

HUMANITIES 1010-01  
GUIDE AND SYLLABUS

ED REBER



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DIXIE STATE  
COLLEGE OF UTAH

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Fall 2007

Tues. - Thurs. 10:30 - 11:45 A.M.

MCDON 102

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# HUMANITIES 1010

## INTRODUCTION TO HUMANITIES



**Fall 2007 - TR 10:30–11:45 A.M.**

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Online Writing Lab: <http://dsc.dixie.edu/owl>

**TEXTS:** Knoebel, Edgar E.: Classics of Western Thought: The Modern World, 4<sup>th</sup> Ed.  
Ed Reber: Humanities 1010 Guide and Syllabus.

**Note:** If you are a student with a physical or mental impairment and would like to request accommodations, please contact the Disability Resource Center (652-7516) in Room 201 of the Student Services Center. The Disability Resource Center will determine your eligibility for services based upon complete professional documentation. If you are deemed eligible, the Disability Resource Center will further evaluate your accommodation requests and will authorize reasonable accommodations that are appropriate for your disability.

"The value of an education in a liberal arts college is not the learning of many facts, but the training of the mind to think something that cannot be learned from textbooks." (Albert Einstein)

**COURSE DATA:** This course fills a requirement for graduation in the humanities area. It can also be taken as an elective or as a background course for majors in English, humanities, history, or philosophy. In this course students will study the enduring creative expressions of humans that reflect our experiences, as well as our feelings and ideas about ourselves, other humans, the past, and the universe.

The course will cover significant ideas, art forms, philosophies, and scientific

developments in Western culture since the renaissance. Through examining such ideas and events, we can see the traditional ways in which humans viewed their relationship with the past, with the future, with God, with nature, with other humans, and with themselves.

We can also discover, in part, how we came to have the kind of culture we live in today. As one author has put it, we can learn to see the intellectual "shadow architecture" within which we live as inheritors of the world views and philosophies of Western culture.

## OBJECTIVES:

1. To develop an understanding of western cultural diversity and continuity as well as some historical influences that have contributed to our present culture.
2. To develop an understanding of the interrelatedness of human history, great ideas, and the arts.
3. To recognize that the study of humanities is a study of the creators of ideas, words, and artifacts; the artifacts themselves, and the values those creators held.
4. To develop an increased understanding of what moves humans to create and how their creations reflect their world views.
5. To enable students to think critically about the correlation of aesthetic, philosophical and historical periods

6. By learning how others have asked “big questions” in creative ways and in seeing their answers, students will make progress in answering those same questions for themselves and in realizing the universality of the human condition.



7. By seeing how famous men and women have analyzed their own culture, adopting many ideas while making breakthroughs in thought that enriched our lives, we will seek to examine, affirm, and challenge the patterns of thought in our own time.
8. To develop and demonstrate an understanding of the relation between current issues and those of other times, places, and cultures.

## ATTENDANCE:

Attendance is important to the successful completion of the course. Class presentations and discussions will aid your understanding of the course material. The lectures, PowerPoint presentations, films, and class discussions are important to getting the full benefit of the course; therefore, **excessive absences or tardiness will lower the grade.**

In addition, there will be a series of quizzes over the semester that are intended to reward those who are in attendance and are prepared to discuss the readings.. **Quizzes will generally be collected at the beginning of the class period and cannot be made up.** Students who must miss an exam for school-related activities should make arrangements in advance to take the exam before the absence. Exam schedules will not be varied for convenience.

## COURSE REQUIREMENTS AND GRADES:

The grades will be based on response quizzes to the readings and films, three exams, a scholarly paper, and attendance. **Quizzes, whether assigned as take-home writings or as in-class quizzes, are accepted only at the beginning of the class or when they are given; they can not be brought in by a friend, dropped off, or handed in later.** The lowest quiz will be dropped, however.

*Grades on assignments will be weighted according to the chart below:*

<i>Category</i>	<i>Weight</i>	<i>Grade</i>	<i>Low</i>	<i>High</i>
Exams	65%	A	94	100+
Quizzes	25%	A-	90	93
Papers	10%	B+	87	89
(Attendance and/or tardiness can be used to adjust the grades.)		B	84	86
		B-	80	83
		C+	77	70
		C	74	76
		C-	70	73
		D+	67	69
		D	64	66
		D-	60	63
		F	0	59

**SCHOLARLY PAPER ASSIGNMENT: (Up to 100 points) (DUE DATE: November 29<sup>th</sup>) (4-5 pages; typed, double-spaced) (Please read the following carefully before asking what the paper assignment is.)**

The paper is designed for you to demonstrate that you can read, understand, synthesize, and analyze clearly some of the philosophical, literary, artistic, scientific, and/or cultural ideas that have been important in Western culture.

**Option 1:** A paper may be written in a formal manner or in the general form of a letter to one of the authors in our text book (or another important figure in our Western civilization approved by me), telling that author of the ways in which his/her ideas, philosophies, and deeds have influenced our western civilization and perhaps have influenced you in your personal world view. This assignment is not intended for you to give a mere chronology or biography of the person's life; rather, you must show that you understand the historical impact of the person's ideas, inventions or influence. Describe the ideas that were popular at the time, and explain how the person challenged and modified those ideas.

**Paper Requirements:**

- ✍ **4-5 typed, double-spaced pages**
- ✍ **5-10 credible sources that go beyond our text; also, do NOT rely on print or Wikipedia encyclopedia sources.**
- ✍ **A Works Cited at the end in the MLA style**
- ✍ **Appropriate parenthetical references in the body of the text in the MLA style**

- ✍ **Demonstrated familiarity with primary sources**
- ✍ **No plagiarized data**
- ✍ **Standard Written English diction, punctuation, and usage**

**If you feel unsure how to write appropriate citations or avoid plagiarism, read Appendix 5 in this Humanities Guide; for additional help, go to the Dixie Owl <<http://dsc.dixie.edu/owl/>> and click on the MLA Style Guide for a review of correct research and citation processes.**

You may select a person from the following in our text: Galileo, Bacon, Descartes, Hobbes, Locke, Pope, Voltaire, Rousseau, Pascal, Smith, Burke, Wordsworth, Goethe, Thoreau, Mill, Darwin, Marx, Einstein, Freud, Woolf, Sartre, Jung, or Nietzsche. Or you may select one of the great writers, scientists, sculptors, musicians, architects, or artists from 1300 A. D. until the early 20<sup>th</sup> century. If there is another historical figure who is preeminent in your major field of study, please talk to me about him or her. Perhaps that person would be a suitable alternative for your paper topic.

**Option 2:** If you wish, you may focus on one of the arts during one of the periods. For example, you may write a paper on gothic architecture, baroque art, cubism, carpe diem poetry, impressionist painting, romantic music, etc. Identify characteristics that would allow us to recognize the particular art form, and describe some of the works of important figures during that period.

With either option, it is important for you to follow the paper requirements listed above.

**Avoiding Plagiarism:** You must avoid the practice of taking ideas or quotes from books, periodicals, or encyclopedias without telling the reader where such data came. If you take words verbatim, put quotation marks around them. In particular, be aware that paraphrased ideas must still be cited. While teachers in some classes may have overlooked such plagiarism, it is considered a grave offense in serious source-supported writing. This does not mean that you cannot supplement your writing with data from other sources: indeed, the paper assignment requires that you research and support your positions with ideas from various authorities. But you must develop good habits of note taking that include not only writing down the ideas you like but also the author's name, title of the work, date you found it, page(s), and so on.

At Dixie College, and at other colleges and universities, **the consequences of plagiarism are that you fail the assignment, and in some cases, the entire course.**

# OUTLINE OF COURSE

<b>Date:</b>	<b>Assignments, Readings, Discussions, and Exams</b> <b>All readings should be completed before the class on which they are listed.</b>
Aug. 21 t	<p>Course Introduction; Class Standards and Policies; Assignment: <b>Go online to the Dixie OWL</b> &lt;<a href="http://dsc.dixie.edu/owl/">http://dsc.dixie.edu/owl/</a>&gt;; click on <b>Humanities syllabus</b>; then click on the links to <b>"Corn Pone Opinions"</b> and <b>"Ophelia Syndrome"</b>; then read the two essays. After reading Twain's essay and that by Plummer, write a one to two page essay explaining why, from their writings and your own thinking, we all tend to conform so closely to the ideas that are prevalent at the time in our culture. Also, list briefly the suggestions that Plummer gives to help us avoid the "Ophelia Syndrome." Lastly, identify, if you can, some idea or practice in our culture that is generally accepted but troubles you in some way. <u>This will be due August 30<sup>th</sup>.</u></p> <p><b>Handout: 'Revisiting the Stanford Prison Experiment'</b></p> <p>PPT: Introduction to Humanities</p>
Aug. 23 r	<p>Feudalism and Renaissance: <b>Read Appendix 1, "Corn Pone Opinions," "Revisiting the Stanford Prison Experiment," and "Ophelia Syndrome" (All reading assignments should be completed before you come to class);</b></p> <p><b>Discuss the take-home writing (described above) on the two online essays.</b> Discuss Corn Pone Opinions, Ophelia Syndrome, Revisiting the Stanford Prison Experiment, and Emily Dickinson poems; Play NPR tape;</p> <p>Film on Renaissance Art;</p>
Aug. 28 t	Cont'd. Discussion of Corn Pone Opinions and Ophelia Syndrome; Watch film on Galileo

