

COURSE OUTLINE

Humanities: Renaissance to Modern

Course Description

HU 101. Humanities: Renaissance to Modern. 3 hours credit. Prerequisite: EG 101 with a C or better. The course will enable the student to recognize and analyze works of art in various disciplines; and to understand and appreciate the role that art and artists play in human culture. The student will study the integrated humanities (art, music, literature, theatre, history and philosophy) that include some of the most significant landmarks of Western civilization's cultural heritage as it developed from the Renaissance to the Modern Age.

Course Relevance

Through the study of the humanities, the student will approach diverse cultures with an open mind and appreciate the richness of pluralism. The student will begin to appreciate the humanities as legitimate commentaries on life and thought of the time. The student will discern the humanities influence on our present civilization.

Required Materials

Fiero, G. K. (2010a). *The humanistic tradition: The european renaissance, the reformation, and global encounter (book 3)*. (6th ed.). New York: McGraw-Hill Co.

Fiero, G. K. (2010b). *The humanistic tradition: Faith, reason, and power in the early modern world (book 4)*. (6th ed.). New York: McGraw-Hill Co.

Fiero, G. K. (2010c). *The humanistic tradition: Romanticism, realism, and the nineteenth century world (book 5)*. (6th ed.). New York: McGraw-Hill Co.

Learning Outcomes

The intention is for the student to be able to:

1. Recognize the basic historical styles of arts and humanities.
2. Apply vocabulary pertinent to the discussion of the arts and humanities.
3. Demonstrate an understanding of the technical processes of various arts media.
4. Demonstrate an understanding of the principles of design and the elements of works of art.
5. Identify relationships between the arts and the society in which they are created.
6. Apply developed personal criteria for viewing and judging works of art.
7. Analyze works of visual and performing arts and literature on the basis of social conditions and events.

Learning PACT Skills that will be developed and documented in this course

Through involvement in this course, the student will develop ability in the following PACT skill area(s):

Analytical Thinking Skills

1. Critical thinking
 - Through reading and writing assignments and classroom participation activities, students will develop thinking and analytical skills.

Communication Skills

1. Creation and delivery of messages
 - Through informed analysis, the student will articulate a personal response to works of visual and performing arts and literature.

Technology Skills

1. Discipline-specific technology
 - Through online research, the student will develop basic computer skills.

Major Summative Assessment Task(s):

These learning outcome(s) and the Learning PACT skill(s) will be demonstrated by:

1. Completing a department assessment based on learning units.
2. Preparing a written assignment(s) (A and T skills) over secondary sources other than the textbook, which analyzes elements of works of art and the society in which they were created and demonstrates competence in historical interpretation and aesthetic response (C skills).

Course Content

- I. Skills or Competencies - Actions that are essential to achieve the course outcomes:
 - A. Reading
 - B. Writing
 - C. Listening
 - D. Critical and analytical thinking
 - E. Application of concepts
- II. Themes - Key recurring concepts that run throughout this course:
 - A. First level of meaning: Appearance
 - B. Second level of meaning: Historical context
 - C. Third level of meaning: The cultural continuum
 - D. Fourth level of meaning: Universal ideas
- III. Issues - Key areas of conflict that must be understood in order to achieve the intended outcome:
 - A. The role of the Humanities in history and society
 - B. Diversity in expression
- IV. Concepts – Key concepts that must be understood to address the issues:
 - A. Elements of visual and performing arts, and literature
 - B. Terminology, tools and techniques specific to the humanities
 - C. Importance of historical figures, events, and art

Learning Units

- I. The fourteenth-century transition
 - A. Historical context
 1. Black Death
 - a. Boccaccio's narrative

- b. Political and economic effects: France and England
 - 2. Hundred Years' War
 - 3. Decline of the church
 - a. Avignon Papacy; Great Schism
 - b. Anticlericalism and devotional piety
 - B. Literature in transition
 - 1. Boccaccio
 - 2. Christine de Pisan
 - 3. Chaucer
 - C. Art and music in transition
 - 1. Giotto
 - 2. Devotional realism and portraiture
 - 3. Ars nova in music
 - 4. Classical Humanism
 - D. Italy and the Renaissance
 - 1. The Italian city-states
 - 2. Petrarch
 - a. Father of humanism
 - b. Development of the sonnet
 - 3. Ficino and Pico
 - 4. Alberti
 - 5. Castiglione
 - 6. Cereta and Marinella
 - 7. Machiavelli
- II. Renaissance artists: Disciples of nature, master of invention
 - A. Renaissance art and patronage
 - B. The Early Renaissance
 - 1. The classical nude
 - 2. The classical revival in art and architecture
 - 3. Portraiture
 - 4. The artist as
 - scientist a.
 - Masaccio
 - b.
 - Brunelleschi c.
 - Leonardo
 - C. The High Renaissance
 - 1. Painting: Leonardo and Raphael
 - 2. Architecture: Bramante and Palladio
 - 3. Michelangelo and heroic idealism
 - 4. Painting in Venice: Titian
 - D. Renaissance music and dance
 - 1. Dufay
 - 2. Josquin
 - 3. The madrigal
 - 4. Instrumental music
 - 5. Dance and choreography

