



FACULTY OF LANGUAGE STUDIES
TMA COVER FORM: A123B: An Introduction to the Humanities (II)

TMA No: I

Part (I): STUDENT INFORMATION (to be completed by student)			
1. Name:		2. Registration No:	
3. Section No: 1		4. Tel:	
5. E-mail: en		6. Date received:	
I confirm that the work presented here is my own and is not copied from any other source. Student's signature: Eman Hussam Mohammad Al-Ratrout			
Part (II): TUTOR'S REMARKS (to be completed by tutor)			
Tutor name:		Signature:	
Date TMA received:		Date returned:	
TUTOR'S REMARKS:			
<p>This is an impressive answer to the question. You use a clear academic style of writing which helps you to argue effectively. Your sentences are very carefully written and well thought out. You have covered all of the important aspects of this question except that you could have applied Rousseau's ideas on the general will more specifically to the painting. Excellent documentation and organization. Well done!</p>			
Mark Allocated to TMA		STUDENT MARK	
15%		for content : a max of 15 marks	Marks deducted for lang. & communication errors: a maximum of 3 marks
		Earned Mark	

The following essay will discuss Jacques-Louis David's painting 'The Death of Socrates' providing a philosophical and artistic analysis. This will be done by providing an artistic analysis of the painting by highlighting the neoclassical style of David and by considering aspects such as color, light, arrangements of objects in a painting... then providing a philosophical analysis of the painting.

Good
intro-
ductory
paragraph

Artistic analysis of the painting

V. good organization

The first thing that struck me about this painting was the unhappy figures that are gathering around the man seated on the bed, who is reaching a vessel and addressing those people in a serious manner. The male and female figures seem very anxious as most of them are turning towards the man seated on the bed, and some are covering their eyes with their hands just as in the act of crying or a shock for hearing something not good. At the end of the bed there is a man sitting, who looks very peaceful with ink and a paper next to him on the floor just as he is documenting something.

NO
semicolon

At the background of the painting there seems to be a female and two male figures that are very sad leaving the chamber. The facial and physical expressions of the man sitting next to and gripping the knee of the man seated on the bed shows that just as he is anticipating something, or paying close attention to that man's words. The whole scene takes place in a building of

which the chains on the floor and on the bed suggest ^{that it could be} as being a prison.

The costumes of the people resemble those of ancient Rome.

The lines of perspective (vanishing point) tend to direct our gaze rightwards and halfway upwards ⁱⁿ the composition; that is the pointing finger of the man seated on the bed. The figures seem to be close to us as if we are standing imaginatively up against the painting (on the threshold) and looking directly at the main figure groups in the center and on the right of the painting, which helps to create the illusion of depth.

Good
artistic
analysis

David created the illusion of depth also by ~~the~~ ^{ing} contrast of colors, light and shade. We see how the foreground and the far background of the painting are brighter and more lighted than the small hall leading out of the chamber, which is shaded and almost dark. The colors and features of those figures leaving the chamber are a bit darker and less precise than those of the figures in the chamber, which indicates their distance from us (the viewer). There is also the lamp holder that casts a shadow on the wall.

Good
description
of
colour
contrast

The tonal range in this painting is broad from the very bright to the very dark which creates a sort of dramatic contrast and a feeling of depth.

The light seems to come from the upper left of the painting, more like of a sun light coming down from a window, which illuminates the figures in the foreground of the painting. If you notice there is a kind of spotlight effect on the man seated on the bed, the figure handing him the vessel and

classical architectural elements, the expressive use of bodily pose and

gesture, and the austere setting of his painting' (A123 Humanities AN

Introduction: Block 3 The Neoclassical World p.149).

Good documentation!

Philosophical analysis of the painting

Here we need to ask the question: why did David choose Socrates? why this particular phase of his life (his death)?

Beautiful!

Excellent use of categorization to direct your reader's attention

Jacques-Louis David lived during the age of Enlightenment 'In which reason was advocated as the primary source and legitimacy for authority' (Wikipedia the free encyclopedia). As he lived in the era of the French Revolution he was affected by Rousseau's philosophy that knowledge should be based on reason and clear moral principle, rather than on fear and superstition. David and Rousseau were both active supporters of the French Revolution.

Socrates and Rousseau share the same basis for their philosoph^{ies} that ~~is~~ are based on reason, nobility and self control. David was affected by these philosophies, he chose Socrates as a subject ^{for} to his painting because Socrates had influence on people's minds, as Rousseau also had influence on people's minds.

In the painting 'The Death of Socrates' David depicts the closing moments of the life of Socrates, 'condemned to death or exile for his teaching methods...., Socrates heroically rejected exile and accepted death. He continues to speak even while reaching for the vessel, demonstrating his commitment to his ideals'. (www.bc.edu)

Good documentation!

This painting was meant to be a tool to provoke people during the ^{Historic} ~~early~~ stages of the French Revolution. As David and some of his friends ^{connection!} were pushing for a major political reform, in the painting 'Socrates was depicted as a heroic defender of thought, who was suppressed and eventually killed by a corrupt government. The work served as a trumpet call to duty, and resistance to unjust authority'. (www.quazen.com)

To conclude, we saw how David used the neoclassical style to depict a certain phase of Socrates' life which is his death. David chose this topic for his painting to express his thoughts and send a message. We also saw how contextual and philosophical analysis of the painting helped enrich our understanding of its meaning. So we can say that a work of art is somehow inseparable from its historical, social and philosophical context.

Bravo!
Excellent
concluding
sentence!

Work Citation

A123 Humanities: An Introduction, Block 1, unit 8.

A123 Humanities: An Introduction, Block 3, units 16, 17, 18, 19 and 20.

A123 Humanities: An Introduction, Illustration Book, color plate 41.

Jacques-Louis David, The Death of Socrates, 1787.

www.wikipedia.com

www.bc.edu

www.quazen.com

C.