Date:	<p style="text-align: center;"><b>Assignments, Readings, Discussions, and Exams</b>  <b>All readings should be completed before the class on which they are listed.</b></p>
Aug. 30 r	<p><b>Due: Short essay based on “Corn pone Opinions” and “Ophelia Syndrome” readings. After reading Twain’s essay and that by Plummer, write a one to two page essay explaining why, from their writings and your own thinking, we all tend to conform so closely to the ideas that are prevalent at the time in our culture. Also, list briefly the suggestions that Plummer gives to help us avoid the “Ophelia Syndrome.” Lastly, identify, if you can, some idea or practice in our culture that is generally accepted but troubles you in some way. Be careful: do not write about ideas or practices that are common, but are still seen as somewhat taboo. For example, drinking, using drugs, and having pre-marital sex may be common, but they are still generally taboo.</b></p> <p>PPT on Galileo</p> <p>Introduction to Galileo’s writings; <b>Read Knoebel Text, 1-9: Galileo; Always read the introductions; they can be valuable.</b> It is important to note two things in this essay: first, notice that Galileo used a <b>fictional dialog</b> to present the ideas, rather than stating them directly; in order to avoid identifying himself with the heretical views. Secondly, notice that the character promoting heliocentrism is relying upon <b>observation</b> to describe the theoretical orbit of the earth around the sun, not relying on the traditional teachings of ancient scholars. In other words, he (Galileo) was doing science in a modern way.</p> <p><b>DISCUSSION QUESTION FOR A QUIZ; QUIZZES WILL BE ASSIGNED EITHER AS TAKE-HOME WRITINGS (DQ’s) <u>TO BE DONE IN ADVANCE OF CLASS</u> OR AS SHORT OBJECTIVE QUIZZES TO BE GIVEN AT THE BEGINNING OF CLASS.</b> Listen for my instructions in class: if I do not tell you to do the DQ, then be prepared for a short, in-class quiz.</p> <p><b>(DQ): A) Describe what Galileo does and says in the first few pages to avoid the criticism of the church for his views about the earth which he knew the Church had condemned (If you need to use a dictionary, please do.).</b> <i>(Each of the DQ’s are intended to serve two purposes: first, they should help you prepare for the take-home writing or the in-class quiz; second, you should be prepared to discuss the ideas with others in the class. These questions are intended to make the material relevant to our own lives and to give evidence of your preparation.)</i></p>

<b>Date:</b>	<b>Assignments, Readings, Discussions, and Exams</b> <b>All readings should be completed before the class on which they are listed.</b>
Sep. 4 t	<p style="text-align: center;"><b>Text, 10-19: Bacon;</b> Francis Bacon: In its way, this writing is as revolutionary as Galileo's. Bacon is challenging the <b>method</b> of learning which had been practiced for a thousand years. He is opposed to <i>authoritative, traditional, deductive</i> ways of learning. Rather, he argues we should observe nature, which is what Galileo had done. What are the enemies of truth? What are the four classes of idols that interfere with human rational thought?</p>
Sep. 6 r	<p><b>20-30: Descartes:</b> Descartes, like Galileo and Bacon, is continuing to challenge tradition and authority. He proposed rejecting every idea which we hold, even the idea that we exist. Then, he proposes, we should use reason to establish ideas which can be held with confidence. What are Descartes' four rules of logic? What is his first principle of philosophy? How does he prove that he himself exists? Descartes expresses a distrust for learning through observation. Do you agree? What is meant by Cartesian dualism? <b>DQ: How does Descartes reason through the proofs that God exists? Do you think the existence of God can be proven by reason and Cartesian logic, or is belief in God more a matter of faith and spiritual intuition?</b></p> <p><b>43-58: Pascal;</b> Pascal, like Descartes, is known as a brilliant mathematician. However, he felt that defending the existence of God based on reason was not the best way; he was a passionate defender of the importance of Faith in human existence. In some ways, Pascal seems quite modern: as a scientist/mathematician, he is aware of reasons to question the existence of God; as man of faith, he is aware of the appeal of faith. <b>DQ: Select and write down five of Pascal's statements that most interest you, explaining why they appeal to you.</b></p>
Sep. 11 t	<b>Read Appendix 2;</b> PPT: Shift from Renaissance to the Age of Reason; Art Film

<b>Date:</b>	<b>Assignments, Readings, Discussions, and Exams</b> <b>All readings should be completed before the class on which they are listed.</b>
Sep. 13 r	<p><b>31-42: Thomas Hobbes;</b> Hobbes is one of the first thinkers to propose a society based on what is often known as a "<b>social contract.</b>" Rather than accepting the renaissance view that God had given to royalty The Divine Right of Kings (the right from God to govern humanity), Hobbes argues that all rights are determined here on earth, among the people and by the people, including the right to govern as well as other rights we commonly think of.</p> <p>I identify Hobbes's first and second laws of nature? What are the reasons that humans are continually in a state of war when they are left alone in nature? Hobbes claims that we must all give up personal freedom so that the state can be harmonious and secure.</p> <p>Hobbes' description of the way we would live without strict laws and punishments also raises philosophic questions about whether individuals are fundamentally good or evil; that is a question argued since the time of Plato until our own time.</p>
Sep. 18 t	<p><b>68-82: John Locke;</b> John Locke; Locke has been called the grandfather of our American system of government because of his confidence that men can rule themselves fairly and reasonably. <b>DQ: How does Locke describe humans in a state of nature without a government? How does he differ from Hobbes in his view of human nature? Explain why you find Locke or Hobbes more convincing.</b></p> <p>What is the source of the "natural law of reason" that seems to govern humans. How do we humans acquire property? What are the limits to property rights? If things are generally good in a state of nature, why do people join together in a political society? What are the limits to the power of the state? What should the people do if the state violates their rights? Do you see the influence of Locke on our American form of government?</p> <p><b>Last day to add</b></p>
Sep. 20 r	<b>Review for Exam # 1: Handout Take-home essay questions</b>
Sep. 25 t	Exam # 1 will be taken in the testing center; we will not meet in the class room.

<p>Sep. 27 r</p>	<p><b>83-94: Alexander Pope</b>; Pope was deeply influenced by a German philosopher named Gottfried Wilhelm von Leibniz. Leibniz's <u>Theodicy</u> (1710) had asserted the following principles:</p> <p><b>I. Truths of philosophy and theology can't contradict.</b>  <b>II. God chose from many possible worlds. Obviously, this is the best of all possible worlds. Therefore, all possible worlds must contain some evil.</b>  <b>III. We are necessarily imperfect--humans could not be as perfect as our creator.</b>  <b>IV. Man has free will. God has foreknowledge, but that does not predestine us.</b>  <b>V. Man's rational nature, which is his soul (remember Descartes) is an approximation of God's nature.</b></p> <p>When Pope asserts "Whatever is, is right," he is expressing an important Enlightenment idea that is mentioned above in Leibniz's second principle.. What is it? Do you find flaws in Pope's reasoning? Notice how Pope's very poetic form, with its emphasis upon exact form and repetition, is itself a representation of the emphasis on reason and order of his age.</p> <p>The idea of an elaborate <b>chain of being</b>, ranging from God down to the lowest life forms, was an important idea to Pope and others in the Age of Reason. <b>DQ: Pope often refers to the gradation of all created beings and the importance of humans accepting their own role in a larger scheme (ladder of creation). Identify several passages which show Pope's confidence that there is a divine order in the existence of all beings.</b></p> <p><b>Block classes begin on Oct. 1</b></p>
<p>Oct. 2 t</p>	<p><b>95-130: Voltaire's <u>Candide</u></b>; This is long; start early. Voltaire uses satire to ridicule some of the excesses of the Age of Reason, as he saw them. Point out how <u>Candide</u> is a mockery of Pope and Leibniz. What are other organizations or ideas that are mocked in <u>Candide</u>? <b>DQ: Pangloss repeats the ideas of Pope and Leibniz over and over, but it becomes clear that Voltaire does not want his readers to believe Pangloss's ideas nor those of Pope and Leibniz. What are the clues that this novel is a satire?</b></p> <p>Block Classes begin.</p>
<p>Oct. 4 r</p>	<p><b>Read Appendix 3;</b></p> <p>Discuss the Shift from Age of Reason to Romantic age; PPT Slide show</p> <p><b>Read Appendix 4: Romantic Poetry (<i>Read the poems carefully; you will be asked to match lines and authors on the next exam</i>);</b></p>

