

VALENCIA
HUM 1020
Introduction to Humanities
Fall 2013

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Office Hours: By appointment as needed
Mon and Wed 1:00-3:00 pm, (Building 1-340)
Tues and Thurs 9:00-11:00 am (Building 1-340)
Friday 9:00 am-11:00 am (Online)

Course Description

Introduction to Humanities offers a basic introduction to the study of humanities. The course focuses on central concepts and the fundamental nature of philosophy, architecture, music, religion and art. Concepts from these disciplines are integrated with contemporary American culture.

Course Objectives

To provide opportunities for student growth in these VCC competencies: 1) think critically and make reasoned choices by acquiring, analyzing, synthesizing and evaluating knowledge; 2) read and write effectively; 3) clarify personal values and goals in relation to cultural values; 4) recognize the value of aesthetics.

Requirements

UNIT STUDY GUIDES - Each unit of study will have a list of questions, terms, people, artworks and ideas to explore in your textbook and in class. Study guides are completed by reading the assigned pages from the textbook and and completing the notes and questions. **Study Guides are due in class on the assigned day.**

ASSESSMENTS - There will be five tests throughout the term. **Requests for make-up tests must be submitted in advance through e-mail.**

WORKSHEETS – Students are required to complete a research worksheet for Renaissance and Baroque painting. The worksheet will be graded for thoroughness of preparation and evidence of critical thinking (comprehension, analysis, synthesis, application, and evaluation). Assignment details will be covered thoroughly in class.

REAL ENCOUNTERS - The required *REAL ENCOUNTER* is your response to an actual work of art or performance. You write a minimum, 500-word account of the work. See Real Encounter rubric for criteria. Find opportunities for Real Encounters on campus

through the Valencia Arts at: <http://valenciacollege.edu/arts/>. Tickets may be ordered online for events through the website.

BONUS CREDIT - Students may earn credit (up to a 30 point limit) by attending approved arts and cultural events. To earn credit, the student must **type a 400-word response essay** providing details about the cultural experience, relating it to our classroom discussion and providing your personal response to the experience. Each cultural event amounts to ten points of bonus credit. Proof of attendance in the form of a ticket stub or photograph (be creative) must be provided. **All extra credit work for the semester is due on the last day of class.**

Attendance

IT IS ASSUMED THAT ALL STUDENTS WILL PROMPTLY ATTEND ALL CLASS MEETINGS. All students are expected to arrive for class on time and to remain for the duration of the class. Each student is allowed 3 absences. After 3 absences each absence will decrease the final, cumulative total grade by 25 points. Excessive lateness (three times being late equal one absence) will also decrease the final grade. In the case of excessive absences, students will receive a notice of warning through Atlas and the instructor may exercise the right to withdraw the student from the course at her discretion.

Late Papers

All assignments are due at the beginning of class on the assigned day. A letter grade will be dropped for all late papers. Late papers may be turned in to the **department office (Bldg. 6-118) by 5pm on the due date assigned**. Keep your receipt as the proof that your paper was turned in.

Withdrawal From The Class:

A student is permitted to withdraw from a class on or before the withdrawal deadline, as published in the College calendar. A student is not permitted to withdraw from a class after the withdrawal deadline.

A faculty member is permitted to withdraw a student from the faculty member's class for violation of the faculty member's attendance policy with written notification to the student prior to the beginning of the final exam period, as published in the faculty member's syllabus. A faculty member is not permitted to withdraw a student from his or her class as a response to student conduct which falls under the jurisdiction of the Student Code of Conduct (6Hx28:10-03).

A student who withdraws from a class before the withdrawal deadline will receive a grade of "W." A student who is withdrawn by a professor will receive a grade of "W." A student who is withdrawn for administrative reasons at any time will receive a grade of "W" or other grade as determined in consultation with the professor. Any student who withdraws or is withdrawn from a class during a third or subsequent attempt in the same course will be assigned a grade of "F". The grades of "WP" and "WF" are eliminated.

Atlas

Atlas is an essential tool for your success in the course. Study tools, power point presentations, music selections, and test reviews may be posted on Atlas. Class notifications, progress notices, attendance warnings and suggested links are sent through your Atlas account (check your Atlas e-mail). Please get familiar with these tools early in the semester. Technical support and computer labs are available throughout campus.

Your success in this class is based on **active** participation. Students must prepare for the class, be ready to take the initiative in collaborative learning, and be able to answer questions on assigned readings. Participation is a factor taken into consideration when determining final grades.

The grading scale is : 765-850 = A
680-764 = B
595-679 = C
510-594 = D
509 and below = F

Text

The Creative Impulse, by Dennis J. Sporre : ISBN : 978-1-256-81328-6
Course packet to be printed by each student and brought to class daily.

OSD Notice

Students with disabilities who qualify for academic accommodations must provide a notification from the Office for Students with Disabilities (OSD). Please schedule a conference with the instructor so that we can arrange assignments or testing to assure your best chance to succeed in this course, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. The East Campus Office is located in Building 5, Rm. 216.

BayCare Behavioral Health Student Assistance Program (SAP)

Valencia College is interested in making sure all our students have a rewarding and successful college experience. To that purpose, Valencia students can get immediate help with issues dealing with stress, anxiety, depression, adjustment difficulties, substance abuse, time management as well as relationship problems dealing with school, home or work. BayCare Behavioral Health Student Assistance Program (SAP) services are free to all Valencia students and available 24 hours a day by calling (800) 878-5470. Free face-to-face counseling is also available.

Student Conduct

Valencia Community College is dedicated to the advancement of knowledge and learning as well as the development of responsible personal and social conduct. By enrolling at Valencia Community College, a student assumes the responsibility for becoming familiar with an abiding by the general rules of conduct. For further detail, refer to the Student Code of Conduct in the current Valencia Student Handbook.

Academic Dishonesty

All forms of academic dishonesty are prohibited at Valencia Community College. Academic dishonesty includes but is not limited to, plagiarism, cheating, furnishing false information, forgery, alteration or misuse of documents, misconduct during a testing situation, and misuse of identification with intent to defraud or deceive. Any student determined by the professor to have been guilty of engaging in an act of academic dishonesty shall be subject to a range of academic penalties as determined by the professor. These penalties may include, but not be limited to, one or more of the following:

- loss of credit for an assignment, examination, or project;
- reduction in the course grade;
- or a grade of “F” in the course.

For further detail, refer to the Student Code of Conduct in the current Valencia Student Handbook.

Cell Phone and Computer Policy

It is my goal to give you my complete attention during the time that we are together in class this semester. I hope for and expect the same from you. Therefore cell phones are not to be seen or used in class for reasons outside of classwork. Students are asked to limit cell phone usage to class work, with respect to each other and our class cohesion. In addition, computers are to be used for the sole purpose of class related work.

