

READING

Task 1 (8 points)

Read the article **WHY IS THAT YOUR FAVOURITE SONG?** on page 1 of the Text Booklet (Tekstu lapa). For questions 1–8, choose and circle the answer (A, B, C or D) that you think fits best based on the text.

1. What is the main purpose of the article?
 - A To discuss how the structure of our favourite songs affects their appeal.
 - B To provide the scientific basis for the music people feel attracted to.
 - C To explain how the authors' sons select music for their playlists.
 - D To explain the science behind a music style becoming a favourite.
2. According to paragraph 2, which is a likely reason for a song to become someone's favourite?
 - A Its lyrics combined with its emotional appeal.
 - B Its association with a specific genre.
 - C Its quality rather than its emotional appeal.
 - D Its emotive elements rather than its quality.
3. Which of these is NOT given as an aspect of the brain's response to music?
 - A The area in which the brain combines lyrics and sound.
 - B The way brain regions process music.
 - C The formation of sophisticated associations in the brain.
 - D The pathway which the brain uses to convert music into emotions.
4. We can infer from paragraph 3 that a song
 - A mostly gives us new feelings we have not experienced before.
 - B only brings back something we have already experienced.
 - C can be potentially used to evoke a particular response.
 - D triggers a different emotion every time it is listened to.
5. Which is true about the two theories discussed in the article?
 - A Both theories suggest that music becomes meaningful through personal experiences.
 - B The theories disagree on the importance of musical structure and lyrics.
 - C Both theories deny the importance of the environment in which we listen to music.
 - D The theories agree that a song is either emotionally impactful or memory-based.
6. What do we learn about the human brain from paragraph 4?
 - A It stores music as the main component of the experience.
 - B It stores music memories separate from emotions.
 - C It stores music in order to create a new experience.
 - D It stores music as part of a larger memory package.
7. Why do artificial intelligence algorithms fail to capture our music preferences accurately?
 - A They are not advanced enough to analyse musical structure.
 - B They cannot keep up with the changes in personal choices.
 - C They cannot process the personal significance of music.
 - D They focus too much on trending music styles.
8. The author of the article concludes that
 - A we can predict whether a song will become a favourite.
 - B people find new favourite songs through coincidence.
 - C our favourite songs are consistent with our musical taste.
 - D people should take risks to discover new favourite music.

WHY IS THAT YOUR FAVOURITE SONG?

We all have favourite songs. Some music sticks in our heads immediately and reverberates in our memory for hours or days, but we don't really like it. Effective advertising jingles fit this description. And then there are songs or music that you consciously return to again and again through your playlist, or the ones that immediately make you smile when they spontaneously fill your environment. Why do we develop favourite songs? And why is it so individual and unpredictable which ones will stick with us, while others do not?

We know intuitively that music triggers both an aesthetic and an emotional response. We may find certain music beautiful, but that is not enough for it to become a favourite. My son, for example, explains that his favourite song simply "makes me happy", despite recognising that the beat and lyrics are only average. Functional brain imaging research has shown that our brain picks up music and processes it in a variety of specific locations, each of which codes different aspects ranging from abstract sounds, rhythms, lyrics, and language. These separate brain regions then send information to yet additional regions with different functions that form complex, interdependent associations that bring about both the aesthetic experience and the emotional result. The brain generates strong emotions from musical stimuli through the activation of a particular neurologic circuit called the *Papez* circuit.

One school of thought is that our favourite music is largely due to its emotional impact, such as the effect when we are at a live concert of our favourite group. It remains unclear whether a favourite song creates something new emotionally or simply triggers pre-existing pathways. Another of my sons has paid attention to his emotional response to music and has curated a go-to playlist that he can source to improve or change his mood to suit whatever situation he is about to face. He relies on these favourite songs to handle the emotional demands of the teenage world. This conscious use of music to extract an emotional dividend can be employed to motivate us during exercise, to relax customers at a spa, to rally a crowd during a sporting event, and more. These songs can become favourites as we wish to recreate that atmosphere later.