Oct. 9 t	<p>299-322; Thoreau; Thoreau is particularly well known in our time as someone who loved nature with the same kinds of feelings expressed by the English Romanticists. He was also an independent thinker who taught the idea of peaceful civil disobedience. He influenced the political and ethical views of Ghandi and Martin Luther King. What value did Thoreau place on such institutions as the post office and the newspaper? Specifically, what were some of the things the U.S. Government was doing that Thoreau thought to be evil? Given that unjust laws exist, how does Thoreau propose that we should behave toward the government? <b>DQ:</b> <b>Identify two or more characteristics of romanticism in the excerpt from <u>Walden</u>. How is Thoreau like Locke? How do they differ?</b></p>
Oct. 11 r	<p><b>Semester Break: No classes</b></p>
Oct. 16 t	<p>Film: <u>Sense and Sensibility</u>; <b>Assignment: After viewing this film, write and submit a summary (about 2 pages) of how the author and director use the two sisters in this film to represent the differing ways of thinking and feeling in the Age of Reason and in the Romantic Age. Identify which sister represents which way of thinking and give <u>specific examples</u> of what they say and how they act that help you identify their views. Also, tell us which view you believe Jane Austen (the author) and Ang Lee (the director) is saying is better. Do not merely give a plot summary! (20 Points)</b></p> <p>Last day to drop or audit</p>
Oct. 18 r	<p>Film (Continued)</p>

<p>Oct. 23 t</p>	<p><b>Due: 2 page essay on <u>Sense and Sensibility</u></b></p> <p>323-31; Mill; John Stuart Mill is a well known nineteenth-century philosopher. First, he wrote a short treatise on personal liberty that has had a profound effect on modern thinkers. In short, Mill argues that the only reason for which any person or government may control or restrict the actions of someone is to prevent <b>harm to others</b>. This idea is sometimes called libertarianism. (<i>This idea of extensive personal freedom does not pertain to children or to others who are not capable of rational discourse, however, according to Mill.</i>)</p> <p>Society should make no law whose aim is to protect a person from harming oneself. For example, laws against mountain climbing or using drugs would not be right, from Mill's perspective. Seat belt laws (except for children), life preserver laws, laws against pornography (except child pornography), polygamy, and prostitution would all be struck down, because they really aim to protect someone from her own bad choices. The first selection in our text is a defense of free thought and free speech. <b>DQ: When, if ever, do you think the government has a right to impose laws which force us (that is, rational adults) not to harm ourselves, even though we may do no direct harm to others? You might consider laws such as those against drug use, gambling, pornography, polygamy, prostitution, homosexual marriage, and assisted suicide.</b></p> <p><u>Review of Writing Scholarly Papers: Read Appendix 5:</u></p> <p><b>Also, you may go online to the Dixie College Home Page, point to Academics , then click on Online Writing Lab (or go directly to &lt;<a href="http://www.dsc.dixie.edu/owl/">www.dsc.dixie.edu/owl/</a>&gt;, and then click on MLA Style to get additional information about source supported writing.</b></p> <p>Review of Internet sources and methods of searching.</p>
<p>Oct. 25 r</p>	<p>Use this day for library and internet research related to your paper topic. We will not meet in the classroom.</p>
<p>Oct. 30 t</p>	<p>332-337; Mill (cont.) Secondly, Mill is known because of his defense of an ethical system known as <b>utilitarianism</b>. In short, that means that when we make an ethical choice, we ought to try to bring about the <b>greatest good for the greatest number of people</b>, and we ought to bring about the least pain by our choices. For example, we don't just look at the rule against lying and never lie. Rather, if we can see that by lying we might protect innocent people from pain or keep our country out of the clutches of an enemy, then <i>the ethical choice would be to lie</i>. <i>In other words, we decide what is right by looking at what the consequences will likely be</i>. How do you respond to Mill's views? To what extent do you agree? When might you differ?</p>

Nov. 1 r	<p>635-49; Virginia Woolf; The writings of Virginia Woolf suggest some of the difficulties experienced by women as they moved into areas traditionally considered off-limits. <b>DQ: Woolf tells a fanciful story of Shakespeare's sister and her attempt to undertake a writing career. Why was Shakespeare's sister unable to succeed? What do women need today to succeed?</b></p> <p>PPT: An Historical Look at Views of Women</p>
Nov. 6 t	<p>Film: Ibsen's <u>A Doll's House</u> (Come early: this is long.); <b>Discussion of Nora's decision at the end of the play.</b> (Assign paper?)</p>
Nov. 8 r	<p>Film: Ibsen's <u>A Doll's House</u> (Continued)</p>
Nov. 13 t	<p><b>Career Day– No daytime classes</b></p>
Nov. 15 r	<p>Film: Burke: Darwin's Revolution; PPT?</p>

<p>Nov. 20 t</p>	<p>Darwin's Theory of Natural Selection: PPT ; 350-66; Darwin; Darwin's writings give us a glimpse of the way in which an earlier society had responded to Galileo. Even today, it is likely that many of us will respond to Darwin's theories based on an <b>intuitive or traditional</b> way of understanding nature, not based on the <b>empirical evidences</b> for evolution.</p> <p>That is also the way people had responded to Galileo. If the Bible said the sun stood still at some time in the Bible, that meant it must have ordinarily moved around the earth. If the church leaders said the moon was perfectly round and perfectly smooth, then there was no need to look into a silly telescope and see the mountains and valleys Galileo described. They simply didn't exist! In the same manner, some people have responded to Darwin's theories. Evidences for the great age of the earth, evidences that all living creatures are related to each other, evidences that living creatures are related to the now extinct species of the distant past whom we study through fossil remains--all these can be ignored if one is convinced that all creatures came into existence some 6000 years ago and that the earth is also just a few thousand years old.</p> <p>It is important to note that Darwin did not introduce the idea of evolution; many other scientists had already done that. What he did was give superb scientific evidence for the idea that evolution took place through <b>natural selection</b>. That is, he proposed that the struggle for survival that all creatures engage in helped "select" features that made one creature more likely to survive. He claimed that <b>natural selection</b> was much like <b>artificial selection</b>. Just as the farmer takes his best milk-producing cow to the best bull to be bred by "artificial selection," nature selected its fastest cheetahs, best camouflaged moths, and strongest mountain goats to breed and pass on their traits to future generations. The idea was simple, and Darwin's research was so thorough, that no serious scholar could dismiss evolutionary thought easily from that time on. <b>DQ: Evolutionary thought is now the standard in all sciences. Summarize Darwin's discussion of how the selection of variation among domesticated animals could be similar among animals found in nature, particularly his ideas on pages 354-357.</b></p> <p><b>Review for Exam # 2; Take-home essay questions for Exam # 2; Exam # 2 will be taken in the testing center</b></p>
<p>Nov. 21- 23</p>	<p><b>Thanksgiving Break– No classes</b></p>
<p>Nov. 27 t</p>	<p>PPT: Introduction to the Age of Modernism; <b>Read Appendix 6</b>; Art film</p>

Nov. 29 r	<p><b>SCHOLARLY PAPER DUE;</b></p> <p>535-45, Einstein; This selection introduces us to one of the great minds of the 20th century. The selection by Einstein tells us nothing of his great discoveries regarding the Law of Relativity. Rather, here is one of the world's greatest scientists trying to make sense of what it means to be human and what religion means. Notice how deeply he has been influenced by people like Darwin, Marx, Freud, and others whose ideas seem to imply that we humans have no free will. Although he rejects standard religions, he still clings to a "humanistic" religiosity. <b>DQ: Why does Einstein reject the idea of God as an anthropomorphic (i.e., humanlike) God who is like a judge who rewards and punishes his children? What is his own "religiosity" based on?</b></p>
Dec. 4 t	<p>546-59, Sigmund Freud: This essay was a reply to a letter from Einstein discussing the causes of war and possible ways to erase the forces that lead to war. <b>DQ: What does Freud identify as the causes of war? How is Freud's thinking similar to that of Hobbes? What are the direct and indirect ways that we can seek to avoid wars?</b></p> <p><b>PPT Modern Poetry Influences</b></p>
Dec. 6 r	<p>Last class day; PPT: Modern Poetry</p> <p>650-63; Modern Poetry; Read the following poems: Frost-- "After Apple-Picking"; Sassoon-- "A Working Party"; Owen-- "Dulce et Decorum Est"; Yeats-- "The Second Coming"; and Auden-- "The Unknown Citizen." <b>Review these poems carefully; you will be asked to match lines and authors on the Final Exam.</b></p> <p><b>Review for Final Exam:</b> The final exam will consist of 55 objective questions that you will answer on a scantron. The exam will be based on the readings since the last exam, <b>including the poetry and the appendices. There will also be several questions from the last few PowerPoint presentations.</b></p>
<p><b>Final Exam – Dec. 11 (Tuesday) 9:30-11:30 A. M.</b></p>	

## Appendix 1-- TRANSITION FROM FEUDALISM TO THE RENAISSANCE

From about 1300--1500 A.D.