NOTE:

This outline may be altered at the instructor’s discretion, during the course of the semester. Students are responsible for informing themselves of changes announced in class.

SCORE SHEET

Introduction to Humanities

UNIT STUDY GUIDES		
Unit One Study Guide	____/40	
Unit Two Study Guide	____/40	
Unit Three Study Guide	____/40	
Unit Four Study Guide	____/40	
Unit Five Study Guide	____/40	
TOTAL		____/200
WORKSHEET AND PRESENTATION	SCORE	TOTAL
Renaissance and Baroque Painting	____/100	
TOTAL		____/100
REAL ENCOUNTER	SCORE	TOTAL
Real Encounter	____/100	
TOTAL		____/100
TESTS	SCORE	TOTAL
Unit One	____/100	
Unit Two	____/100	
Unit Three	____/100	
Unit Four	____/75	
Unit Five	____/75	
TOTAL		____/450
BONUS CREDIT		____/30
CUMULATIVE CREDIT		____/850

Name: _____

Topic: _____

REAL ENCOUNTER RUBRIC

Purpose of the assignment: To encourage you to apply the learning acquired in this course in the real world.

Objectives:

1. To write an interesting, five paragraph essay on the event you attend. Be sure that the report indicates your personal response.
2. To indicate how this Humanities course has helped you to appreciate or understand the event you choose to attend.

Use this checklist to assess this assignment's demonstration of assignment requirements and humanities competencies.

Assignment-specific standards:	Strong	Acceptable	Needs Work	Unacceptable
Introduction paragraph: Provides appropriate background information about the composer, artist, or performance detailing the Who? What? Where? When? Of the experience.	10	8	5	3
Three body paragraphs: Responds to or interprets THREE WORKS OF ART , or three aspects of a performance, from my own point of view, employing appropriate terminology learned in class (500 word minimum.)	40	35	25	20
Conclusion paragraph: Provides your own personal response to the experience.	10	8	5	3
Connects the work to some work or topic discussed in the course textbook or class lecture with an explanation of the connection you are making.	10	8	5	3
Format: The paper is presented typed, double-spaced, 12 point font, with one inch margins. Place a heading in the upper left corner with your full name, the course and assignment name. Include a title centered on the page.	10	8	5	3
Has been proofread and corrected.	10	8	5	3
Includes proof of attendance: ticket stub, photographs, or signed proof of attendance sheet.	10	0	0	0
Instructor's comments:				
			Score_____	/100

Cultural Object and Food Assignment

As a means of getting to know each other, each of us will bring a “cultural object” or “cultural food” to share with the class.

Definition of Culture:

The values, traditions, norms, customs, arts, history, folklore, and institutions that a group of people, who are unified by race, ethnicity, language, nationality, or religion, share.

wind.uwyo.edu/sig/definition.asp

Assignment:

Choose an object or food that represents the culture from which you come. Type a 200 word paragraph explaining the nature of the object or food and how it represents your culture. Be prepared to share your object and its meaning with the class.

Note: If you are bringing food to share, please bring the necessary plates, bowls, plastic ware, etc. for the group to enjoy your food. The class has 35 members.

Due Date: _____

UNIT I STUDY GUIDE

Ancient Greece

Study Questions Chapter 3:

Read Chapter 3 in your textbook and respond to the following questions. Take notes on the terms and ideas listed on the third page of the Study Guide.

View

1. Explain the term Classicism as it is used in the chapter.
2. What does anti-classicism promote?

Contexts

3. When and where were the Persians defeated by the Greeks?
4. What is the name of the organization formed by several city-states together with Athens after the Persian Wars were over?
5. Where did the money come from to help finance the immense costs of reconstruction in Athens after the Persian Wars?
6. What was the approximate population of Athens in 461 BCE? How many of those people were free male citizens?
7. What is the name of the tyrant who dominated Athenian politics between 450 and 429 BCE?
8. What was the name of the wars that effectively brought to a close the golden age of Athens?
9. Peace finally came to the Greek peninsula after the conquest of what Macedonian king? Who was this king's son?
10. What was the name of one of the most influential and important cities of the Hellenistic world?

Unit I Study Guide Continued

Concepts

11. Who was the first to view history as a specialized discipline, and earned the title “Father of History”?
12. The above-referenced historian concluded that the Greeks conquered the Persians because of what?
13. Define **hubris**.
14. Who wrote a history of the Peloponnesian Wars?
15. Define **ethics**
16. According to Socrates, why do certain people do evil things?
17. Who dedicated his life to immortalizing his teacher Socrates and explaining his philosophy?
18. What is the name of the masterwork of the above-referenced person?
19. What are some of the principles associated with classicism?
20. What are perhaps the most impressive sculptural finds of recent years?
21. The classical Greek temple has a structure consisting of what?
22. What are the names of the three orders used in Greek temples?

Unit I Study Guide Continued

Chapter 3: As you read and answer the above questions from chapter three, make sure that you have notes on the following terms and ideas.

The Golden Age

Democracy

Pericles

The Persians

Herodotus

Hubris

Ethics

Socrates

Plato

The Republic

Philosopher king

Aristotle

Classical Style

Myron

Discus Thrower

Three Goddesses

Elgin Marbles

Unit I Study Guide Continued

Athena

Riace Warrior

Phidias

Hellenistic Style

The Dying Gaul

Nike of Samothrace

Loacoon

Doric

Ionic

Corinthian

Parthenon

Flutes

Shaft

Capitals

Pediment

Frieze

Metopes

Dualism (not found in your textbook)

Greece: A Moment of Excellence Video Guide

Be able to answer or explain the significance of the following after watching the documentary in class:

1. List reasons why the 5th century BC is referred to as the “Golden Age of Athens”
 -
 -
 -
 -
 -

2. The Acropolis and Pericles

3. To whom was the Parthenon dedicated? What is the function of the Greek temple?

4. Explain the role of Phidias with the Parthenon.

5. Who was Socrates?

Athena	Pericles	Democracy	Dionysus	Athens
Parthenon	Pythagoras	Zeus	<i>Medea</i>	Sparta
city-states	Plato	Poseidon	Olympics	Lord Elgin
Acropolis	Aristotle	Oracle at Delphi	Phidias	Apollo
	Hypocrites	Socrates		

