The University of Auckland

## School of Humanities, Faculty of Arts, Semester 2, 2018

## Humanities 101 – Europe: Medieval to Modern

**Assessment Information**

Assessment for Humanities 101 consists of:

**20%** - Four (4) online tests, each worth 5% of the final mark, accessed via Canvas

* Test 1 (covers lectures 1-6), available from 1 August to 8 August
* Test 2 (covers lectures 7-12), available from 22 August to 29 August
* Test 3 (covers lectures 13-18), available from 26 September to 3 October
* Test 4 (covers lectures 19-23), available from 17 October to 24 October

**30%** - Essay, 1500 words, due **4:00 pm, Tuesday 25 September**

**50%** - Exam (2 hours) held in University Examination period

**We will often use Canvas email announcements to alert you to important course information. Please check your ‘aucklanduni’ email account regularly to keep up-to-date.**

**General Texts**

Most items on the essay reading lists on pp.6-8 are available electronically via links from the ‘Reading Lists’ heading on Canvas. We have placed some general texts on Short Loan. Ask at the lending desk in the General Library – you can borrow these books for two hours at a time, so that they can be shared equitably among all students. The general texts are relevant for large parts of the course. They will provide a good overview of the ‘narrative’ and chronological development of the large areas of history we are covering, so individual chapters will act as useful support to the lectures and will be helpful for exam preparation.

Hunt, Lynn, et al., *The Making of the West: Peoples and Cultures*, 5th edition, Boston, 2017.

King, Margaret L., *Western Civilization: A Social and Cultural History*, 3rd edition, Upper Saddle River, NJ, 2006.

Kishlansky, Mark, et al., *Civilization in the West, vol. 2, since 1555*, 7th edn, New York, 2007 (relevant to the second half of the course).

Welch, Evelyn S., *Art in Renaissance Italy, 1350-1500*, new edition, Oxford, 2000 (relevant to the first half of the course).

**Online Tests**

The coursework requirement for Humanities 101 includes four (4) online tests, which are accessible through Canvas (<http://canvas.auckland.ac.nz>). Access to the course Canvas site requires use of your user name and password – please ensure that you know how to do this in ample time before the test periods.

**Each online test will be available during the period indicated by the dates given in the table on p.1.** You may choose to sit a test at any point during its availability. If you are using an off-campus computer, ensure that you have a reliable internet connection. Each test consists of **20 multiple-choice questions with a time limit of 30 minutes**. Canvas assigns questions quasi-randomly from a pool, which gives each week of the course approximately equal weighting. No two students will receive exactly the same mixture of questions, but each test will include some easy questions (designed to reward those who have attended lecture and tutorial), some moderately difficult questions, and no more than 1-2 questions that rate as very difficult.

**Students who have computer difficulties:** If you have extreme difficulty using or accessing a computer, we are happy to offer you the alternative of sitting printed versions of any or all of the tests. Please contact the teaching staff in advance if you wish to schedule Humanities 101 tests on paper rather than online.

When revising for tests, you should prepare for multiple-choice questions dealing with the following:

1. Statements that will test your comprehension and understanding of specific tutorial readings or specific issues covered in lecture and/or tutorial.
2. Images shown in lecture or tutorial, whose significance, meaning, or origin you will be asked to identify. The weekly designated tutorial focus images will be particularly relevant.
3. Statements from which you will be asked to differentiate true, false, or most plausible propositions. These may involve issues raised in lectures or tutorials.
4. The chronological sequence of major events covered in lecture and tutorial.

**In case of problems**: if your online test session is disconnected for any reason, don’t panic. Simply let one of the teaching staff know at the earliest opportunity and we will arrange another attempt for you.

Please note that online tests are intended to assess your own work, and thus are covered under the Student Academic Conduct Statute (available at the link below). This means that you may prepare for online tests by studying with fellow students, but when you sit the test you must do so by yourself and you must maintain the confidentiality of your test session. You may not receive assistance from anyone during your online session, allow another person to watch as you take your test, or observe or assist another student’s online session.

<https://www.auckland.ac.nz/en/about/the-university/how-university-works/policy-and-administration/teaching-and-learning/students/academic-conduct-statute.html?_ga=2.141867643.831514418.1531617427-1421643501.1505073787#4479f330905adf345774d53605fd1066>

**Essay**

Students in Humanities 101 are required to submit one 1500 word essay that is worth 30% of the total course grade.

The essay will test knowledge of topics from the first half of the course (topics from the second half will be included in the exam).

**Reading lists are provided on pp.6-8.** All the questions ask you to read and respond to six items from the topic reading list. Some items have a more historical focus; others are more art historical. Look through the reading list for your topic and work out which items are going to be more relevant for the question you are answering. Some tutorial exercises will be devoted to helping you prepare for the essay.