Important Forerunners: Abelard (1079-1142), St. Thomas Aquinas (1227-74), Dante (1265-1321), Petrarch (1304-74), Chaucer (1340-1400), Boccaccio, John Calvin, Martin Luther

PERIOD -- > WORLD   VIEW V	Feudal Europe	Renaissance 1400 - 1700 A.D.
POLITICAL POWER	<p>Much of the political power was held by feudal lords, men who had inherited large areas of land. On the land lived serfs, who did not own the land and who owed labor and produce to the lord of the manor, who in turn protected them. While the serfs did not own the land and were subject to the judicial authority of the feudal lords, they generally could not be turned off the land without cause.</p> <p>The Catholic Church wielded great influence and power throughout much of Europe, occasionally ruling in Italy, and sometimes acting to install or remove political rulers.</p>	<p>Power was being consolidated into larger and larger areas. The monarchs gained increasing power, which many claimed they held by the <b>divine right of kings</b>. "Saint Augustine in <i>The City of God</i> set out the theoretical framework for the institution of Christian monarchy in his concept of the Two Cities, the City of God, that is, the body of believers, and the City of Man, that is, the secular world. Although these two cities are in spiritual conflict, the City of Man was instituted by God, according to Augustine, in order to secure the safety and security of the members of the City of God. Therefore, monarchs are placed on their thrones by God for a specific purpose. Although they may be ungodly, to question their authority is in essence to question God's purpose for both the City of Man and the City of God. This, or some form of this, made up the foundation of medieval and Renaissance theories of monarchy. . . . Bishop Jacques-Benigne Bossuet (1627-1704) reinforced medieval notions of kingship in his theory of the <b>Divine Right of Kings</b>." (Richard Hooker, 1996 &lt;<a href="http://www.wsu.edu/~dee/GLOSSARY/DIVRIGHT.HTM">http://www.wsu.edu/~dee/GLOSSARY/DIVRIGHT.HTM</a>&gt;.)</p> <p>"We have already seen that all power is of God. The ruler, adds St. Paul, "is the minister of God to thee for good. But if thou do that which is evil, be afraid; for he beareth not the sword in vain: for he is the minister of God, a revenger to execute wrath upon him that doeth evil." Rulers then act as the ministers of God and as his lieutenants on earth. it is through them that God exercises his empire." (Bishop Jacques-Benigne Bossuet (1627-1704) )</p> <p>During the Renaissance, there were also a number of things that began to threaten or weaken the absolute authority of some monarchs. First, people from lower classes began to accumulate wealth, which gave them more political influence. Second, religious reformations led to a growing diversity in religious institutions. Different religious groups occasionally supported different people's claims to the monarchy, which led to questions about who genuinely had a <b>divine</b> right to rule, <b>if anyone</b>. Some monarchs even split with all the churches and had a secular reign.</p>

<b>PERIOD -- &gt;</b> <b>WORLD  </b> <b>VIEW V</b>	<b>Feudal Europe</b>	<b>Renaissance</b> 1400 - 1700 A.D.
<b>CLASS SYSTEM</b>	<p>During the middle ages, a very rigid class system had evolved. The privileged classes were the <b>aristocracy</b> and the <b>clergy</b>. They were the owners of the <b>land</b>, which was the source of all <b>wealth</b>. The aristocracy and clergy also held political power, which enabled them to tax the <b>peasants or serfs</b>, who lived on the lands of the aristocracy. People even bought positions of Bishop and Priest, in order to be able to tax the peasants. The peasants, who produced goods from farms and flocks, or produced goods in household shops, supported the superstructure of nobility and priests. But they held no political power.</p>	<p>Very slowly, the class system began to erode, more quickly in England, more slowly in France and southern Europe. As other sects arose and as governments became secularized, the clergy could not take from the peasants so freely, and they began to lose their political might.</p> <p>Also, people from lower classes, through the new shipping trades and increased production methods, created a new <b>mercantile</b> class. This new class of minor capitalists began to accumulate wealth, sometimes gathering more wealth than the landed aristocracy who had traditionally held the political power. With the increased wealth, those with money began to have more political influence, weakening the monarch's claim to be absolute and weakening the power of the aristocracy..</p> <p>Slowly, people began to evaluate others based on merit, talent or wealth, not merely upon birth and bloodlines. The new mercantile class slowly become supporters of the arts also, so art became increasingly popular and secular (nonreligious). Also as renaissance scholars turned their attention back to the Greeks and Romans, they searched their works for writings about governmental policies (which were more democratic) and for moral values (which were more humanistic).</p>
<b>COSMOS</b>	<p>The view of the cosmos was the traditional one proposed by the Greeks which had slowly become intertwined with church theology: The earth was deemed to be the center of the universe; the sun, moon and planets were believed to move in perfect circles around the earth. The stars were thought to be fixed on an outer crystalline sphere. This was known as the <b>Ptolemaic or geocentric</b> model.</p>	<p>Because of Copernicus, Kepler, Galileo, and others, a new model of the earth, other planets, sun, moon and stars arose, the one we are familiar with today. This theory placed the sun at the center of the universe. It became known as the <b>Copernican or heliocentric</b> model. The adoption of the heliocentric view of the universe was a tremendous revolution in many ways. First, it brought into question the theological view that this earth was the center of God's heavens. Second, the heliocentric view was supported by <b>secular empirical and rational evidences</b>, in rejection of the traditional and authoritative positions of Catholicism and the church scholastics. Galileo traveled to Rome in 1616 to try to convince the Church that the Copernican view was correct. The result was that Copernicus's book was banned from 1616-1822.</p>

<b>PERIOD -- &gt;</b> <b>WORLD  </b> <b>VIEW V</b>	<b>Feudal Europe</b>	<b>Renaissance</b> 1400 - 1700 A.D.
<b>THE CHURCH</b>	<p>The Church owned much land, the priests were supported with mandatory taxes (tithes), and they had the monopoly on education, books, and records. Most peasants were illiterate and uneducated; the church was the depository of the written records, and was the source of learning.</p> <p>Most schools were church schools or schools within monasteries; most teachers were monks and priests. With these powers of censorship and control over knowledge, the church kept rigid control of the information people received about religion, history, science, and philosophy. If one learned, s/he learned from the church's point of view, which had reigned supreme for years. There were few who would even think to challenge accepted, traditional views.</p>	<p>Reformers began to challenge the infallibility of the Catholic Church. Martin Luther, an ordained Catholic priest, began to question the Catholic sale of indulgences and other practices; he also became convinced that the Church was deserting the earlier view of salvation by grace. In 1517, he attached to a church door in Wittenberg a set of 95 theses challenging existing Catholic thought. His influence was significant in eroding the absolute power of Catholicism.</p> <p>In 1541, in Geneva Switzerland, John Calvin also began a system of reforms that is sometimes called the "second reformation."</p> <p>In England, in 1534, Henry VIII broke with the Roman Catholic Church and declared himself the head of the Church in England.</p> <p>In Germany, Switzerland, and in France, civil leaders also broke free from the papal authority, sometimes supporting new protestant movements. With new Christian religions emerging, no one faith had the great power it had previously held. (This was to be a <b>reformation, however, not a new direction</b>. Both in religion and in art, people were looking to go <b>backward</b> to a purer time, a <b>golden age</b> which had been lost.)</p> <p>Also, scientific studies by secular scholars such as Galileo became better known and were convincing. The findings of science did damage to religions in general, but especially to Catholicism. The Church seemed unable to keep up with scientific advances; for many people, the church remained too other-worldly, too out of touch with reality, too slow to change. For example, Galileo's writings were banned into the 19<sup>th</sup> century, and it was only in 1992 the Pope concluded the Church was wrong in condemning Galileo.</p>
<b>NATURE</b>	<p>The dominant view of nature was that it was controlled by supernatural forces in a direct and personalized way. Illnesses, retardation, deformities, as well as natural disasters, were seen to be guided by good and evil supernatural forces and directed at humans. This view of external spiritual forces controlling nature is called <b>dynamism</b>.</p>	<p>Because of early scientific efforts, the view of nature began to become more <b>mechanical</b>; that is, people began to think of nature as more a part of an ordered process of cause-effect relationships. Galileo, for example, argued that mathematics was a divine language from God that could be used to describe most natural processes. The book of nature, he said, written in the divine language of mathematics, should be used with the Holy Bible to understand God's ways.</p> <p>They still were far removed from the scientific view of nature that we see during later generations, however.</p>