6. How did the Greeks perceive their gods?

7. Who was Dionysus? What was the role of theatre in Greek Society?

8. The Olympics, competition, and the ideal of beauty and perfection

9. How did the plague affect the city of Athens?

10. Why did the Greeks have Socrates put to death? How did he die?

11. What are the Elgin Marbles and explain the controversy surrounding them.

Athena
Parthenon
city-states
Acropolis
Phidias

Pericles
Pythagoras
Plato
Aristotle
Hypocrites

Democracy
Zeus
Poseidon
Oracle at Delphi

Dionysus
Medea
Olympics
Socrates

Athens
Sparta
Lord Elgin
Apollo

Plato: The Allegory of the Cave, from *The Republic*

Plato, the most creative and influential of Socrates' disciples, wrote dialogues, in which he frequently used the figure of Socrates to espouse his own (Plato's) full-fledged philosophy. In "The Republic," Plato sums up his views in an image of ignorant humanity, trapped in the depths and not even aware of its own limited perspective. The rare individual escapes the limitations of that cave and, through a long, tortuous intellectual journey, discovers a higher realm, a true reality, with a final, almost mystical awareness of Goodness as the origin of everything that exists. Such a person is then the best equipped to govern in society, having a knowledge of what is ultimately most worthwhile in life and not just a knowledge of techniques; but that person will frequently be misunderstood by those ordinary folks back in the cave who haven't shared in the intellectual insight. If he were living today, Plato might replace his rather awkward cave metaphor with a movie theater, with the projector replacing the fire, the film replacing the objects which cast shadows, the shadows on the cave wall with the projected movie on the screen, and the echo with the loudspeakers behind the screen. The essential point is that the prisoners in the cave are not seeing reality, but only a shadowy representation of it. The importance of the allegory lies in Plato's belief that there are invisible truths lying under the apparent surface of things which only the most enlightened can grasp. Used to the world of illusion in the cave, the prisoners at first resist enlightenment, as students resist education. But those who can achieve enlightenment deserve to be the leaders and rulers of all the rest. At the end of the passage, Plato expresses another of his favorite ideas: that education is not a process of putting knowledge into empty minds, but of making people realize that which they already know. This notion that truth is somehow embedded in our minds was also powerfully influential for many centuries.

- Judging by this passage, why do you think many people in the democracy of Athens might have been antagonistic to Plato's ideas?
- Is a resident of the cave (a prisoner, as it were) likely to want to make the ascent to the outer world? Why or why not?
- What does the sun symbolize in the allegory?

Dialogue adapted from Plato's *Allegory*

THE ALLEGORY OF THE CAVE

Socrates: And now, I said, let me show in a figure how far our nature is enlightened or unenlightened:--Behold! Human beings living in an underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.

Glaucou: I see.

Socrates: And do you see, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall?

Glaucou: You have shown me a strange image, and they are strange prisoners.

Socrates: Like ourselves, and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?

Glaucou: True, how could they see anything but the shadows if they were never allowed to move their heads?

Socrates: And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?

Glaucou: Very true.

Socrates; To them, the truth would be literally nothing but the shadows of the images.

PAUSE FOR ACTION

Socrates: And now look again, and see what will naturally follow if the prisoners are released and disabused of their error. At first, when any of them is liberated and compelled suddenly to stand up and turn his neck round and walk and look towards the light, he will suffer sharp pains; the glare will distress him, and he will be unable to see the realities of which in his former state he had seen the shadows; and then conceive someone saying to him, that what he saw before was an illusion, but that now, when he is approaching nearer to being and his eye is turned towards more real existence, he has a clearer vision,--what will be his reply? And you may further imagine that his instructor is pointing to the objects as they pass and requiring him to name them,--will he not be perplexed? Will he not fancy that the shadows which he formerly saw are truer than the objects which are now shown to him?

Glaucou: Far truer.

PAUSE FOR ACTION

Socrates: And if he is compelled to look straight at the light, will he not have a pain in his eyes which will make him turn away to take refuge in the objects of vision which he can see, and which he will conceive to be in reality clearer than the things which are now being shown to him?

Glaucou: True.

PAUSE FOR ACTION

Socrates: And suppose once more, that he is reluctantly dragged up a steep and rugged ascent, and held fast until he is forced into the presence of the sun himself, is he not likely to be pained and irritated? When he approaches the light his eyes will be dazzled, and he will not be able to see anything at all of what are now called realities.

Glaucou: Not all in a moment.

PAUSE FOR ACTION

Socrates: He will require to grow accustomed to the sight of the upper world. And first he will see the shadows best, next the reflections of men and other objects in the water, and then the objects themselves; then he will gaze upon the light of the moon and the stars and the spangled heaven; and he will see the sky and the stars by night better than the sun or the light of the sun by day?

PAUSE FOR ACTION

Glaucou: Certainly.

Socrates: Last of all he will be able to see the sun.

PAUSE FOR ACTION

Socrates: And when he remembered his old habitation, and the wisdom of the den and his fellow- prisoners, do you not suppose that he would rejoice on the change, and pity them?

Glaucon: Certainly, he would.

Socrates: And if they were in the habit of conferring honors among themselves on those who were quickest to observe the passing shadows and to remark which of them went before, and which followed after, and which were together; and who were therefore best able to draw conclusions as to the future, do you think that he would care for such honors and glories, or envy the possessors of them? Would he not say with Homer,

“Better to be the poor servant of a poor master, and to endure anything, rather than think as they do and live after their manner?” (1)

Glaucon: Yes. I think that he would rather suffer anything than entertain these false notions and live in this miserable manner.

PAUSE FOR ACTION

Socrates: Imagine once more, such a one coming suddenly out of the sun to be replaced in his old situation; would he not be certain to have his eyes full of darkness?

Glaucon: To be sure.

PAUSE FOR ACTION

Actors play out the end of the story.

NOTES

Translated by Benjamin Jowett

1. This refers to a famous passage in Homer's *Odyssey* in which the ghost of the great hero Achilles, when asked if he is not proud of the fame his deeds has spread throughout the world, answers that he would rather be a slave on a worn-out farm than king over all of the famous dead. Interestingly, Plato quotes the same passage elsewhere as disapprovingly as depicting life after death in such a negative manner that it may undermine the willingness of soldiers to die in war
2. Plato undoubtedly has in mind the fact that the Athenians had condemned to death his master Socrates, who Plato considered supremely enlightened.

This is an excerpt from *Reading About the World, Volume 1*, edited by Paul Brians, Mary Gallwey, Douglas Hughes, Azfar Hussain, Richard Law, Michael Myers Michael Neville, Roger Schlesinger, Alice Spitzer, and Susan Swan and published by Harcourt Brace Custom Publishing.