Another school of thought is that there are songs that become favourites not so much for the musical structure or lyrics that generate a specific emotion, but rather for what that song represents in our memory. Music is heard in unique contexts and becomes integrated in our memories. The human brain possesses different systems for storing those memories, and it processes music in a distinctive manner. When we hear music, our brain stores both the actual sound (similar to remembering a melody) and its meaning (similar to our ability to recall poetry). Additionally, our emotional responses become linked to these musical memories and the circumstances in which we experienced them. Consequently, the brain encodes music as a component of our multifaceted memory of a moment or experience.

The intricate relationship between music and memory explains why AI algorithms from streaming services cannot quite get our music preferences right. The algorithms model the users' behaviour when picking playlists but are only able to process the artistic components of selected music. The associations and memories connected to music are uniquely individual and not necessarily related to its aesthetic quality. In other words, our taste in music does not necessarily define the songs we identify as favourites. Fortunately or unfortunately, even other humans cannot replicate our individual experience, and we are left with discovering our favourites through chance and luck.

Adapted from [psychologytoday.com](https://www.psychologytoday.com)

Task 2 (5 points)

For questions 9–13, decide which text (A, B or C) each question refers to. Write the corresponding letter (A, B or C) next to the question. You can use each letter more than once.

Which text		Letter
9.	mentions conditions for the survival of art?	
10.	advocates for learning from the past without being bound by it?	
11.	explores people's preconceived opinions about art?	
12.	builds an argument on the changing nature of art?	
13.	shifts the focus from the creator to the perceiver?	

Task 3 (6 points)

For questions 14–19, choose and circle the answer (A, B, C or D) that you think fits best based on the three texts (A, B and C).

14. Which statement about the three texts is true?

- A** The texts argue against possible changes in the roles of art and artists.
- B** The texts explore the role and complex nature of artistic creativity.
- C** The texts focus on adaptability in people's artistic expression.
- D** The texts discuss the relationship between creativity and societal changes.

15. Which statement most accurately reflects an idea about museums implied by Text A and Text B?

- A** Museums should not represent the entirety of art's purpose or potential.
- B** Museums should affect the cultivation of artistic expression in a country.
- C** Museums should not be limited to only helping art realise its role in society.
- D** Museums should limit the ability of art to adapt to new forms of expression.

16. What implications do the research findings discussed in Text C have for the "new meaning for art" discussed in Text B?

- A** They support arguments in favour of the future integration of AI and art.
- B** They establish the need for the creation of art that AI cannot replicate.
- C** They challenge the way AI art could acquire a new meaning in the future.
- D** They present the challenge the AI-driven future of art could face.

17. How does the author of Text A convey their viewpoint?

- A** By arguing that artistic expression is an inherent human capacity that should be discovered through introspection.
- B** By exploring external factors that may help an aspiring artist identify the full extent of their potential.
- C** By arguing that everyone has the innate ability to become an artist by obtaining the necessary knowledge and qualifications.
- D** By pointing out that everyone should look for inspiration in order to uncover their hidden artistic abilities.

18. Why does the author of Text B say that art "is moored to the real world, but allows also for an open-ended space where new positions can be imagined, explored and inhabited"?

- A** To argue that art is trapped between the real and the imaginary world, unable to fully exist in either domain.
- B** To suggest that art balances the constraints of the real world and the potential for exploration of new ideas.
- C** To suggest that artists have to choose between accurately depicting the real world or abandoning it for an unrestricted space.
- D** To contrast the ability of art to represent the real world while breaking into an open-ended space.

19. Which statement best describes Text C?

- A** It is a discussion of findings that contradict the established understanding in the field.
- B** It is an analysis of data that have been used to influence public opinion on AI art.
- C** It is a discussion of findings that suggest a change in the approach to a concept.
- D** It is an analysis of findings that refute the link between creativity and its perception.

Task 4 (6 points)

For questions 20–25, answer the questions and complete the statements with quotes (words or phrases) from Texts A, B or C.

20. Which expression does the author of Text A use to emphasise that the craft of art students is not trivial?

21. The author of Text A refers to the unique style each art student should develop as their

_____.

22. Which expression is used as a metaphor to refer to the complex nature of art history in Text B?

23. Which word does the author of Text B use to describe Weiwei's views as bringing new insight to a discussion of art?

24. Which expression does the author of Text C use to emphasise the scale of the latest technological developments?

25. The author of Text C refers to traditional creative institutions as

_____.

ART AND CREATIVITY

TEXT A

Art when really understood is the province of every human being.

