

Midterm

1) Integrative thinking refers to finding the interconnections between ideas behind various topics, such as art and politics, as they relate to a certain period, through the philosophy of the time period. An example of integrative thinking would be one's recognition of the Romantic era and seeing the relationships between the artist's self-reflection in the piece as he reveals his true feelings toward the event in his painting in relevance to how the people began to focus on their personal value-judgments rather than knowledge to guide their thinking in all aspects. This example can be called an integrative idea, as the interconnectedness of the topics that is now understood and recognized as it relates multiple topics through a common goal or means of achieving such a goal.

2) When one thinks in an integrative manner, one may begin to understand the culture in which various thoughts and ideas were cultivated. Through this way of thinking, various topics become easier to understand and learn a higher level of understanding and knowledge will be achieved. A man who thinks integratively can begin to learn integratively as he can trace ideas and relate them to one another when studying various topics and will eventually begin to even find common ideas in thought of modern day, which is prevalent all about him.

3) Philosophy deals with the common thought of man in various periods of time. It deals directly with integrative thinking as this general viewpoint of the world as perceived by men of the period, and this perception is applied to all other topics that man influences, such as the sciences, religion, politics, and the arts. When one begins to understand the philosophy of the period, he or she begins to see how the philosophy affects many other topics of study from this period.

4) In the Romantic Era, artwork and religion became very much internalized and based upon the individual's judgments in value; while in the Classical Era, these topics were very external and focused on the people as a whole. In art, painters would portray an image in the Romantic and Classical Eras, only the Romantic piece would feature the subject portrayed in a subjective manner as the painter attempts to promote his personal feelings toward the subject-matter, while the Classical piece portrays the subject in a objective manner only aiming to accurately portray the facts as would be seen by any man. In religion in the Romantic Era, man was viewed in a humanistic manner as man being the center of the universe and each man should have control over the things below him. In the Classical Era, religion involved the men of the Church all being devoted unto the Lord, and they are all below him and can only look to him for answers, rather than going off and looking for their own answers as they do in the Romantic Era. The internal ideas of the Romantic Era greatly contrast the external ideas of the Classical Era, as romanticism focuses upon what is accepted by the individual and classicism focuses upon what can be accepted by the whole.

5) Value-based judgment was what had driven the Romantic Era, as various painters and theologians began to inflict their personal thoughts and feelings upon the outside world. However, the modern mind has come to reject these judgments as a part of reality, due to its lack of scientific definition. Science cannot describe what should be of higher value and of lower value, as these judgments vary between people. Nothing can be known of value; therefore value is unimportant to knowledge and education. Due to this discovery, the modern mind rejects value judgments as reality and ultimately devalues what sets mankind apart from animals.

The rejection of value-based judgment as being a part of reality by the modern mind has led to various changes within literature and art. Poets of this time begin to struggle as they have now learned to reject the idea that value judgments are important in this world, they will either learn how to accept this way of thinking or they will retreat from this period altogether. This idea is also reflected in art, as painters are now simply portraying

objects as the subject of paintings. This view is very materialistic and objects are being recorded in terms of shape or form, but accuracy is no longer an important aspect in art, for accuracy is merely relative.

In religion, God is no longer the one to approach when there are questions about the world in which we live. Man now goes out, into the world to answer his own questions about nature and other topics. Man will now find a scientific way of describing the world and the internal processes, or at least attempt to. Science has become a major influence upon this time and it is used in everything, as laws, theories and principles are being created for every topic. Modern thought consists of the idea that everything can be explained through science and that we can then know the properties of nature and our world and dominate over such things, making us closer to God.

6) Along with the changes in science that modernism brings, there are also many radical changes to literature. For one thing, the structure of literary pieces written during the Modern Era presents a logical sequence to ordering the importance of various experiences occurring within the piece; this can be called an "ontological hierarchy" that is created as people read and begin to sort things based upon what they deem to be important and what remains prominent to them as they read and analyze a literary piece (Scott, 182). Also, the author's only objective is to fully portray the story as it is and not to give the audience any further meaning that the author receives from the story. If the readers find such a meaning, then that is their personal interpretation of the story. The author's tone is very subjective, a major change in literature as the tone used to be objective in trying to persuade the audience to think in a certain way and have certain feelings about the subject. This idea can also be seen in other topics such as art and politics, as the ideas guiding these topics are not the artists and politicians attempting to get a point across to the people, only they are trying to provide the people with a scientific revelation that the people may begin to form their own meaning from, none of which are right or wrong.