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The Divided Line Theory of Knowledge

PLATO

	What Do We Know?	How Do We Know It?
INTELLIGIBLE WORLD	The Good	Dialectics
	Mathematical Ideas, Laws Formulas	Thinking, Understanding, Reasoning
PHYSICAL WORLD	Sensible Objects	Belief
	Images, Shadows	Imagining, Conjecture

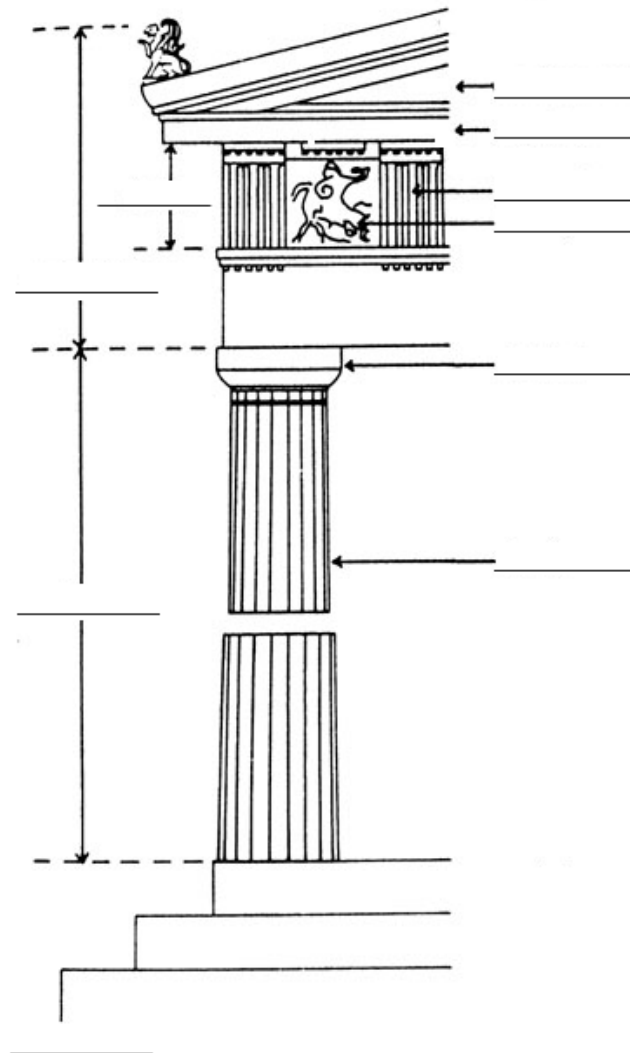
From *The Republic*, Book XXIV

Plato's *Allegory of the Cave*

*Listed below are items from the **Allegory** which have symbolic meaning. Explain what each item stands for or symbolizes in the story.*

1. the prisoners
2. the chains
3. the shadows of images seen by the prisoners
4. the firelight
5. the steep ascent out of the cave
6. the upper world outside of the cave
7. the sun
8. freed prisoners who have adjusted to the light of the upper world

CLASSICAL GREEK ARCHITECTURE



The Doric Order

1. Column
2. Shaft
3. Capital
4. Flutes
5. Entablature
6. Frieze
7. Metope
8. Triglyph
9. Pediment

Unit One Test Essay
(30 points)

Apply the five characteristics of the classical style, as defined in class, to the sculpture shown in class during the test. You may not have seen this sculpture prior to the essay. Be detailed and descriptive in your response.

Your essay will be graded on:

- how well you define the characteristics of classical style
- your ability to apply the characteristics to one specific example of sculpture from the period
- your synthesis of the history and culture of ancient Greece as it applies to sculpture

Grading Rubric:

27-30- "A" Essay:

- Writes a clear thesis statement
- Integrates history from the period
- Identifies five characteristics of the classical style in sculpture
- Describes the sculpture in detail by applying characteristics of classical
- Writes a concluding statement

24-26- "B" Essay:

- Writes a thesis statement
- Identifies five characteristics of the classical style in sculpture
- Describes the sculpture in detail by applying characteristics of classical
- Writes a concluding statement

21-23- "C" Essay

- Identifies five characteristics of the classical style in sculpture
- Vaguely describes the sculpture in detail by applying characteristics of classical

18-20- "D" Essay

- Identifies some characteristics of the classical style in sculpture
- Vaguely describes the sculpture

Below 18 - "F" Essay

- Confuses the classical style
- Fails to characterize the sculpture as an example of classical style

UNIT II STUDY GUIDE

Late Rome and the Middle Ages

Take notes on the terms and ideas listed below. Chapters and specific page numbers required are listed here..

Chapter 4: pages 111-120, 126-132

Rome
Coliseum
Julius Caesar
Caesar Augustus
Pax Romana
Classicism
The dome
The Pantheon
Pompeii
Vesuvius

Chapter 5: pages 141-164

The Hebrews/Israelites
The Old Testament
Monotheism
Abraham
Messiah
Jesus
The Sermon on the Mount
The New Testament
Constantine
Christianity
Constantinople

Chapter 6: pages 179-184

What does Islam mean?
Who is Muhammad?
What does Allah mean?
What is the Qur'an?
Be able to identify the 5 pillars of Islam
Name the house of worship for Muslims
Describe minarets in relation to a mosque.
What is the significance of Mecca in Islam?
What is the Hajj?
What is Ramadan?

Be able to identify the common origins and teachings of the three Abrahamic faiths.

Be able to distinguish between Romanesque and Gothic style architecture by identifying and describing one example of a Romanesque and Gothic Cathedral from Medieval Europe.

Chapter 7: pages 209-210, 226-228

Romanesque Style
Rounded Arch
Barrel Vaulting
Cruciform
transept
St. Sernin of Toulouse
Pilgrimage Churches
Ambulatory

Chapter 8: pages 237-244, 256-261

The Crusades
Chivalry
Gothic
Abbot Suger
Pilgrimage
Relics
Pointed Arch
Ribbed Vaulting
Flying Buttresses
Chartres Cathedral
Stained Glass
Rose Windows

You will assigned one of the following topics to research and present to your classmates:

- **The Global Ethic**
http://www.global-ethic-now.de/gen-eng/0b_weltethos-und-religionen/0b-00-einleitung/0b-00-religionen.php
- **The Charter for Compassion**
<http://charterforcompassion.org/>
- **The Universal Declaration of Human Rights**
<http://www.un.org/en/documents/udhr/>

ROME: THE ULTIMATE EMPIRE
Video Guide

Be able to answer or explain the significance of the following after watching the video in class:

1. The Roman Coliseum

The tradition of warfare

Emperors

Gladiators

Thumbs up

2. “Romulus and Remus”

Imperial Rome

The Pantheon

3. The lives of Romans

The Baths

Forums

4. Julius Caesar (100-44 BC)

45 BC Dictator of Rome

The assassination of Caesar

5. Caesar Augustus

Pax Romana: Two centuries of peace

Highways/roads

The Pony Express

6. Pompeii (79 AD)

Vesuvius

Everyday life revealed

Archeology

Markets, foods, banquets, indulgences, prostitution

7. The Fall of Rome

Barbarian invasions

The legacy of ROME: alphabet, language, laws, architecture

RELIGIONS OF THE WORLD: ISLAM
Video Guide

Be able to explain the significance of the following after watching the video in class:

1. Islam: surrender, submission, resignation

Muslims

Allah

2. Muhammad as the Messenger of Islam:

Mecca

3. The Hegira: Medina

Kaaba (Qa'ba)