<b>PERIOD -- &gt;</b> <b>WORLD  </b> <b>VIEW V</b>	<b>Feudal Europe</b>	<b>Renaissance</b> 1400 - 1700 A.D.
<b>ART AND LITERATURE</b>	<p>Art, during the dark ages, was almost entirely church related. Artists were hired almost entirely to decorate churches and some civic buildings. Artists were not considered as more than craftsmen. A sculptor or artist held no more distinction than a carpenter or stone mason. The art produced aimed at the glorification of God, and usually represented humans as little better than stick figures. There was no sense of depth or perspective in the paintings, and no sense of human worth or dignity. The human figures are flat and unreal; they seem barely living creatures. Buildings are symbolic objects, not places to live in. Landscape is decorative, but it does not invite the viewer to think of it as really a place that could be walked in.</p> <p>With widespread illiteracy, literary experiences were limited to a few morality plays presented by the guilds or public singing by minstrels.</p>	<p>The Renaissance, or rebirth, was primarily the rebirth on interest in learning and arts of the classical Greek and Roman periods. <b>Art, sculpture, and literature in that classical period had been very "human" centered, with a great emphasis on the beauty and dignity of individuals.</b> Therefore, the renaissance is also called a "humanistic" period. New paintings, although they were still often commissioned by the church, showed figures of David, Moses, and Mary which were modeled after Greek statues of gods and emperors. The human form had a beauty and dignity as it had in Greek and Roman art. Artists such as da Vinci and Michelangelo studied anatomy carefully in order to accurately portray the human body. The settings and themes were often from Christianity; the form and style were from the Greeks and Romans. Also, the growing mercantile class, with its new wealth, occasionally commissioned art works for secular buildings or for private use. Art, literature, and learning all flourished.</p> <p>About 1450, Gutenberg developed the printing press, which made knowledge available in larger quantities to the masses. More people learned to read; secular schools arose, and the vernacular languages were used for science and literature, rather than just the church Latin. Dante, Boccaccio, Chaucer, Mallory and other authors began to write in the vernacular language of the people. As their manuscripts began to appear in printed form, there was an explosion of learning and reading. Suddenly it became worthwhile for people to learn to read and write, and so they did. Learning became available to all classes, not just the aristocracy. Just as important, the reading material was no longer just that provided by the church; secular poems, tales, and epics made the rounds as well. Secular universities in the cities slowly replaced monasteries and church centered schools as the centers of learning.</p>
<b>HUMAN DEPRAVITY V. HUMANISM</b>	<p>During the age of feudalism, emphasis was largely upon religious values; the hereafter was considered the ultimate reality, this life but a shadow of things to come. Much emphasis was put upon the <b>doctrine of original sin</b>, the belief that all descendants of Adam were born fundamentally depraved and with a stronger inclination for sin than for good.</p>	<p>In this period, there was a revolt against religious restriction on learning. The idea developed that humans should become learned and that this life was to be enjoyed. In contrast to the emphasis upon our evil inclinations, people adopted the classical view that humans had a dignity and beauty that made them admirable, praiseworthy, and capable of using their own free will to move toward a divine nature. This was influenced by the turning to the art and writings of the ancients, and it is evident in the new art forms of the Renaissance.</p>

## Appendix 2--Transition from Renaissance to the Age of Reason

Dates of the Age of Reason, Neoclassic Age, or Enlightenment: 1687 (The publishing date of Isaac Newton's Principia Mathematica) to 1789 (the date of the beginning of the French Revolution) or 1798 (The publishing of the Lyrical Ballads by Wordsworth and Coleridge).

Important Forerunners who established the secular scientific method: Galileo, Bacon, Descartes, Hobbes

Period --> World View or Concept	RENAISSANCE (AND PRE- RENAISSANCE)	ENLIGHTENMENT (AGE OF REASON)
<b>GOD</b>	God is the moving force in every living (and inanimate) thing; His spirit moves all things, not mechanical forces like gravity and electromagnetism. He is everywhere present and plays an important role in the daily governance of the physical world, the health and mental states of human beings. The world is an active battleground for good and bad spirits.	God's role has changed. Instead of being the direct cause of every earthquake, he is now the Creator of the laws and forces by which the world and the universe move. Spirit has divided from matter in Cartesian dualism. Descartes had identified his knowing self as his soul; matter, including even his own body, was viewed as separate. Gradually all matter was viewed as mechanical and subject to mathematical studies. God is now the "Clock Maker," "Architect," or absent "Landlord,"—still the Creator in the eyes of many, but involved more remotely than before. For others, since God could not be established empirically, He did not exist.
<b>BIBLE AND CHRIST STORY</b>	The Bible was considered to be infallible, the literal and precise word of God. The greatest source of knowledge, the traditions of the golden ages of the past, should not be questioned; we should trust the authority of past prophets, popes, and scholars who had been approved by the church.	Standard, literal readings of the Bible were increasingly challenged. Partly as an outgrowth of the increased optimism of the renaissance, partly because of religious reformism, and partly because of the new science, the notion of human depravity, of humans being naturally evil as a result of <b>original sin</b> , was also challenged. Religious people were sometimes Deists, believers in the existence of some sort of supreme being, but unconvinced that Jesus was literally the son of God. Others were agnostic.
<b>MAN</b>	Humans were considered naturally evil as a result of original sin, and intellectually like children, in need of strong religious and civil rulers to guide them. Slowly, during the Renaissance, humanistic thinking began a slow elevation of respect for humanity.	Humans were considered good. Reason was God's special gift to humanity. It is God's most divine quality, and it is the quality he gave to His special creation, humankind. With a reasoned, disciplined life, people could acquire great knowledge of the natural forces in the universe and bring about powerful changes. Not only priests could be instruments in the hand of God, but also scientists and philosophers. Knowledge, primarily gained through science and philosophy, would lead humanity to a better existence. Since nature had been de-mythologized, all parts of the material universe could be studied and comprehended by human reason.

<b>Period --&gt; World View or Concept</b>	<b>RENAISSANCE (AND PRE-RENAISSANCE)</b>	<b>ENLIGHTENMENT (AGE OF REASON)</b>
<b>PAST AND PRESENT AND HUMAN DESTINY</b>	<p>The best of times, the golden ages, were recorded in history. During the dark ages, the golden ages were held to be the time in Eden and the time of the early prophets, times when people lived for centuries and walked and talked with God. Since that time, humans were in a continual decline and would continue so until the rejuvenation of Christ's second coming.</p> <p>During the renaissance, the golden ages were held to be the classical periods in which Greece and Rome had risen to great achievements. History was cyclical, with periods in which people rose by imitating the classical models of the Greeks and Romans, and then periods of decline.</p>	<p>There was unbounded optimism about the future. There developed the idea of human <b>Progress</b>, the conviction that with humans living by reason, life would be better: human health, the arts, and science would continually improve and become better throughout time as humans learned to live guided by reason. In a real sense, Science had become the savior of humanity. Even religious believers were inclined to say that God had given us reason and knowledge to eliminate evil; as humans grew in knowledge, they would stop wars, get rid of sickness and pestilence, cease from sin, and eventually eliminate death. Thus, human knowledge would help bring about the joyous millennium.</p>
<b>ART</b>	<p>During the middle ages, art had the primary purpose of showing the depravity of humans and the powerful glory and grace of God. Art was primarily devoted to religious worship and praise. During the renaissance, art emulated the ideals of the Greeks and Romans, and it became much more human-centered. Classical forms and Christian subjects were woven together in ways that praised God, but emphasized the beauty and intelligence of God's special creation, humanity.</p>	<p>Art, influenced by the passionate mysticism of the Catholic Reformation, turned first to a style known as Baroque. The Baroque stressed emotional and sensual responses, used figural distortions, irrational space, dynamic contrasts of light and dark and bizarre colors. It was characterized by a love of grandeur, opulence, and vast, expanding horizons.</p> <p>Later, Neoclassical Art reflected the new confidence about human reason, science, and the expectation of an orderly progress to greater and greater heights of civilization. Art, architecture, music, poetry, and even gardens followed patterns of precise, mathematical, and orderly harmonies. In poetry, imagination was subordinated to goals of precision, precise meter and rhyme, and rational perceptions. Good poetry is not marked by great imagination, but by discipline; poetry is "what oft was thought, though ne'er so well expressed." Art forms were all modeled after patterns that were well established. Human should work for perfection within their limitations and proper boundaries—flights of fancy showed excess and unbalance.</p>

<b>Period --&gt; World View or Concept</b>	<b>RENAISSANCE (AND PRE- RENAISSANCE)</b>	<b>ENLIGHTENMENT (AGE OF REASON)</b>
<b>RELIGIOUS AND SECULAR AUTHORITY</b>	<p>It was held that Civil and Religious authority both received empowerment from God. The authority of the Church and the State were to be honored and regarded as absolute and holy. There was a divine right of kings, although that idea had weakened in some countries during the late Renaissance. In France, even much later, Louis XIV could say with conviction: "<i>L'état, c'est moi.</i>" (<i>I am the state.</i>)</p>	<p>The spread of religious diversity owing to the Protestant reformation weakened the allegiance of many people to all religious authority. In addition, the progress of discoveries and inventions among secular scientists led to a new reverence for human scholarship and secular authority.</p> <p>Further, philosophers proposed the idea that humans had natural rights to freedom and property (Locke) and that governments received their just powers directly from the populace. Or in the case of Hobbes and Rousseau, governments were developed by "social contract," a decision among individuals as to which rights and freedoms the people wished the government to guarantee to its citizens.</p>
<b>SCHOLARSHIP</b>	<p>Schooling was primarily for and by Church scholars. The Bible, Church histories, Plato, the Romans, and, after St. Thomas Aquinas, Aristotelian philosophy were the most studied subjects. Grammar, rhetoric, and biblical studies were standard fare.</p>	<p>There was a general explosive spread of literacy and secular knowledge. The development of the printing press in 1450 had aided the availability of a variety of reading matter. (William Caxton had brought the press to England in 1476.) More things to read meant more people wished to learn to read. Encyclopedias, written by secular authorities, become popular throughout Europe.</p> <p>Learning moved away from strict religious instruction to becoming more and more secular and even self-guided learning. The <u>Encyclopédie</u>, published by Denis Diderot in 1772, was an example. The expansion of learning led people to question traditions and authority. In fact, both the Church and the French monarch opposed the publication of the <u>Encyclopédie</u>.</p>