It is simply a question of doing things, anything, well. It is not an outside, extra thing.

When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressing creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and he opens ways for a better understanding. Where those who are not artists are trying to close the book, he opens it, shows there are still more pages possible.

The world would stagnate without him, and the world would be beautiful with him; for he is interesting to himself and he is interesting to others. He does not have to be a painter or sculptor to be an artist. He can work in any medium. He simply has to find the gain in the work itself, not outside it.

Museums of art will not make a country an art country. But where there is the art spirit there will be precious works to fill museums. Better still, there will be the happiness that is in the making. Art tends towards balance, order, judgment of relative values, the laws of growth, the economy of living — very good things for anyone to be interested in.

The work of the art student is no light matter. Few have the courage and stamina to see it through. You have to make up your mind to be alone in many ways. We like sympathy and we like to be in company. It is easier than doing it alone. But alone one gets acquainted with himself, grows up and on, not stopping

with the crowd. It costs to do this. If you succeed somewhat you may have to pay for it as well as enjoy it all your life.

Cherish your own emotions and never undervalue them.

We are not here to do what has already been done.

I have little interest in teaching you what I know. I wish to stimulate you to tell me what you know. In my office toward you I am simply trying to improve my own environment.

Know what the old masters did. Know how they composed their pictures, but do not fall into the conventions they established. These conventions were right for them, and they are wonderful. They made their language. You make yours. They can help you. All the past can help you.

An art student must be a master from the beginning; that is, he must be master of such as he has. By being now master of such as he has there is promise that he will be master in the future.

A work of art which inspires us comes from no quibbling or uncertain man. It is the manifest of a very positive nature in great enjoyment, and at the very moment the work was done.

It is not enough to have thought great things before doing the work. The brush stroke at the moment of contact carries inevitably the exact state of being of the artist at that exact moment into the work, and there it is, to be seen and read by those who can read such signs, and to be read later by the artist himself, with perhaps some surprise, as a revelation of himself.

For an artist to be interesting to us he must have been interesting to himself. He must have been capable of intense feeling, and capable of profound contemplation.

He who has contemplated has met with himself, is in a state to see into the realities beyond the surfaces of his subject. Nature reveals to him, and, seeing and feeling intensely, he paints, and whether he wills it or not each brush stroke is an exact record of such as he was at the exact moment the stroke was made.

Adapted from *The Art Spirit* by Robert Henri, 1923

TEXT B

Ai Weiwei, a Chinese contemporary artist and activist, has called art that can be easily replicated by artificial intelligence (AI) “meaningless”. What I find most striking about this comment is how it manages to look both backwards into the intricate corridors of art history and forwards into the uncertain future of the art world.

The undertones of this double challenge are familiar to philosophers of art, who have, at times, seriously entertained the claim that art can come to an end. Among the most famous and influential voices are G. W. Hegel in the early 19th century and Arthur Danto in the late 20th century. Both have argued that while artworks can continue to be produced in great numbers — and perhaps even in new and exciting ways — there is a sense in which the progress of art has reached its peak.

According to their arguments, art has “ended” because it has completed its goal. This claim might seem obscure to a contemporary audience, but what both Hegel and Danto were getting at is pretty simple. Danto claimed that looking into the history of art, we can extract a narrative, or a story, about how art has achieved its goal.

The first narrative, capturing centuries of art history from classical Greek sculpture to Renaissance paintings, was focused on verisimilitude — here art’s goal was to create realistic representations of its subject.

The second of art’s narratives, Danto believed, was triggered by a crisis which came from the technological advancement brought by the camera. Since art’s first goal — creating perfect representations — had been superseded, art needed a new one. The second goal was to enquire into what art itself could be, seeking out its own limits.

This is where I think Weiwei’s new perspective is refreshing. It seems to suggest that AI technology might be pushing us towards a new goal for art. The new endeavor would be establishing what a truly digital future of art might look like — and what our human contribution might be. We can then ask how art can be meaningful again in our AI-shaped social worlds. And what the role of the artist should be in creating this meaning.

Philosophers of various convictions, from John Dewey to Kendall Walton, have pointed to such a solution for a long time. We can create new meaning for art by exploring new forms of expression — by doing new things with both new and old tools.