4. The *Qur-an*: (Koran)

5. The tradition of law and religion: Shai' ria

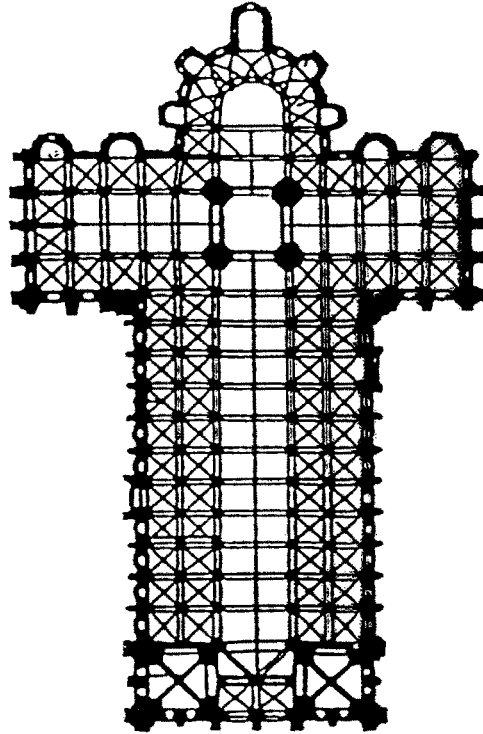
6. The Five Pillars of Islam: (Learn the 5 pillars for the test)
 1. Rigorous monotheism: There is one God, Allah, and Muhammad is his prophet.
 2. Pray five times daily
 3. Give alms to the poor
 4. Fasting: Ramadan
 5. Pilgrimage to Mecca (the *Hajj*) at least once in a lifetime

MIDDLE AGES LECTURE

(Access the companion visual presentation on Atlas.)

- I. Introduction
- II. The Rise of Christianity
 - A. The Hebrews
 - B. Old Testament Bible
 - C. Jesus the Messiah
 - D. *The Sermon on the Mount*
 - E. The Jesus Movement
 - F. The Persecution of Christians
- III. The Byzantine Empire
 - A. Emperor Constantine
 - B. Legalization of Christianity
 - C. Constantinople Established
- IV. Islam (Refer to lecture notes from our guest speaker)
 - A. Muhammad
 - B. Mecca
 - C. Qur- an
 - D. 5 Pillars of Islam
- V. The Christian Church
 - A. Organized According to Roman Law
 - B. Bridged the Ancient and Modern Worlds
 - C. Romanesque Style of Architecture
 - 1. Pilgrimage Churches
 - 2. Sacred Relics

3. The Main Pilgrimage Route in the Middle Ages
 4. St. Sernin of Toulouse, France (1080-1120 AD)
- VI. The High Middle Ages - Gothic Style of Architecture (1130-1400s)
- A. Abbot Suger
 - a. Philosophy of Light
 - b. Architectural Innovations
 - B. Chartres Cathedral (1194-1240 AD)
 - a. Virgin Mary
 - b. Tunic relic
- III.. The Crusades

ST. SERVIN CATHEDRAL (1080-1120 AD)**In Toulouse, France****Style: Romanesque****Floorplan: Cruciform**

6.26 Plan of the church of St. Sernin, Toulouse, France, c. 1080-1120.

The basic cross-shaped Christian church was expanded to serve medieval pilgrims. An ambulatory carried pilgrims around the choir, where priests could say Mass even during the busiest hours. Large portals, or doors, were added to the transept, creating grand entrances to the north, south, and west. Chapels placed along the apse and transept each contained an altar.

St. Sernin of Toulouse:

Nave
Narthex
Apse
Transept
Ambulatories
Sculpture

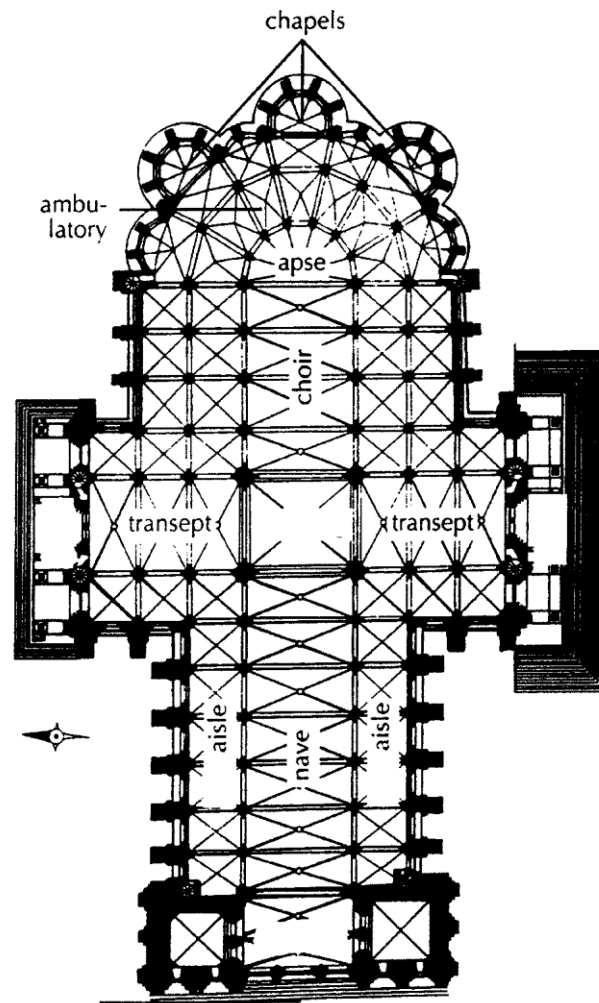
Chapels
Rounded arches
Barrel vaulting
Massive stone walls
Aisles
Choir

CATHEDRAL OF NOTRE DAME, CHARTRES (1194-1240 AD)

In Chartres, France

Style: Gothic

Floorplan: Cruciform



10-21. Plan of Chartres Cathedral.
c. 1194-1220

Chartres Cathedral:

- Ribbed Vault
- Pointed Arch
- Flying Buttress
- Rose Window
- Lancet Windows
- Tracery
- Gargoyles

UNIT III STUDY GUIDE

The Renaissance and Baroque

Chapter Nine: read pages 278-279; 282-284; 285-291; 296; 301

1. Definitions of the Renaissance have been debated for centuries. Based on what content of the first page of the chapter, what is a good, working definition of the Renaissance?
2. What technological invention of the Renaissance allowed the writings of the humanists as well as the literature of Greece and Rome to be rapidly and widely disseminated?
3. What Italian city form a crucible for Renaissance thought and, particularly, artistic endeavor during the fifteenth century?
4. What is the name of the family that produced a hereditary chain of almost absolutist power in the above-referenced city? Name three of the members of this family.
5. Of the three family members you listed for the question above, which one did the Florentines feel the most affection for?
6. What is the name of the author who plays a pivotal role in the transition from medieval to Renaissance thought, earning him the title “Father of Humanism”?
7. What event in the year 1453 made Italy a center for the study of Greek literature, language, and philosophy?
8. What is individualism, and how did individualism often manifest itself during the Renaissance?
9. What is aerial (or atmospheric) perspective?
10. In the painting *La Primavera*, the artist uses allegory to equate Venus with whom?
11. Define chiaroscuro?
12. Who completed the dome of the Florence Cathedral?
13. Name the great Italian political philosopher and his famous book that encapsulates his political theory.