## Appendix 3--Transition from Enlightenment to Romanticism

Dates of Romanticism: 1789 - 1870 (or 1798 to 1832)

Important Forerunners: A.A. Cooper, Third Earl of Shaftesbury, Jean-Jacques Rousseau, William Godwin, Mary Wollstonecraft, Thomas Paine

"It is easy in the world to live after the world's opinion; it is easy in solitude after one's own; but the great man [or woman] is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude." (Emerson, *Series I. Self-Reliance*)

"If a man does not keep pace with his companions perhaps it is because he hears a different drummer. Let him step to the music he hears however measured or far away." (Henry David Thoreau, *Conclusion to Walden*)

WORLD VIEW OR CONCEPT	ENLIGHTENMENT (AGE OF REASON)	ROMANTIC ERA
<b>GOD</b>	<p>God is the creator of an orderly mechanism, an elaborate system that works with such precision and intricacy that reason dictates that there must be a designer. But God, the clockmaker, is removed from our immediate lives. There is abundant evidence of a Creator, but he is remote and unknowable. Natural laws cause the disasters and sorrows which surround us. Natural laws must also account for much of human evils: mental illness, cancers, tuberculosis, venereal diseases, blindness, or retardation were not the vengeance of God or evil spirits, but malfunctions of nature.</p>	<p>For the Romantics, the world is still a witness for God. But it is the <b>awe-inspiring beauty</b> in nature, the <b>feelings of sublimity</b>, not our reasoned appreciation of divine order, which speaks to us of God. Attitudes ranged from Pantheism, which identifies Nature with God and God with nature, to a mild transcendentalism, in which nature and humans have a spark or glow of deity within them. By getting closer to nature, pristine nature, a person can get closer to God, can be more pure, divine, and creative. But the knowledge of God is intuitive, inspired, not based on rational evidence.</p> <p><b>"I assert for My self that I do not behold the Outward Creation &amp; that to me it is hindrance &amp; not Action; it is as the Dirt upon my feet, No part of Me. 'What,' it will be Questioned, 'When the Sun rises, do you not see a round Disk of fire somewhat like a Guinea?' O no no, I see an Innumerable company of the Heavenly host crying 'Holy Holy Holy is the Lord God Almighty.'"</b> (William Blake, British Romantic, "A Vision of the Last Judgment")</p>

WORLD VIEW OR CONCEPT	ENLIGHTENMENT (AGE OF REASON)	ROMANTIC ERA
<p><b>HUMANS</b></p>	<p>The idea of original sin had diminished, and a heightened respect for humans had arisen, based on humans' ability to reason and progress in gaining knowledge. Mathematics, physics, and biology were progressing remarkably. Isaac Newton, who brilliantly unfolded the scientific design of all of Nature's laws, is seen as God's emissary in much the same way as a religious leader would have been in the past. The more discipline, the more reason and order one could bring to her life, the greater potential for moral progress.</p> <p>Hobbes, Locke, and Hume, whose works became like Bibles to the Age of Reason, were all empiricists who stressed reason and common sense.</p>	<p>The high regard for humans and individual rights continued, but it was not only strongly rooted in respect for our <b>intellectual</b> nature. Rather, we are, in our simple and <b>natural spiritual</b> selves, bearers of spiritual goodness. Education is not necessarily evil, but there is danger that it may corrupt the natural purity of a simple soul. The emphasis is no longer on the human head; it is on the heart. The natural rights idea, developed in the Enlightenment, became even more heightened. Each person's individuality, conscience, and rights are of utmost importance and can outweigh all the edicts of society.</p> <p><b>“Whoso would be a man [or a woman], must be a nonconformist. . . . Nothing is at last sacred but the integrity of your own mind.”</b> (Ralph Waldo Emerson, <i>Series I Self-Reliance</i>)</p>
<p><b>SOCIETY</b></p>	<p>Urban society and civilization, with accompanying schooling, technology, and scientific advance, are strong evidences of the human ability to live by reason and to progress by reliance on reason.</p>	<p>Urban society, civilization, and technology were dangerous to the natural goodness, spirituality and creativity of humans. Too much order in our lives is repressive and stifling to the individual spirit. Those who must live in cities are well advised to retreat often into pristine nature and restore the inner springs of spirituality. In short, the natural goodness of humanity is often hampered by civilization.</p> <p>(Rousseau -- "man is born free and everywhere he is in chains").</p>

WORLD VIEW OR CONCEPT	ENLIGHTENMENT (AGE OF REASON)	ROMANTIC ERA
<b>RELIGION</b>	Deism was a strong influence at this time. While reason suggested a divine creator, specific ideas about God, Christ, or the hereafter were dismissed as speculative, emotional, and not based on reason. Religion emphasized goodness, discipline, and a reasoned moral life on this world, with little emphasis on faith or the hereafter. God's truth is evident by using reason to examine God's laws.	Religion became a matter of <b>faith and emotion</b> . Poets and others often exhibited an intense and passionate although unorthodox religiosity. The mysterious hereafter became a prominent part of religious thought. Religious inspiration was available to everyone, especially the simple and pure souls. Education and reason were no help in getting close to God. Truth, which is manifest by love among humanity and beauty in nature, is gained by intuition and inspiration.
<b>PAST PRESENT, AND HUMAN DESTINY</b>	The notion of progress, primarily based on advancements in knowledge, education and science, arose. People looked optimistically toward the future. Evil lay in ignorance and a lack of civilizing influences. Education and civilization could conquer all evils.	While there was still optimism about the future, there was also great nostalgia for the past. A kind of reverence arose for the ancient gothic structures of the middle ages, for ruins of ancient civilizations, and for simple tribal ways of life. The enthusiasm and emotionalism of the Renaissance seemed far superior to the common sense and discipline of the Age of Reason. The hope for the future depended not so much on human reason as on acting by simple faith and inspiration. Evil lies in the corrupting influences of civilization and technology.

WORLD VIEW OR CONCEPT	ENLIGHTENMENT (AGE OF REASON)	ROMANTIC ERA
<b>POETRY AND ART</b>	<p>Art often portrayed nature under cultivation, elaborate gardens, walkways, or flower beds. Architecture emphasized order and balance. Literature was dominated by the prose genres, such as the essay, biography, literary criticism, and satire. Poetry, in form, used the heroic couplet, with precise rhyme and meter. The subject matter aimed at being the best thinking of human beings in its most felicitous expression. Ethics and politics were the common subjects of literature. Satire ridiculed nonconformists.</p>	<p>Romanticism brought an unparalleled outpouring of poetry, passionate and varied in its form and subject. The thrust for freedom, freshness and experimentation was evident in the poetic form and content. Popular forms included blank verse, ballads, short lyrics, sonnets, and so on. Lines were loose and often enjambed. Poetry aimed to be free of restrictions and show spontaneous and creative expression. Subject matter included youth, nature, metaphysics, the remote past, the supernatural, all things emotional, rebellion and revolution. Rebels such as Prometheus, Cain, and Christ were recurring characters. Satire ridiculed mindless conformists.</p>

WORLD VIEW OR CONCEPT	ENLIGHTENMENT (AGE OF REASON)	ROMANTIC ERA
<p><b>NATURE</b></p>	<p>Nature is mechanical and de-mythologized; an elaborate machine working with precise laws. Apparently, God, the divine engineer, had created the most precise and perfect of all possible mechanisms; then, however, he had stepped back from his creation and let it run its own course, while He retained a certain aloofness from the daily affairs of humanity.</p>	<p>The spiritual aspect of nature, which had been de-emphasized in the Enlightenment, gained greater prominence. There was again the sense that God's spiritual presence was imminent in the natural world and in his creatures. A sensitive person, open to the influences of nature, could feel a moral and spiritual presence in nature. Wordsworth describes Nature's response to his childhood sin of stealing birds from someone's traps: "I heard among the solitary hills/Low breathings coming after me, and sounds /Of undistinguishable motion, steps/Almost as silent as the turf they trod." (<u>Prelude I</u>, 329) Just being in Nature can teach us moral values. Further, nature is seen as organic, a spiritual essence seeking its own fulfillment just as are we as individuals.</p> <p><b>“Few adult persons can see nature. [I]n the woods, we return to reason and faith. There, I feel that nothing can befall me in life, no disgrace or calamity . . . which nature cannot repair.”</b> (Ralph Waldo Emerson, <i>Nature</i>)</p> <p><del>To see a World in a Grain of Sand A Heaven in a Wild Flower, Hold Infinity in the palm of your hand And Eternity in an hour.</del> (William Blake, <i>Auguries of Innocence</i>)</p>

## Appendix 4--Romantic Poetry

I am nae poet, in a sense,  
But just a rhymer, like, by chance,  
An' hae to learning nae pretence,  
    Yet what the matter?  
Whene'er my Muse does on me glance,  
    I jingle at her.