Art not only adapts to new tools and technology, it does something new with them, and in that process, it has the potential to become something new itself. Ai Weiwei himself touches upon this in one of his quotations in his book *Weiwei-isms* (2012), when he says that art is: “About freedom of expression, a new way of communication. It is never about exhibiting in museums or about hanging it on the wall ... I don’t think anybody can separate art from politics.”

Art permits engagement with political matters without imposing the burden of adopting a specific stance. It is moored to the real world but allows also for an open-ended space where new positions can be imagined, explored, and inhabited. Could AI create those artistic spaces with us, or for us? Perhaps confronting this challenge could set a new goal for the digital art of the future.

Adapted from theconversation.com

TEXT C

Thirty AI-created paintings, considered by the authors of this article to be of high quality, were taken from *ArtBreeder*, which is a machine learning website that produces art. In Study 1, participants were presented 15 images with an AI label and 15 images with a human label, even though all images were in fact AI-created. Participants were asked to rate each image on the following criteria: “How much do you like this image?” (Liking), “How beautiful/aesthetically pleasing is this image?” (Beauty), “How profound or meaningful is this image?” (Profundity), and “How much money would this work be worth?” (Worth). [...]

The same 30 images from Study 1 were presented in random order in Study 2, again with a randomly assigned label of “human-created” or “AI-created.” Ratings were done on the same criteria: Liking, Beauty, Profundity, Worth. Participants rated the images on five additional criteria as well: “To what extent does this artwork elicit an emotional response in you?” (Emotion), “To what extent can you imagine a story communicated through this artwork?” (Story), “To what extent do you find this artwork personally meaningful?” (Meaningful), “How much effort do you believe was involved in making this artwork?” (Effort), and “How much time do you believe it took to create this piece?” (Time). [...]

In line with the extant literature on the role of labels in subjective evaluations, both in aesthetics and other domains of preferences (e.g., Kirk et al., 2009; McClure et al., 2004; Newman & Bloom, 2012; Plassmann et al., 2008; Turpin et al., 2019), our findings demonstrate that labels significantly influence people’s judgements of visual artworks. Specifically, we investigated how a label of “AI-created” on a painting affects the evaluation of the artwork, as compared to a label of “human-created.”

In a time of unprecedented growth in AI-art algorithms, websites, and exhibits, it is evermore timely to consider how people perceive, judge, and interact with artwork produced by AI. We found a bias against AI-labelled art across all aesthetic judgement criteria, but more so for appraisals related to art as a deeper communicative medium (Profundity, Worth). In fact, differences in surface-level judgements between human- and AI-labelled art, though influenced by some communicative processes (e.g., Effort and Story), were nearly non-significant. These findings have crucial implications for art, AI, and creativity at large.

Art created by AI has met with both success and controversy, and, very recently, these creative products have permeated mainstream culture such as museums and artistic industries (Diaz, 2022; Kaleagasi, 2017; Kinsella, 2018; Zulić, 2019). Though contention ensues over whether artificial programs are capable of producing “creative” products (in line with the computer science principle known as the Lovelace Objection; Natale & Henrickson, 2022), it is nonetheless critical to understand how audiences view such art given that contemporary psychological literature considers creativity to be not an absolute construct, but a consequence of changing interactions between subjective criteria and socio-cultural factors like technology (i.e., “in the eye of the beholder”; Amabile, 1982; Cseh & Jeffries, 2019; Hennessey et al., 2011; Kaufman & Sternberg, 2010). Probing these attitudes toward AI-art, our studies demonstrate clear preferences for artwork labelled as human-created as compared to AI-created, despite all art being AI-created. [...]

Several interpretations can be drawn from these results. Firstly, participants may hold a nuanced view of creativity: while humans can achieve creativity across cognition and production, AI can produce only surface-level reflections of creative thinking according to raters. Artworks that are created by humans may reflect a profound human experience — and thus be deemed more monetarily worthy — that AI cannot produce. Indeed, absent the human experience, AI can produce only sensorily similar — still comparatively beautiful and liked — pieces of visual art. This provides a fascinating perspective of future creativity and aesthetics research: one that does not consider creativity as an all-or-nothing trait, but a spectrum of abilities that AI may be able to penetrate.