Chapter 10: read pages 305; 310; 311-312; 313-320

1. Both early and High Renaissance looked to the classical Greek and Roman styles as models, how did they differ?

Unit III Study Guide Continued:

2. It can be argued that everything done in the visual arts in Italy between 1495 and 1527 was subordinated beneath the overwhelming genius of what two men?
3. What is the definition of sfumato?
4. What is the name of the painting that marked a new format in Italian portraiture by the figure in a three-quarters turn?
5. In painting, Michelangelo showed little interest in anything other than what?
6. Name the three painters of the High Renaissance triumvirate.

Chapter 11: read pages 342-344; 358-361

1. Over what did Martin Luther's protests against the church begin?
2. What technology contributed to the rapid spread of the Ninety-five Theses?
3. For Luther, free will could not alone win salvation for the Christian, the believer must have what?

Chapter 12: read pages 374-376; 379-383; 390-393

1. Who was the Italian astronomer and physicist who built the first astronomical telescope and wrote the *Dialogue Concerning the Two Chief Systems of the World*?
2. Who was the French philosopher and mathematician who is famous for his statement, "cogito ergo sum"?
3. Who was the English mathematician who discovered the theory of gravity and published it in his *Mathematical Principles of Natural Philosophy* (or the *Principia*)?
4. Identify five of the characteristics of baroque style in painting.
5. Who does the text identify as the most significant baroque Italian painter?
6. Which painter exemplified the intense, inward-looking subjectivity and mysticism of the Counter-Reformation?
7. Which artist from Flanders represented the "aristocratic baroque"?
8. Name the Sun King who lived at the Palace of Versailles.

Unit III Study Guide Continued:

As you read the above assigned pages, make sure that you take notes on the following. You will be graded for completion of the questions above as well as notes on the terms, people, and artworks below.

Chapter Nine:

Renaissance

Florence

Lorenzo de Medici

Humanism

Individualism

Naturalism

Chiaroscuro

Atmospheric perspective

Linear perspective

Sandro Botticelli - *La Primavera*

Brunelleschi's Dome

Nicolo Machiavelli

Unit III Study Guide Continued:

Chapter Ten:

Michelangelo Buonarrot - *The Sistine Chapel, The Creation of Adam, David, The Pieta*

Fresco

Savonarola (Note: we will cover him in class.)

Pope Julius II

Leonardo da Vinci *The Madonna of the Rocks, The Mona Lisa, The Last Supper*

Sfumato

Raphael - *The Alba Madonna*

Chapter Eleven:

Martin Luther

The Protestant Reformation

Chapter Twelve:

Galileo

Descartes

Isaac Newton

Counter-Reformation

Baroque

El Greco - *St. Jerome*

Michelangelo Caravaggio - *The Calling of St. Matthew*

Peter Paul Rubens - *The Rape of the Daughters of Leucippus*

Absolutism

Louis XIV

Versailles

Masters of Illusion

This video guide is to be used in class as we watch the film.
Be able to explain the significance of the following:

1. The science of art

2. Florence, Italy

3. Filippo Brunelleschi
 - a. The Dome

 - b. Linear Perspective

 - c. Vanishing Point

4. Leonardo da Vinci
 - a. Leonardo the scientist

 - b. Analysis of light and shadow: chiaroscuro

 - c. Softening the shadows: sfumato

 - d. The Study of Atmosphere: atmospheric perspective

5. The Sistine Chapel Ceiling

6. Raphael
School of Athens

RENAISSANCE LECTURE

(Access the companion visual presentation on Atlas.)

- I. INTRODUCTION: RENAISSANCE
 - A. Re-Birth – Neoplatonism
 - B. The Renaissance Man
 - 1. Individualism
 - 2. Classical Humanism
 - C. Modern Nation-State Born
 - D. Capitalism Replaced Feudalism
 - E. Science
 - 1. The study of Optics and Linear Perspective
 - 2. The Study of Anatomy
 - F. Universities

- II. EARLY RENAISSANCE: FLORENCE, ITALY
 - A. Economic Wealth
 - 1. Wool Industry
 - 2. Banking Industry
 - B. Merchant Princes
 - C. Awakening of the Classics
 - D. Lorenzo de Medici , *The Magnificent*
 - 1. Reigned 1469-1492
 - 2. Humanist
 - 3. Patron of the Arts (Botticelli, Michelangelo)
 - E. Savonarola (1452-1498)

- III. HIGH RENAISSANCE: ROME (1503-1520)
 - A. Pope Julius II
 - B. The Renaissance Masters

1. Leonardo da Vinci
2. Michelangelo
3. Raphael

IV. THE NORTHERN RENAISSANCE (1500'S)

- A. Religious Rebirth – The Reformation
- B. Germany
 1. Martin Luther (1483-1546)
 - a. Freedom from Roman Tyranny
 - b. 95 Theses
 - c. Printing Press

V. BAROQUE (1600-1750)

- A. Catholicism Recovers
- B. Absolutism – Divine Monarchs
 1. Louis XIV
 2. Versailles
 3. Academies
- C. Science – Galileo, Descartes, Newton
- D. Art as Propaganda
- E. Casting off Restraints of the Renaissance
 1. El Greco
 2. Caravaggio
 3. Peter Paul Rubens

RENAISSANCE ART

Analyze “La Primavera” from the perspective of the Church or the voice of Savonarola.

- How would the Church criticize this work of art?
- What would Savonarola say about the work of art from the pulpit in the late 1400s?
- What would be his main points of criticism?
- What are the arguments against Humanism?

As a group construct a speech that would be given from the pulpit. What are your main points?

Sermon Thesis:

Main Points:

1. _____
2. _____
3. _____
4. _____
5. _____

Highlight your best points and plan for one person to deliver the points from the pulpit.

What artists today (or works of art) generate similar reaction from the Church, parents or society? Name of the art or artist _____

Criticisms:

1. _____
2. _____
3. _____
4. _____
5. _____

Name: _____

Name of Work: _____

WORKSHEET RUBRIC

RENAISSANCE AND BAROQUE PAINTING

Use this checklist to assess this assignment's demonstration of assignment requirements and humanities competencies.