Your critic-folk may cock their nose,  
And say "How can you e'er propose,  
You wha ken hardly verse frae prose,  
    To make a sang?"  
But, by your leaves, my learned foes,  
    Ye're maybe wrang.

What's a' your jargon o' your schools,  
Your Latin names for horns an' stools:  
If honest nature made you fools,  
    What sairs your grammars?  
Ye'd better ta'en up spades and shoos,  
    Or knappin'-hammers.

A set o' dull conceited hashes  
Confuse their brains in college classes!  
They gang in stirks, and come out asses,  
    Plain truth to speak;  
An' syne they think to climb parnassus  
    By dint o' Greek!

Gie me ae spark o' Nature's fire,  
That's a' the learning I desire;  
Then tho' I drudge thro' dub an' mire  
    At pleugh or cart,  
My Muse, though hamely in attire,  
    May touch the heart.  
**(Robert Burns: from "Epistle to John Lapraik")**

.....  
I went to the Garden of Love,  
And saw what I never had seen:  
A Chapel was built in the midst,  
Where I used to play on the green.

And the gates of this Chapel were shut,  
And 'Thou shalt not' writ over the door;  
So I turn'd to the Garden of Love  
That so many sweet flowers bore;

And I saw it was filled with graves,  
And tomb-stones where flowers should be;  
And Priests in black gowns were walking their rounds,  
And binding with briars my joys and desires.  
**(William Blake: "Garden of Love")**

And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man:  
A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things. Therefore am I still  
A lover of the meadows and the woods,  
And mountains; and of all that we behold  
From this green earth; of all the mighty world  
Of eye and ear,--both what they half create,  
And what perceive; well pleased to recognize  
In nature and the language of the sense  
The anchor of my purest thought, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being.

**(Wm. Wordsworth, from "Tintern Abbey")**

.....  
The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers:  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
This Sea that bares her bosom to the moon:  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;  
It moves us not.--Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

**(Wm. Wordsworth: "The World is Too Much With Us")**

.....  
**To Fannie**  
I cry your mercy--pity--love!--aye, love!  
Merciful love that tantalizes not,  
One-thoughted, never-wandering, guileless love,  
Unmask'd, and being seen--without a blot!  
O! let me have thee whole,--all--all--be mine!  
That shape, that fairness, that sweet minor zest  
Of love, your kiss,--those hands, those eyes divine,  
That warm, white, lucent, million-pleasur'd breast,--  
Yourself--your soul--in pity give me all,  
Withhold no atom's atom or I die,  
Or living on perhaps, your wretched thrall,  
Forget, in the mist of idle misery,  
Life's purposes,--the palate of my mind  
Losing its gust, and my ambition blind.  
**(John Keats)**

Mock on, Mock on, Voltaire, Rousseau:  
Mock on, Mock on; 'tis all in vain!  
You throw the sand against the wind,  
And the wind blows it back again.

And every sand becomes a Gem  
Reflected in the beams divine;  
Blown back they blind the mocking Eye,  
But still in Israel's paths they shine.

The Atoms of Democritus  
And Newton's Particles of light  
Are sands upon the Red sea shore,  
Where Israel's tents do shine so bright.

**William Blake**

from **Preface to the Lyrical Ballads**

". . . What is a Poet? To whom does he address himself? And what language is to be expected from him? He is a man speaking to men: a man, it is true, [endowed] with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature and a more comprehensive soul, than are supposed to be common among mankind; a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the goings-on of the Universe, and habitually impelled to create them where he does not find them. . . . Aristotle, I have been told, hath said, that Poetry is the most philosophic of all writing: it is so: its object is truth, not individual and local, but general, and operative; not standing upon external testimony, but carried alive into the heart by passion; truth which is its own testimony, which gives strength and divinity to the tribunal to which it appeals, and receives them from the same tribunal. Poetry is the image of man and nature. . . . [The Poet] considers man and nature as essentially adapted to each other and mind of man as naturally the mirror of the fairest and most interesting qualities of nature. . . . The Man of Science seeks truth as a remote and unknown benefactor; he cherishes and loves it in his solitude: the Poet, singing a song in which all human beings join with him, rejoices in the presence of truth as our visible friend and hourly companion."

**William Wordsworth**

from **Milton**

". . . the Reasoning Power in Man:  
This is a false Body; an Incrustation over  
my Immortal  
Spirit; a Selfhood, which must be put off  
& annihilated away  
To cleanse the Face of my Spirit by Self-  
examination,  
To bathe in the Waters of Life, to wash  
off the Not Human,  
I come in Self-annihilation & the  
grandeur of Inspiration,  
To cast off Rational Demonstration by  
Faith in the Saviour,  
To cast off the rotten rags of Memory by  
Inspiration,  
To cast off Bacon, Locke & Newton

from Albion's\* covering, (\*England) **Mock on, Mock on, Voltaire, Rousseau**  
To take off his filthy garments & clothe  
him with Imagination,  
To cast aside from Poetry all that is not  
Inspiration,  
That it no longer shall dare to mock with  
the aspersion of Madness  
Cast on the Inspired by the tame high  
finisher of paltry Blots  
Indefinite, or paltry Rhymes, or paltry  
Harmonies,  
Who creeps into State Government like a  
caterpillar to destroy;  
To cast off the idiot Questioner who is  
always questioning  
But never capable of answering, who sits  
with a sly grin  
Silent plotting when to question, like a  
thief in a cave,  
Who publishes doubt & calls it  
knowledge, whose Science is Despair,  
Whose pretence to knowledge is Envy,  
whose whole Science is  
To destroy the wisdom of ages to gratify  
ravenous Envy  
That rages round him like a Wolf day &  
night without rest:  
He smiles with condescension, he talks of  
Benevolence & Virtue,  
And those who act with Benevolence &  
Virtue they murder time on time.  
These are the destroyer of Jerusalem,  
these are the murderers  
Of Jesus, who deny the Faith & mock at  
Eternal Life,  
Who pretend to Poetry that they may  
destroy Imagination  
By imitation Nature's Images drawn  
from Remembrance,  
These are the Sexual Garments, the  
Abomination of Desolation,  
Hiding the Human Lineaments as with  
an Ark & Curtains  
Which Jesus rent & now shall wholly  
purge away with Fire  
Till Generation is swallow'd up in  
Regeneration.

**William Blake**

**Appendix # 5---Brief MLA Style Guide: The appropriate use of source material.**

**Question:** When I find information that I wish to summarize or quote that explain issues or support the thesis I am developing, how can I use them without plagiarizing?

**Answer:** First, copy down all the publishing data from the source. That will go in a **Works Cited** page at the end of the paper. Each **book citation** should have the *author, title, city, publisher, and year*. Here are some examples:

(Book) V----- City: Publisher, Year  
**Oring, Elliott. Engaging Humor. Urbana,IL: University of Illinois Press, 2003.**

(Periodical --Magazine, newspaper, etc.)

**Augustine, Norman R. "Learning to Compete." Princeton Alumni Weekly 7 Mar. 2007: 34-36.**

^ Note Date format: 26 Oct. 1996

**Question:** Okay, I've got that. This goes at the **end** of the paper, in a Works Cited. But what do I do to cite data within the text of the essay? When I quote or paraphrase from Oring, for example, don't I need a footnote, endnote, or something?

**Answer:** Good question. There is a simple way to show in the body of the paper where borrowed information is being used. It is simpler than footnotes or endnotes.

First, you quote, summarize, or paraphrase the words/idea.

Then, in parentheses ( ), you write the **author's last name** and the **page** of the source where the data came from. **EXAMPLE:** (Oring 14). This is called *parenthetical documentation*. See examples below:

A) As a quote from Oring's book above (**Use quotation marks to show you took them verbatim.**)

*An American writer remarked, "To perceive humor is to perceive an oxymoron" (Oring 14).*

B) As a paraphrase (**Yes, even though you write an author's ideas in your own words, you still must tell us the source. Watch this carefully; it is a common error.**):

*Jokes can't be resolved in the way problems in science can be (Oring 14).*

C) Putting the author's name directly in the text (this is a convenient way to introduce the source of your data):

*Elliott Oring identifies "appropriate incongruity" as the source of most humor (14).*

D) Summarizing a work as a whole, which does not require you to list specific pages.:

*Elliott Oring's work, Engaging Humor, challenges earlier theories about humor by Hobbes and Freud.*

(For more complete information, go to <<http://dsc.dixie.edu/owl/>> You will find more information on research methods and on the MLA or APA style there.)