Choose one of the following questions.

1. **Power and Authority to c. 1600**

A/ What were the defining features of political authority in Europe during the Middle Ages and Renaissance (up to c. 1600)? To what extent did effective rulership rely on the personal qualities of those in power?

OR

B/ In what ways, and how effectively, did art contribute to the expression and practice of power and political authority during the Middle Ages and Renaissance?

1. **Ordinary Lives to c. 1600**

A/ What were the main characteristics of the lives of ordinary women and men during the Middle Ages and Renaissance? In your view, was the period marked more by continuity or by change, when considering ordinary people’s experience?

OR

B/ In what ways, and how effectively, does art help us to understand the lives of women and men during the medieval and Renaissance periods? You may wish to consider a variety of settings and themes (eg: rural vs urban experience; domestic life, love, death).

1. **Cultures to c. 1600**

A/ Explain the importance of Christianity to European society during the Middle Ages and Renaissance. How and why did new developments challenge traditional religious ideas by the end of the period?

OR

B/ In what ways do images from the medieval and Renaissance periods reflect religious ideas? How and why did the invention of print contribute to a change in the nature of religious imagery?

1. **Studying ‘Humanities’**

Considering the different perspectives and examples discussed in the first half of the course (up to c. 1600), weigh up the value of both images and written texts for interpreting the medieval and Renaissance periods. In your view, which of these types of ‘primary source’ is the more useful? Why?

**Submission and word count**

The essay is due by **4 pm** on **Tuesday 25 September** (week 9 of semester).

Hand in the **paper copy** of your essay at the box marked ‘History essays’ in the Assignment Centre adjacent to the Arts Students’ Centre. **Do not hand or email essays directly to your tutor or lecturer unless there are special circumstances for which you have made advance arrangements.** Please attach to your essay a signed and completed cover sheet, which you must generate from Canvas, under the menu heading Cover Sheet. Essays submitted without a cover sheet will be marked, but the grade will be withheld until a signed cover sheet is provided. You must also submit an **electronic version** of your essay to Canvas.

Note on word count: Your essay should be as close as possible to 1500 words, and definitely within a margin of plus or minus 10%. Word count excludes footnotes and bibliography but footnotes should be restricted to referencing your sources and should not include substantial discursive material (eg: extra argument or examples).

A full version of the **History Coursework Guide**, including information on footnoting and referencing, is available on the Humanities 101 Canvas page.

**Exam**

The exam will be 2 hours in duration and will be worth 50% of the total course grade (unless plussage applies … see next page). We will provide more details on the exam structure closer to the time, but it is likely that exam questions will concentrate on material from the second half of the course (material from the first half is being tested in the 30% essay). You will be notified of the date, time and place of the exam by the University examinations office.

For the exam you will be able to use your lecture and tutorial notes, and weekly tutorial readings and images. Some reference to the general texts listed on p.1 of this document will also be helpful, but we do not anticipate that you will need to read extensively beyond those resources.

**Plussage**

Humanities 101 offers students who succeed on the Exam the possibility of improving their overall mark in the course under certain conditions. ‘Plussage’ refers to an assessment scheme in which the proportion of the final mark assigned to coursework may be changed (in a fixed way) if this benefits the student. In Humanities 101, where coursework normally counts for 50% and the exam for 50%, students eligible for Plussage may have their Exam count for 100% of the course mark rather than 50% (meaning that coursework would count for 0%). Any students who meet **all** of the following conditions will be eligible for Plussage:

* achieving the minimum tutorial attendance requirement (8 out of 11)
* completing **all** coursework (essay and four online tests), with a minimum D+ average
* achieving a higher mark on the Exam than the coursework average mark

If all these conditions are met, a student’s Exam mark will become his or her final grade in the course. Plussage therefore rewards students whose work improves dramatically over the semester.

*Examples of Plussage calculations:*

* **Student 1:** attends nine tutorials, completes four online tests (average 65%) and Essay (average 75%) > coursework average is 71% (65% x 0.2 + 75% x 0.3). Exam mark is 69%. No plussage (student qualifies, but exam mark is lower than coursework mark). Final grade = 70% (71% x 0.5 + 69% x 0.5).
* **Student 2:** attends six tutorials, completes four online tests (average 65%) and the Essay (average 75%) > coursework average is 71% (65% x 0.2 + 75% x 0.3). Exam mark is 85%. No plussage because minimum tutorial attendance not met. Final grade = 78% (71% x 0.5 + 85% x 0.5).
* **Student 3:** attends nine tutorials, completes three of four online tests (weighted average 55%) and the Essay (average 75%) > coursework average is 67% (55% x 0.2 + 75% x 0.3). Exam mark is 85%. No plussage because minimum coursework requirement not met. Final grade = 76% (67% x 0.5 + 85% x 0.5).
* **Student 4:** attends nine tutorials, completes four online tests (average 65%) and the Essay (average 75%) > coursework average is 71% (65% x 0.2 + 75% x 0.3). Exam mark is 85%. Qualifies for plussage. Final grade = 85% (69% x 0.0 + 85% x 1.0).