Assignment-specific standards:	Strong	Acceptable	Needs Work	Unacceptable
Completes the worksheet questions in detail. Uses a Q & A format for the responses. THIS IS NOT AN ESSAY but is intended to be a research assignment. (minimum of 600 words)	60	55	50	40
Synthesizes information in my own words (except for occasional quotations in quote marks). Uses parenthetical citation where appropriate.	10	7	5	0
Attaches a <i>Works Cited</i> page. Cites the course textbook and at least one additional, authoritative source (for example: .edu domain, an online database [<i>Art Full Text</i> or <i>JStore</i>], or a print source) in complete MLA format. http://valenciacollege.edu/library/documentation.cfm	10	7	5	0
Provides photocopies of cited pages (no need to photocopy your textbook). Attaches the copies to the worksheet answers, along with this rubric.	10	7	5	0
Uses textbook and sources accurately and effectively showing evidence of analysis and synthesis of the material in the research questions.	10	7	5	0
<p>Instructor's Comments:</p> <p style="text-align: right;">Score: _____ / 100</p>				

Renaissance and Baroque Painting Worksheet

ARTIST: _____

WORK OF ART : _____

Paraphrase and synthesize information from your textbook, *The Creative Impulse* and library books, scholarly, internet sources and databases to answer the following questions about this work.

Organize your information in question and answer format.

THIS IS NOT TO BE WRITTEN AS AN ESSAY.

1. Who is the artist? Provide a brief biography.
2. What are the picture's medium, dimensions, and current location?
3. What is the picture's subject?
4. What are the picture's formal qualities?
5. To what style or period does the work belong? Explain.
6. What is the picture's symbolic meaning?
7. How can this picture be related to another work of art?
8. What is your personal response to or interpretation of this work?

- ❖ Follow the Rubric to guide your work.
- ❖ Use the *Cheat Sheet* provided to guide you in answering each question.

Unit III Test Essay The Renaissance and Baroque

This essay will be written in class as part of the Unit III Test.

For this essay you will be asked to distinguish between the Renaissance and Baroque styles in painting.

INTRODUCTION: Briefly describe the development of the Renaissance in Florence and how key, historical events effected the development of artistic styles in painting. Your introduction should end with a thesis statement similar to this statement:

An examination of one work of art by _____ from the Renaissance period and one work of art by _____ from the Baroque period reveals a clear stylistic development in painting over the centuries of art.

SUBJECTS: Botticelli, Michelangelo, Leonardo, Raphael, El Greco, Caravaggio and Peter Paul Rubens.

BODY SECTION: On the test day, you must choose one artist from each period to discuss in detail. Relate the individual you have chosen for each period to the specific style that the artist represents. Define at least four characteristics of the painting style for each period. Discuss one specific work of art for each artist chosen and apply the characteristics to the work of art.

CONCLUSION: Write a conclusion in which you summarize the distinction between the two styles.

OUTLINE: Write a topical/bullet outline before beginning to write your essay (this may be done at home). You may write your introduction paragraph at home. The outline should be very concise. Only brief ideas and words for the remainder of the outline- no complete sentences. The outline may be brought to class and used during the test. In addition, the outline must be handed in or you will drop a letter grade.

Unit III Essay Rubric Renaissance and Baroque

45-50 A

- Briefly describe the development of the Renaissance in Florence and how key, historical events effected the development of artistic styles in painting
- States a clear thesis in the introduction
- Characterizes two periods in art
- Identifies an artist and describes one of his paintings in detail as an example of each period.
- Clearly distinguishes between the differences in the two styles in art.
- Writes a concluding statement summarizing the distinction in styles.

40-44 B

- States a clear thesis in the introduction
- Characterizes two periods in art
- Identifies one painting in detail as an example of each period
- Distinguishes between the differences in the two styles in art
- Writes a concluding statement to the paper

35-39 C

- States a vague thesis
- Characterizes two periods in art *or* describes one painting in detail as an example of each period
- Writes a concluding statement

30-34 D

- No identifiable thesis
- Vaguely identifies two periods of art and fails to characterize or describe an example

UNIT IV STUDY GUIDE

The Enlightenment and Romanticism

Study Questions Chapter 13: The Enlightenment

Read the specified pages from Chapters 13 and 14 in your textbook and respond to the following questions. Take notes on the terms and ideas listed after the set of questions.

Contexts (pages 410-412)

1. Name two of the four touchstones of eighteenth-century thought.
2. Explain what is meant by the “idea of progress.”
3. Name one of the important effects that the French Revolution had on the arts.

Painting - Neoclassicism (pages 423-425)

4. What is “neoclassicism”?
5. What is the name of the artist who illustrates the newly perceived grandeur of antiquity, as reflected in his subject matter, composition, and historical accuracy?
6. Name two paintings done by the above-referenced artist.

Music – The Classical Style (pages 433-437)

7. Why is the classical style in music not called neoclassical?
8. The sonata form is the most important movement structure of the classical period. What are the three main sections of this form?

Literature –(pages 442)

9. Describe the work of Mary Wollstonecraft. What were her outspoken views? Name her most famous work and two of the arguments found within it.

Unit IV Study Guide continued:

Chapter 13: *As you read the above assigned pages, make sure that you have notes on the following terms and ideas:*

Enlightenment

Classical Style

French Revolution

Neoclassicism

Jacques-Louis David, *The Oath of Horatti*

The Death of Socrates

Sonata form

- Exposition
- Development
- Recapitulation

Coda

Minuet

Symphony

Wolfgang Amadeus Mozart, Symphony No. 40

Modulation

Opera

The Marriage of Figaro

Ludwig van Beethoven, Symphony No. 5

The Ode to Joy, Symphony No. 9

Unit IV Study Guide continued:

Study Questions Chapter 14: **The Romantic Age**

Contexts (Page 448)

1. When we speak of the Romantic age, we speak of living, thinking, perceiving, and communicating with a focus on subjectivity rather than what?

Concepts: Romanticism: (pages 453-454)

2. Besides individualism, what other aspects does Romanticism emphasize?

The Arts of the Romantic Age: (Pages 454-459)

3. Who painted the turbulent painting called the “The Raft of the Medusa”? How is this artwork an expression of Romanticism?
4. Who painted “Liberty Leading the People”?
5. Name the female artist who focused her attention on animals and received the Grand Cross of the Legion.