III. Protest and reform

- A. Historical context
 - 1. The impact of technology
 - 2. Christian humanism and the northern renaissance
 - a. Devotio moderna
 - b. Erasmus
- B. Luther and the protestant reformation
 - 1. Luther's program of reform
 - 2. Impact of Luther's protests
 - 3. Music and the Reformation
- C. Northern renaissance art
 - 1. Dürer
 - 2. Grünewald
 - 3. Bosch
 - 4. Brueghel
- D. Northern renaissance literature
 - 1. Erasmus and More
 - 2. Cervantes
 - 3. Shakespeare
 - a. Sonnets
 - b. Plays: Othello and Hamlet

IV. The Catholic reformation and the Baroque style

- A. Historical context of the Catholic reformation
 - 1. The Catholic reformation in Europe
 - 2. Catholicism's reach into Asia and Latin America
- B. Catholic reformation mysticism
 - 1. Loyola and the Jesuit order
 - 2. Visions of Saint Teresa
 - 3. Religious ecstasy in the visual arts
- C. Rise of the Baroque style
 - 1. Roots in mannerism: El Greco
 - 2. Baroque art: Bernini and Caravaggio
 - 3. Italian Baroque architecture
- D. Early Baroque music
 - 1. Sacred music: Palestrina
 - 2. Polychoral composition: Gabrieli
 - 3. The birth of opera: Monteverdi

V. Absolute power and the aristocratic style

- A. Historical context
 - 1. The Age of Absolutism
 - 2. The classical baroque style
- B. Louis XIV and French Absolutism
 - 1. Versailles
 - 2. Art patronage and the academies

3. Poussin and academic art
4. The aristocratic style
 - a. In portraiture
 - b. In European painting
5. Music and dance at Versailles
6. Neoclassicism in French literature
 - a. La Rochefoucauld
 - b. Molière

VI. The baroque in the protestant north

- A. Historical context for the Protestant North
 1. The shaping influence of the Bible
 2. The English Commonwealth
 3. The dominance of the middle class
- B. Baroque literature in northern Europe
 1. King James Bible
 2. Donne and metaphysical poetry
 3. Milton and Paradise Lost
- C. Baroque art and music in northern Europe
 1. Wren and Saint Paul's Cathedral
 2. Rembrandt and devotionism
 3. Handel and the oratorio
 4. Bach and religious music

VII. The scientific revolution and the new learning

- A. The scientific revolution
 1. Sixteenth-century background
 2. Kepler and Galileo
 3. Religious opposition
 4. Scientific instruments and methods
- B. The new learning
 1. Bacon and inductive reasoning
 2. Descartes and deductive reasoning
 3. The challenge to traditional religion
 4. Locke and the empirical tradition
 5. The Newtonian synthesis
- C. Impact of science and the new learning on the arts
 1. Northern baroque painting
 - a. Still life
 - b. Genre painting
 - c. Vermeer and Dutch art
 - d. Rembrandt and Dutch portraiture
 2. Instrumental music
 - a. Improvements in instruments
 - b. The rise of new instrumental forms
 - c. Vivaldi

d. J.S. Bach

VIII. The promise of reason

- A. Historical context for the enlightenment
 - 1. The impact of the Scientific Revolution
 - 2. The growing middle class
 - 3. Rising literacy
- B. The social order and natural law
 - 1. The concept of natural law
 - 2. Political theories of Hobbes and Locke
 - 3. Locke's influence on Montesquieu and Jefferson
 - 4. Smith and economic theory
- C. The philosophies
 - 1. The role of the salon
 - 2. Diderot and the Encyclopédie
 - 3. Encyclopedic literature
 - 4. Concepts of social progress: Condorcet and Wollstonecraft
 - 5. Impact on literature
 - a. The journalistic essay
 - b. The novel
 - c. The poetry of Alexander Pope