## Appendix 6--Transition from Romanticism to Modernism

Dates of Modernism: 1870 -- 1950

Important Forerunners: Nietzsche, Darwin, Emile Zola, Paul Cézanne, Seurat, Van Gogh, Gauguin, Gustav Klimt, Edvard Munch, Henri Matisse

..... WORLD VIEW OR CONCEPT	ROMANTIC ERA	MODERN PERIOD
<b>GOD</b>	For the Romantics, the world is a witness for God. But it is the <b>awe-inspiring beauty</b> in nature, the <b>feelings of sublimity</b> , not our reasoned appreciation of order, which speaks to us of God. Attitudes ranged from Pantheism, which identifies Nature with God and God with nature, to a mild transcendentalism, in which nature and man have a spark or glow of deity within them. By getting closer to nature, pristine nature, a person can get closer to God and can be more pure, divine and creative.	Nietzsche's pronouncement: "God is dead," is a statement that reads two ways. First, the traditional evidences for god have been dismissed by the sciences; second, even if god does exist, it does not feel to <u>us</u> personally as if he were part of our existence. We are estranged from the idea of God.
<b>HUMANS</b>	The high regard for humans continued, but it was not only strongly rooted in respect for our intellectual nature. Rather, we are, in our simple and natural selves, bearers of spiritual goodness. Education is not necessarily evil, but there is danger that it may corrupt the natural purity of a simple soul. The emphasis is no longer on the human head; it is on the heart. The natural rights idea, developed in the Enlightenment, became even more heightened. Each person's individuality and rights are of utmost importance and can outweigh all the edicts of society.	If, as Darwin suggested, we are not special creations by God, made in his image; and if, as Freud claimed, a large portion of our choices and deeds are really the irrational impulses of the dark unconscious of the mind, humans are above all lonely, anxiety-ridden creatures who might rightfully despair about the meaning of existence.
<b>SOCIETY</b>	Society, civilization, and technology were dangerous to the natural goodness, spirituality and creativity of humans. Too much order in our lives is repressive and stifling to the individual spirit. Those who must live in cities are well advised to retreat often into pristine nature and restore the inner springs of spirituality.	The view of society did not change much from the Romantic period--if anything, it merely grew darker. Cities, machines, and technology were seen as dehumanizing forces which led humans to greater loneliness and despair.
<b>RELIGION</b>	Religion became a matter of faith and emotion. Poets and others often exhibited an intense and passionate religiosity. The mysterious hereafter became a prominent part of religious thought. Religious inspiration was available to everyone, especially the simple and pure souls. Education and reason were no help in getting close to God. Truth, which is manifest by love among humanity and beauty in nature, is gained by intuition and inspiration.	Religion, for many, was still a refuge for the spiritual, emotional self. But we generally reject the deist view that reason will lead us to God. Rather, in spite of reason, we listen to spiritual promptings and follow them.  For others, religion is a wasteland of empty symbols and meaningless incantations to a being which is likely non-existent.

<p>.....</p> <p>WORLD VIEW OR CONCEPT</p>	<p><b>ROMANTIC ERA</b></p>	<p><b>MODERN PERIOD</b></p>
<p><b>PAST PRESENT, AND HUMAN DESTINY</b></p>	<p>While there was still optimism about the future, there was also great nostalgia for the past. A kind of reverence arose for the ancient gothic structures of the middle ages, for ruins of ancient civilizations, and for simple tribal ways of life. The enthusiasm and emotionalism of the Renaissance seemed far superior to the common sense and discipline of the Age of Reason. The hope for the future depended not so much on human reason as on acting by simple faith and inspiration. Evil lies in the corrupting influences of civilization and technology.</p>	<p>Words like destiny have lost most of their meaning for the 20th century. There is no meaning to the universe; there is no purpose for human existence; we are merely a momentary swirling of atomic particles which have arranged themselves for a moment in a way so that we have self-consciousness. But that will pass, and all the values which we cherish will have no memory in the vastness of space.</p>
<p><b>POETRY AND ART</b></p>	<p>The thrust for freedom, freshness and experimentation was evident in poetic form and content. Popular forms included blank verse, ballads, short lyrics, sonnets, and so on. Lines were loose and often enjambed. Poetry aimed to be free of restrictions and show spontaneous and creative expression. Subject matter included youth, nature, metaphysics, the remote past, the supernatural, all things emotional, rebellion and revolution. Rebels such as Prometheus Cain, and Christ were recurring characters. Satire ridiculed mindless conformists.</p>	<p>The subject of art moved from being about nature or the human form to being about form, color, light, and shape. In fact, figures were often collapsed from three dimensions onto one flat plane in order to focus on color and shape. Cubism became a dominant force, with its echoes of geometry and machines. Abstract art replaced representational art, a way of forcing people to look at shapes and color, or to look though the form to abstract ideas. Edvard Munch's The Scream (or the Cry) is an example of how the idea can dominate over the persons portrayed.</p>
<p><b>NATURE</b></p>	<p>The spiritual aspect of nature, which had been de-emphasized in the Enlightenment, gained greater prominence. A sensitive person, open to the influences of nature can feel a moral and spiritual presence in nature. Wordsworth describes Natures response to his childhood sin of stealing birds from someone else's traps: "I heard among the solitary hills/Low breathings coming after me, and sounds /Of undistinguishable motion, steps/Almost as silent as the turf they trod."(Prelude I, 329) Just being in Nature can teach us moral values. Nature is seen as organic, a being seeking its own fulfillment just as are we as individuals.</p>	<p>Nature is largely de-spiritualized again. But for many, it is still a sanctuary offering some momentary peace. But, as a product of evolutionary forces, it can no longer be turned to as either the physical cover for God's transcendental spirit or the rational designed mechanism which testifies of a Creator.</p>

## Appendix # 7--Dixie State College Browning Library

### Literary Research Resources

#### Handbooks & Guidebooks

<i>Dictionary of Literary Terms &amp; Theory</i>	Reference PN 41 .C83 1998
<i>Dictionary of Literary Terms</i>	Reference PN 44.5 .S46 1972
<i>Handbook to Literature</i>	Reference PN 41 .H6 1986
<i>Johns Hopkins Guide to Literary Theory &amp; Criticism</i>	Reference PN 81 .C97 J64 1994

#### Encyclopedias

<i>American Authors, 1600-1900</i>	Reference PS 21. K8 1938
<i>British Authors Before 1800</i>	Reference PR 106 .K9 1952
<i>Contemporary Novelists</i>	Reference PR 883 .V55 1972
<i>Encyclopedia of the Novel</i>	Reference PN 41 .E473 1998
<i>Encyclopedia of World Literature in the 20<sup>th</sup> Century</i>	Reference PN 771 .E5 1999
<i>European Authors</i>	Reference PN 451 .K8 1967
<i>European Writers</i>	Reference PN 501 .E9 1983
<i>Oxford Companion to American Literature</i>	Reference PS 21 .H3 1993
<i>Oxford Companion to English Literature</i>	Reference PR 19 .09 2000
<i>Twentieth Century Authors</i>	Reference PN 771 .K86 1956
<i>World Authors</i>	Reference PN 451 .W673

#### Books

▶ [Library Home Page > Books & More > Online Library Catalog](#)

\***HINT:** Search Author's Name in Browse – Subject.

Look for author's name and Bloom or author's name and Twayne's (e.g. Conrad and Twayne's).

▶ [Library Home Page > Books & More > Online Books](#)

\***HINT:** Includes works by and about authors

#### Databases

##### ▶ I. Literature Resource Center

Go to the Dixie OWL <<http://dsc.dixie.edu/owl/>> Under Research Links, click on Literature Resource Center

Contains full-text of Contemporary Authors (CA, CANR), Dictionary of Literary Biography (DLB), Contemporary Literary Criticism (CLC), Nineteenth-Century Literature Criticism (NCLC), Twentieth-Century Literature Criticism (TCLC), Shakespearean Criticism, Scribner Writer's Series, Twayne's Authors Series, Twayne's Literary Masters, and other journal articles and book reviews.

\***HINT:** Best searched by author, last name first (e.g. Hawthorne, Nathaniel).

Use the tabs to navigate to Biographies, Articles, Criticism, and Work Overviews.

##### I. Project Muse (for criticism and articles)

▶ Go to the Dixie OWL <<http://dsc.dixie.edu/owl/>> Under Research Links, click on Project MUSE

##### II. MLA International Bibliography

▶ [Library Home Page > Article Databases > Subject List > English & Composition > MLA](#)

Extensive coverage; no full-text.

To locate full-text in another database:

▶ [Library Home Page > Article Databases > Full-text Electronic Periodicals List](#)

To order copies from UTAD:

▶ [Library Home Page > Article Databases > UTAD](#)

Citations ▶ Dixie Online Writing Lab (OWL) <<http://dsc.dixie.edu/owl/>> click on MLA Styleguide