**Essay Questions and Reading Lists**

1. **Power and Authority to c. 1600**

A/ What were the defining features of political authority in Europe during the Middle Ages and Renaissance (up to c. 1600)? To what extent did effective rulership rely on the personal qualities of those in power?

OR

B/ In what ways, and how effectively, did art contribute to the expression and practice of power and political authority during the Middle Ages and Renaissance?

**Reading List**

Your essay should be based on your reading of **six** of the following items. You should choose items carefully so that they relate closely to the question you are answering (A/ or B/). See the ‘Reading List’ on Canvas for electronic links to most of the items below. Some items are available on Short Loan in hard copy from the Lending Desk at the General Library.

Becher, Matthias, ‘Epilogue: Hero and Saint – The Afterlife of Charlemagne’, in *Charlemagne*, trans. David S. Bachrach, New Haven, CT, 2003, pp.135-49. (e-book)

Benner, Erica, ‘States’, in *Machiavelli's Prince: A New Reading*, Oxford, 2013, section 1. (e-book)

Campbell, Lorne, ‘The Functions and Uses of Portraits’, in *Renaissance Portraits: European Portrait Painting in the 14th, 15th, and 16th Centuries*, New Haven, CT, 1990, pp.193-225. (Online resource)

Chastel, André, ‘Charles V and Royal Art’ and ‘Aristocratic Ostentation: The Three Pleasures’, in *French Art*, Volume 1, Paris, 1994, pp. 307-22. (Online resource)

Gordon, Dillian, ‘The Wilton Diptych as an Icon of Kingship’, in Dillian Gordon et al., *The Wilton Diptych*, London, 1993, pp.22-27 and 49-58. (Online resource)

Greengrass, Mark, ‘Politics and Warfare’, in Euan Cameron, ed., *The Sixteenth Century*, Oxford, 2006, chapter 2. (e-book)

Hunt, Lynn, et al., *The Making of the West: Peoples and Cultures*, 5th edition, Boston, 2017, pp.259-78, 304-07, 320-28, 352-60, 386-94, 416-22. (Short Loan)

Jurdevic, Mark, ‘Political Cultures’, in Michael Wyatt, ed., *The Cambridge Companion to the Italian Renaissance*, Cambridge, 2014, chapter 16. (e-book)

King, Margaret L., *Western Civilization: A Social and Cultural History*, 3rd edition, Upper Saddle River, NJ, 2006, chapter 9. (Short Loan)

Klein, Holger A., ‘Sacred Things and Holy Bodies: Collecting Relics from late Antiquity to the Early Renaissance’, in Martina Bagnoli, ed., *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe*, London, 2010, pp.54-67. (Online resource)

Weiler, Bjorn, ‘Politics’, in Daniel Power, ed., *The Central Middle Ages: Europe 950-1320*, Oxford, 2006, chapter 3. (e-book)

Welch, Evelyn S., ‘The Art of Government’, in *Art in Renaissance Italy, 1350-1500*, new edition, Oxford, 2000, part 3. (Short Loan)

1. **Ordinary Lives to c. 1600**

A/ What were the main characteristics of the lives of ordinary women and men during the Middle Ages and Renaissance? In your view, was the period marked more by continuity or by change, when considering ordinary people’s experience?

OR

B/ In what ways, and how effectively, does art help us to understand the lives of women and men during the medieval and Renaissance periods? You may wish to consider a variety of settings and themes (eg: rural vs urban experience; domestic life, love, death).

**Reading List**

Your essay should be based on your reading of **six** of the following items. You should choose items carefully so that they relate closely to the question you are answering (A/ or B/). See the ‘Reading List’ on Canvas for electronic links to most of the items below. Some items are available on Short Loan in hard copy from the Lending Desk at the General Library.