IX. The limits of reason

- A. Historical context for the eighteenth-century
 - 1. Reactions against Enlightenment rationalism
 - 2. The consequences of European industrialism
 - 3. The transatlantic slave trade: Equiano's Travels
- B. Satire: Weapon of the enlightenment
 - 1. European literature: Goldsmith and Swift
 - 2. Satire in China
 - 3. Voltaire's Candide
 - 4. The visual arts: Hogarth
- C. The revolt against reason
 - 1. Rousseau
 - 2. Kant
- D. Late eighteenth-century revolutions
 - 1. In North America
 - 2. In France

X. Eighteenth-century art, music, and society

- A. The Rococo style
 - 1. Historical context: France
 - 2. In Austria and Bavaria
 - 3. French rococo painting
 - a. Watteau
 - b. Boucher
 - c. Vigée-Lebrun

- d. Fragonard
- 4. French rococo sculpture
- B. Genre painting
 - 1. As reaction against rococo
 - 2. Greuze and Chardin
- C. Neoclassicism
 - 1. The new archeology
 - 2. As expression of Enlightenment ideals
 - 3. Architecture
 - a. Soufflot
 - b. Jefferson
 - c. Gibbs
- 4. Sculpture
 - a. Canova
 - b. Houdon
 - c. Wedgwood
- 5. Painting
 - a. David
 - b. Ingres
 - c. Kauffmann
- 6. Neoclassicism under Napoleon
- D. Eighteenth-century music
 - 1. Rococo music
 - 2. Classical music
 - 3. Birth of the orchestra
 - 4. Classical instrumental forms
 - 5. The classical style
 - a. Haydn
 - b. Mozart
 - c. Early Beethoven

XI. The romantic hero

- A. Nationalism and the romantic hero
 - 1. Liberty and nationalistic sentiment
 - 2. Nineteenth-century hero worship
 - 3. Rousseau's influence
- B. The romantic hero
 - 1. Traditional stereotypes versus historical heroes: Napoleon
 - 2. Prometheus
 - a. Mary Shelley
 - b. Byron
 - c. Pushkin
 - 3. American abolitionism
 - a. Douglass
 - b. Sojourner Truth
 - c. Slave songs and spirituals

4. Goethe's Faust
- C. The romantic heroine
 1. Popular stereotypes
 2. Sand and other female writers

XII. The romantic style in art and music

- A. The romantic style
- B. Romantic themes
 1. Heroism
 2. Nationalism
- C. Romantic artists
 1. Painting: Gros, Goya, Géricault, Delacroix
 2. Sculpture: Bartholdi, Rude, Lewis, Cordier
- D. Trends in nineteenth-century architecture
 1. Neomedievalism
 2. Exoticism in Western architecture
- E. The romantic style in music
 1. Instrumental and vocal composition
 - a. Beethoven
 - b. German art songs: Schubert
 - c. Berlioz
 - d. Chopin
 2. Ballet
 3. Romantic opera
 - a. Verdi
 - b. Wagner

XII. Industry, empire, and the realist style

- A. The historical context
 1. Advancing industrialism
 2. Colonialism and modern imperialism
 3. China and the West
 4. Social and economic realities
- B. Social theory
 1. Conservatism; liberalism; utilitarianism; socialism
 2. Marx and Engels
 3. Mill and women's rights
- C. Realism in literature
 1. Dickens and Twain
 2. Dostoevsky and Tolstoy
 3. Flaubert and Kate Chopin
 4. Ibsen and realist drama
- D. Realism in the visual arts
 1. The birth of photography
 2. Courbet
 3. Daumier
 4. Manet

- 5. American realist painting
- E. Late nineteenth-century architecture
 - 1. Cast iron: Paxton and Eiffel
 - 2. Sullivan and the skyscraper

XIII. The move toward modernism

- A. The historical context for the late nineteenth-century
 - 1. Paris as cultural mecca
 - 2. Scientific and technological developments
- B. Philosophy and literature
 - 1. Nietzsche
 - 2. Bergson
 - 3. Symbolism: Mallarmé
- C. Symbolism in the arts
- D. Impressionism
 - 1. Music: Debussy
 - 2. Painting: Monet, Renoir, Pissarro, Degas
- E. The arts at the end of the century
 - 1. The influence of Japanese art
 - 2. Art nouveau
 - 3.
 - Sculpture
 - a. Degas
 - b. Rodin
 - 4. Dance
- F. Postimpressionism
 - 1. Van Gogh
 - 2. Gauguin
 - 3. Seurat
 - 4. Cézanne

Learning Activities

Learning activities will include the following: tests, response papers, research papers, classroom participation activities, quizzes, group work, reading assignments.

Grade Determination

The student will be graded on completion of all assessment tasks, learning assignments conducted within the Humanities course, participation, and other methods of evaluation at the discretion of the instructor.