In art, painters of this period are recording what they see and understand of their subject matter, but they do not attempt to elevate the subject of the painting based upon the meaning the painter has found within the object, he simply aims to record what he sees. The painters do not worry over accuracy of how he portrays the subject, for he finds that by beginning to simply understand the subject in terms of shape or form, he may begin to define other principles of the subject in a scientific manner. The painter could simply record the object on canvas as it appears to him, but he chooses to first define the shape of the object through line, and then the shape may begin to take on a form, which may evolve into texture. However, the viewers are not meant to learn of the artist's feelings towards the subject, only to learn of what the painter sees. Any meaning that they receive beyond that is purely a creation of their own design.

The same idea occurs within politics. Modern political theory is based upon the viewers' ideas and meanings that they receive as individuals, however, the ideas that they receive are not a result of a politician objectively placing emphasis on an idea and telling them this is what is important. The people determine for themselves what is important and will choose their leader based upon that and who they believe will best accomplish what they want. Politicians will discuss topics and plots, but the people make the ultimate decision on any matter.

The subjective tone has been traced through literature, art, and politics as the modern mind becomes focused upon subjectivity rather than objectivity. The goal of any leaders in these areas is simply to introduce an idea to the general population and to allow the people to make their own meaning of the subject. There are no hidden pointers that tell the people they should find any value in the subject, whether it is valuable or worthless. The idea of objectivity has been abolished from modern thought and writers, painters, and politicians have all become accustomed to presenting any matter subjectively, without an underlying meaning that tells the people how to value it.

7) The breaking down of space and time is an integrative idea that has occurred as a result of Einstein's

special theory of relativity. Einstein has declared that space and time are only relative, which means that space and time do not exist for point A, if there is no point B to relate point A to. Therefore, what we view as being space and time only exist to the individual as he or she perceives it. This idea is prevalent in surrealist art, and in contemporary literature.

Surrealists have begun to break down space and time, playing with the laws that govern them. Rene Magritte has begun to question the laws of gravity with his paintings as now an apple floats in front of Magritte's face in one of his self-portraits. There are no marks indicating that the apple is falling down in front of him, only the apple floating in midair with no intent of moving. This spatial relationship reveals the idea that space has no value to the surrealist as he depicts his painting. His idea of space is that it will do as he pleases in the portrait and his way of handling space will not be questioned. Salvador Dali in his famous painting *Persistence of Memory* portrays a number of clocks melting within this odd world where space is supported by time, although time is supported by space. He portrays the relationship between space and time as they should be, always interconnected. The space reveals a flattened out land and the objects in it are melting, it resembles the melding of time into space and vice versa, how one cannot be separated from the other. These two paintings both reveal the breaking down of space and time as it occurs within the twentieth century.

In contemporary literature, space and time are divided and referred to as the author pleases. A major example of this would be in the writings of William Faulkner. He provides the reader with the ideas of space and time in relation to a number of his characters and their perspectives. An example of this would be in his novel *Light in August*, where he jumps back and forth between Lena Grove's, Joe Christmas's, and Byron Bunch's perspectives. With each character, the time is different, as is the place. The novel transports its readers hundreds of miles and forward and backward in time, as Faulkner deems each event fits. The novel may open with Lena's perspective, but it will jump forward in time and space to Byron's perspective, only to jump further backwards in space and time to reveal Joe Christmas and his history. These major jumps in space and time reveal how the author perceives these two elements as literary devices to introduce the readers to

characters and to possibly reveal the internal processes and reasoning of the characters as they each carry on through their individual stories.

Twentieth-century painters' and authors' perceptions of time and space deal directly with Einstein's special theory of relativity as they both begin to experiment with these elements to portray their original ideas. Magritte perceives space and time as being tools for him to manipulate and to achieve his point that he can defy the laws of gravity as he pleases, within his paintings. Dali recognizes the melding of these two ideas and portrays them as being codependents. Faulkner, like Magritte, perceives these elements as tools for his writing to further develop his points and ideas. These breakdowns of space and time are few of many that occur within the twentieth century, as many people begin to recognize this idea and choose to use these elements for their own personal goals.