Music: (page 463)

6. Explain the use of dissonance in Romantic music.

Music: Program Music (pages 465-466)

7. Who were among the best-known composers of program music?

Unit IV Study Guide continued:

Chapter 14: *As you read the above assigned pages, make sure that you have notes on the following terms and ideas:*

The Romantic Age

Romanticism

Program Music

Individualism

Theodore Gericault, *The Raft of Medusa*

Eugene Delacroix, *The 28th July: Liberty Leading the People*

dissonance

program music

Hector Berlioz, *Symphonie Fantastique*

Idee fix

Rosa Bonheur, *Plowing in the Nivernais*

CLASSICAL MUSIC

MOZART – CLASSICAL - SYMPHONY/SONATA

Symphony No. 40 in G Minor, 1st movement: Molto Allegro

BEETHOVEN – ROMANTIC - SYMPHONY/SONATA

Symphony No. 5 in C Minor, 1st movement: Allegro con brio

BERLIOZ – ROMANTIC - PROGRAM MUSIC

Symphonie Fantastique, 5th movement:

Dream of a Witches' Sabbath

AMADEUS MOZART
1756-1791
CLASSICAL
THE GREATEST NATURAL GENIUS OF MUSIC

- Born in Salzburg, then part of Bavaria, now in Austria.
- He composed from the age of 5.
- His first symphony came at the age of 8.
- He composed his first opera at 12.
- At the age of 14 he conducted 20 performances of his opera.
- Mozart's true love was opera: "Opera to me comes before everything else."
- Operas include: *The Magic Flute, The Marriage of Figaro, Don Giovanni*
- He composed 41 symphonies.

Classical

Symphony

Motif

Movements

I. Allegro

II. Andante/Adagio

III. Menuetto

IV. Allegro

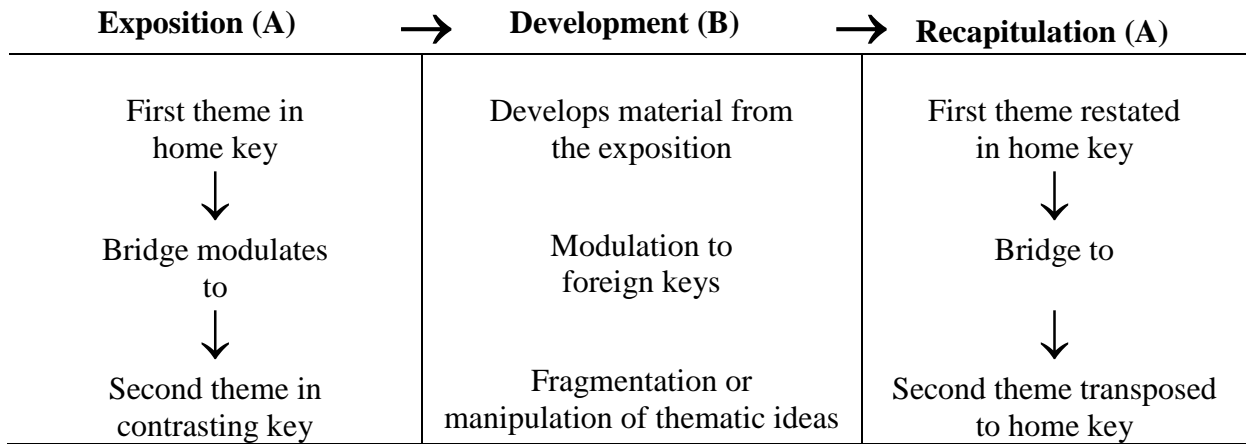
Sonata Form

Exposition

Development

Recapitulation

SONATA FORM



LUDWIG VAN BEETHOVEN
1770-1827
THE ROMANTIC GENIUS

- Beethoven's father was an alcoholic and violent man.
- He began studying music at the age of four
- He moved to Vienna and studied with Haydn and Salieri.
- He grew deaf by the age of 30.
- Beethoven always broke the rules of musical composition.
- He added a choral component in his 9th Symphony.
- Many people consider the 9th Symphony the greatest ever written.
- He composed one opera, *Fidelio*, in 1805.

Beethoven is Power, the strangler of fate, who bowed neither to any man or to lesser gods.

With men who do not believe in me I cannot and will not associate.
- Beethoven

His music reflects "the complete emancipation of human emotion and mind."

No composer was more committed to the struggle of mankind. Bach wrote for the Glory of God, Mozart because genius must out, (and because he had to eat), Beethoven to impose his will on the world.

- Phil G. Goulding, Classical Music

Romanticism

Symphony No. 5, 1st Movement

Coda

Symphony No. 9, *Ode to Joy*

HECTOR BERLIOZ
1803-1869

- Romanticism in the spirit of the macabre and demonic
- Tells his love for an actress
- Reflects his obsession and his tormented life

Romanticism

Idee Fixe

Program Music

Symphonie Fantastique, "Dream of a Witches Sabbath"

UNIT V STUDY GUIDE

Modernism and Postmodernism

Study Questions Chapter 16: Modernism

Read selected pages from Chapter 16 in your textbook and respond to the following questions. Take notes on the terms and ideas listed after the questions.

Concepts (pages 533-534)

Explain the doctrine on which existentialism centers.

Define modernism

In the words of critic Harold Rosenberg, modernism created the

The Arts in the Modern World: Painting and Sculpture (pages 534-536)

What two forms does abstraction take in art?

What great thinker inspired surrealism in art?

What was the goal of the surrealist painters?

The Harlem Renaissance (pages 539-540)

Name two themes of the Harlem Renaissance.

Name the three African American intellectuals that spear-headed the movement.

Chapter 16: As you read and answer the above questions from chapter 16, make sure that you have notes on the following terms and ideas.

Existentialism

Modernism

Abstraction

Surrealism

Unit V Study Guide Continued:

Salvador Dali

Frida Kahlo, *The Broken Column*

Harlem Renaissance

Aaron Douglas, *Aspects of Negro Life*

Diego Rivera, *The Enslavement of Indians*

Study Questions Chapter 17: Postmodernism

Read selected pages from Chapter 17 in your textbook and respond to the following questions. Take notes on the terms and ideas listed after the questions.

Concepts (pages 563-564)

Name six indicators of modernism. Be sure to look up the definition of terms you do not understand

Pluralism has brought new emphasis on what?

Ephemeral and Environmental Art (pages 575-576)

What is the goal of environmental art?

Unit V Study Guide Continued:

Feminism (pages 582-583)

Define feminism.

Describe the work of the *Geurilla Girls*.

Chapter 17: As you read and answer the above questions from chapter 17, make sure that you have notes on the following terms and ideas.

Postmodernism

Pluralism

Multiculturalism

Pablo Picasso, *Guernica*

Christo and Jeanne-Claude, *The Gates*

Judy Chicago, *The Dinner Party*

Betye Saar, *The Liberation of Aunt Jemima*

Jode Bedia, *Si se quiere, se puede*

\

INTO THE 20TH CENTURY

Reflecting on our classical music unit and elements of music (harmony, melody and rhythm), list 2-3 critical responses to what you hear.

How does the music make you feel? What feeling does the artist seem to be expressing? List 2-3 responses.

American composer: Henry Cowell (1897-1965)
Advertisement (Fourth Encore to *Dynamic Motion*)
Tone Clusters