Alexander, Jonathan, ‘*Labeur* and *Paresse*: Ideological Representations of Medieval Peasant Labor’, *The Art Bulletin*, 72 (3), 1990, pp.436-52. (Online resource)

Aurell, Martin, ‘Society’; and David Nicholas, ‘Economy’, in Daniel Power, ed., *The Central Middle Ages: Europe 950-1320*, Oxford, 2006, chapters 1-2. (e-book)

Black, Christopher F., ‘Society’, in Euan Cameron, ed., *The Sixteenth Century*, Oxford, 2006, chapter 3. (e-book)

Camille, Michael, ‘Love’s Lost Relics’, in *The Medieval Art of Love: Objects and Subjects of Desire*, London, 1998, pp. 8-25. (Online resource)

Campbell, Lorne, ‘The Functions and Uses of Portraits’, in *Renaissance Portraits: European Portrait Painting in the 14th, 15th, and 16th Centuries*, New Haven, CT, 1990, pp.193-225. (Online resource)

Cohen, John, ‘Death and the Danse Macabre’, *History Today* 32, 8, 1982, pp. 35-40. (Online resource)

Hunt, Lynn, et al., *The Making of the West: Peoples and Cultures*, 5th edition, Boston, 2017, pp.283-88, 343-48, 362-72. (Short Loan)

King, Margaret L., *Western Civilization: A Social and Cultural History*, 3rd edition, Upper Saddle River, NJ, 2006, chapters 11, 12. (Short Loan)

Moxey, Keith, ‘The Battle of the Sexes and the World Upside Down’, in Peasants, Warriors, and Wives: Popular Imagery in the Reformation, Chicago, 1989, pp.101-26. (Online resource)

Syson, Luke, ‘Representing Domestic Interiors’, in Marta Ajmar-Wollheim and Flora Dennis, eds, *At Home in Renaissance Italy*, London, 2006, pp.86-101. (Online resource)

Welch, Evelyn S., ‘Art and the Household’, in *Art in Renaissance Italy, 1350-1500*, new edition, Oxford, 2000, part 4. (Short Loan)

1. **Cultures to c. 1600**

A/ Explain the importance of Christianity to European society during the Middle Ages and Renaissance. How and why did new developments challenge traditional religious ideas by the end of the period?

OR

B/ In what ways do images from the medieval and Renaissance periods reflect religious ideas? How and why did the invention of print contribute to a change in the nature of religious imagery?

**Reading List**

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Andersson, Christiane, ‘Popular Imagery in German Reformation Broadsheets’, in Gerald P. Tyson and Sylvia S. Wagonheim, eds, *Print and Culture in the Renaissance: Essays on the Advent of Printing in Europe*, Newark, 1986, pp. 120-50. (Online resource)

Barrow, Julia, ‘Religion’; and Anna Sapir Abulafia, ‘Intellectual and Cultural Creativity’, in Daniel Power, ed., *The Central Middle Ages: Europe 950-1320*, Oxford, 2006, chapters 4-5. (e-book)

Brotton, Jerry, *The Renaissance: A Very Short Introduction*, Oxford, 2006, chapters 2-3. (e-book)

Cameron, Euan, ‘The Turmoil of Faith’, in Euan Cameron, ed., *The Sixteenth Century*, Oxford, 2006, chapter 5. (e-book)

de Hamel, Christopher, ‘Books for Everybody’, in *A History of Illuminated Manuscripts*, London, 1194, pp.168-99. (Online resource)

Hunt, Lynn, et al., *The Making of the West: Peoples and Cultures*, 5th edition, Boston, 2017, pp.288-303, 313-19, 379-85, 403-16. (Short Loan)

Kagan, Donald, et al., ‘Renaissance and Discovery’, in *The Western Heritage*, 3rd edition, Upper Saddle River, NJ, 2002, pp.181-200. (Online resource)

King, Margaret L., *Western Civilization: A Social and Cultural History*, 3rd edition, Upper Saddle River, NJ, 2006, chapters 10, 13, 14. (Short Loan)

Klein, Holger A., ‘Sacred Things and Holy Bodies: Collecting Relics from late Antiquity to the Early Renaissance’, in Martina Bagnoli, ed., *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe*, London, 2010, pp.54-67. (Online resource)

Moxey, Keith, ‘The Battle of the Sexes and the World Upside Down’, in *Peasants, Warriors, and Wives: Popular Imagery in the Reformation*, Chicago, 1989, pp.101-26. (Online resource)

Welch, Evelyn S., ‘Audiences for Art’, in *Art in Renaissance Italy, 1350-1500*, new edition, Oxford, 2000, part 2. (Short Loan)

1. **Studying ‘Humanities’**

Considering the different perspectives and examples discussed in the first half of the course (up to c. 1600), weigh up the value of both images and written texts for interpreting the medieval and Renaissance periods. In your view, which of these types of ‘primary source’ is the more useful? Why?

Use approximately **six** items from the reading lists in options 1-3, above, to provide a range of evidence in response to the question. This topic is designed to let you consider how scholars from different disciplines approach the European past. What are the similarities and differences in their approaches? What are the strengths and weaknesses of different types of primary source evidence? Use specific examples from the first half of the course to help you examine the question. Remember that one style of evidence may not be limited to one disciplinary interpretation (historians use images, just as art historians do!); but the types of questions asked by scholars from various fields may differ according to their specific interests and methodologies.