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 creative works within the integrated humanities (art, architecture, dance, music, literature, theatre, history, and philosophy). The student will appreciate the roles that art and artists play in human culture. The student will study some of the most significant landmarks of Western civilization from the Renaissance to the early Modern age.

Required Materials
For complete materials information, refer to https://bookstore.butlercc.edu

Butler-Assessed Outcomes
The intention is for the student to be able to
1. Recognize the basic historical styles of arts and humanities.
2. Identify relationships between the arts and the society in which they are created.
3. Analyze works of visual and performing arts and literature on the basis of social conditions and events.
4. Develop and apply personal criteria to viewing and judging art.

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
- Critical thinking – Through reading and writing assignments and class participation, the student will develop analytical thinking skills.

Communication Skills
- Creation and delivery of messages – Through informed analysis, the student will articulate a personal response to works of visual, performing, and literary art.

Technology Skills
- General computer use – Through online research and the creation of documents, the student will develop basic computer skills.

Major Summative Assessment Task(s)
These Butler-assessed Outcome(s) and Learning PACT skill(s) will be demonstrated by:
1. Preparing a written assignment (T skills) that uses secondary sources other than the textbook, to analyze elements and principles of works of art in conjunction with the society in which they are created (A skill) and demonstrate competence in historical interpretation and aesthetic response (C skill).
Skills or Competencies
These actions are essential to achieve the course outcomes:
1. Learn and use pertinent vocabulary
2. Describe and interpret works of visual art, architecture, literature, philosophy, dance, music, and theatre
3. Explain the effect of context on creative works

Learning Units
I. Fourteenth century transition
   A. Historical context
      1. Black Death
         a. Boccaccio's narrative
         b. Political and economic effects
      2. Hundred Years' War
      3. Decline of the Church
         a. Avignon Papacy and 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. 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, masters of invention
   A. Renaissance art and patronage
   B. Early Renaissance
      1. Classical nude
      2. Classical revival in art and architecture
      3. Portraiture
      4. Artist as scientist
         a. Masaccio
         b. Brunelleschi
         c. Leonardo
C. High Renaissance
   1. Leonardo and Raphael
   2. Bramante and Palladio
   3. Michelangelo
   4. Titian
D. Renaissance music and dance
   1. Dufay
   2. Josquin
   3. Madrigal
   4. Instrumental music
   5. Dance and choreography

III. Protest and reform
   A. Historical context
      1. 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 Moore
      2. Cervantes
      3. Shakespeare
         a. Sonnets
         b. Plays—Hamlet and Othello

IV. Catholic Reformation and the Baroque style
   A. Historical context of the Catholic Reformation
      1. Catholic Reformation in Europe
      2. Catholicism's reach into Asia and Latin America
   B. Catholic 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. Polyphonal composition: Gabrieli
3. Birth of opera: Monteverdi

V. Absolute power and the aristocratic style
A. Historical context
   1. Age of Absolutism
   2. Classical Baroque style
B. Louis XIV and French Absolutism
   1. Versailles
   2. Art patronage and the academies
   3. Poussin and academic art
   4. Aristocratic style
   5. Music and dance at Versailles
   6. Neoclassicism in French literature
      a. La Rochefoucauld
      b. Molière

VI. Baroque in the Protestant North
A. Historical context for the Protestant North
   1. Influence of the Bible
   2. English Commonwealth
   3. Dominance of the middle class
B. Baroque literature in northern Europe
   1. King James Bible
   2. Donne and metaphysical poetry
   3. Milton and \textit{Paradise Lost}
C. Baroque art and music in northern Europe
   1. Wren and Saint Paul's Cathedral
   2. Rembrandt and devotionalism
   3. Handel and the oratorio
   4. Bach and religious music

VII. The Scientific Revolution and 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. Challenge to traditional religion
   4. Locke and the empirical tradition
   5. Newtonian synthesis
C. Impact of science and 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. Rise of new instrumental forms
   c. Vivaldi
   d. J.S. Bach

VIII. Promise of reason
   A. Historical context for the Enlightenment
      1. Impact of the Scientific Revolution
      2. Growing middle class
      3. Rising literacy
   B. Natural law and social order
      1. 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. Philosophies
      1. 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. Journalistic essay
         b. Novel
         c. Poetry of Alexander Pope

IX. The limits of reason
   A. Historical context for the eighteenth century
      1. Reactions against Enlightenment rationalism
      2. Consequences of European industrialism
      3. 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. Visual arts: Hogarth
   C. Revolt against reason
      1. Rousseau
      2. Kant
   D. Late eighteenth century revolutions
      1. North America
      2. France
X. Eighteenth century art, music, and society
   A. Rococo style
      1. Historical context: France
      2. Austria and Bavaria
      3. French Rococo painting
         a. Watteau
         b. Boucher
         d. Vigée-Lebrun
         e. Fragonard
      4. French Rococo sculpture
   B. Genre painting
      1. Reaction against Rococo
      2. Greuze and Chardin
   C. Neoclassicism
      1. New archeology
      2. Expression of Enlightenment ideals
      3. Architecture
         a. Soufflot
         b. Jefferson
         c. Gibbs
      4. Sculpture
         a. Canova
         b. Houdon
         d. 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. Classical style
         a. Haydn
         b. Mozart
         c. Early Beethoven

XI. Romantic hero
   A. Nationalism and the romantic hero
      1. Liberty and nationalistic sentiment
      2. Nineteenth century hero worship
      3. Rousseau’s influence
   B. Romantic hero
      1. Traditional stereotypes versus historical heroes: Napoleon
      2. Prometheus
a. Mary Shelley
b. Byron
d. Pushkin
3. American abolitionism
   a. Douglass
   b. Sojourner Truth
   c. Slave songs and spirituals
4. Goethe's *Faust*
C. Romantic heroine
   1. Popular stereotypes
   2. Sand

XII. Romantic style in art and music
A. 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. 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

XIII. Industry, empire, and the Realist style
A. 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. 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

XIV. The move toward Modernism
A. 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. Arts at the end of the century
   1. 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 be assigned to assist the student to achieve the intended learning outcomes(s) through lecture, instructor-led class discussion, guest speakers, group activities, drills/skill practice, and other activities at the discretion of the instructor. These activities may either be face-to-face or online.

**Grade Determination**
The student will be graded on learning activities and assessment tasks. Grade determinants may include the following: daily work, quizzes, chapter or unit tests,
comprehensive examinations, projects, presentations, class participation, and other methods of evaluation at the discretion of the instructor.