

Greek Philosophers - Socrates, Plato, and Aristotle - Reading

SOCRATES

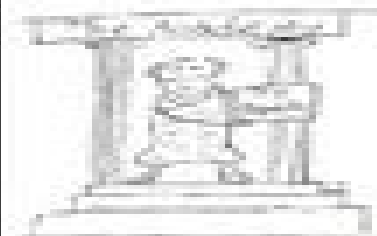


Considered the Father of Western Philosophy; Socrates was one of the first philosophers, which is a person that thinks about how the mind works and is always questioning things, actions, and ideas about the world. By always asking why and how, philosophers hope to find deeper meanings about life and to come up with new ways to view the world.

Socrates encouraged people to go out and collect new information themselves and come to their own conclusions. He did not like it when someone told someone else how to think, instead hoping people could think for themselves and come to their own conclusions about the mind and the world. According to Socrates, one's ideas should be discussed and debated so as to find any holes in one's thoughts.

Socrates developed a system known as the "Socratic Method" which involved someone constantly asking questions about someone's ideas or thoughts. By using the Socratic Method Socrates believed someone would be forced to defend their ideas, which encouraged critical thinking.

PLATO



One of Socrates' students, Plato became the main Greek Philosopher after the death of Socrates. Plato emphasized the importance of reason, which meant someone needed to be able to describe why they held certain ideas and beliefs. Plato believed that by constantly pushing reason it would cause someone to realize they only believed certain ideas because of personal opinions rather than logic and facts. Plato wanted people to make decisions only based on facts rather than opinions or bias.

Plato is most known for his book, *The Republic*, and his school, *The Academy*. *The Republic* outlines Plato's perfect government, children would be taken from their parents to be raised by the government, people making decisions that were just, and city-states run by a philosopher-king. These ideas, and many more, were

taught by Plato at *The Academy* in Athens. From this school sprung several generations of great thinkers that would go on to guide Greece into the future.

ARISTOTLE



Considered one of Plato's best students, Aristotle soon became the main Greek Philosopher after the death of Plato. Aristotle did not have a high opinion of his fellow Greek citizens. As a result he did not think democracy, where most people participate in the government, was a good idea. He believed that citizens would vote for what they personally wanted, rather than what was best for Greece as a whole. With so many people voting for their selfish needs, Aristotle thought Greece could not function and eventually fell.

Aristotle taught these and other ideas at his own school, known as *The Lyceum*. Aristotle's most famous student would be Alexander the Great. By learning to the words and wisdom of Aristotle Alexander the Great

used what he learned to take over Egypt, Persia, and lands all the way to the Himalayan Mountains.

Answers For Art History Classes On Plato

James A. Herrick



Answers For Art History Classes On Plato:

The Handy Art History Answer Book Madelynn Dickerson, 2013-06-01 The Art of Discovery The Discovery of Art The History of Art Warhol Michelangelo and da Vinci Picasso Monet and Rembrandt Ai Weiwei and Jenny Holzer What were they thinking when they created their masterworks While we can't always know an artist's exact thoughts The Handy Art History Answer Book examines their benefactors their wealth or poverty their passions the politics and the world events that inspired and influenced them Explore their techniques and materials the forms colors and styles the movements and schools of thoughts and discover the varied forms and nature of artistic expression Tracing art history from cave paintings to contemporary installations along with Romanticism Impressionism and the numerous isms in between The Handy Art History Answer Book guides you through the major art movements artists and important art pieces from 35 000 B C E to today This fascinating book provides an overview of art from its history and basic principles to its evolution philosophy and the masters who created groundbreaking works that changed its course forever Accessible and entertaining this captivating book answers over 600 questions such as What is beauty What tools did Paleolithic artists use Why do Egyptian figures have two left feet What is the difference between weaving and tapestry What happened to the Venus de Milo's arms Why is Emperor Commodus dressed as Hercules What are the Classical Greek Orders of Architecture What do the Yoruba consider beautiful What was the first Gothic cathedral How was single point perspective invented What makes the Mona Lisa such a great work of art What is the difference between Art Nouveau and Art Deco What is a Zen garden Why wasn't photography considered art in the 19th century How did Cezanne astonish Paris with apples Why did Jackson Pollock splatter paint all over his canvases Why do Jeff Koons balloon animals sell for millions of dollars Who is Ai Weiwei The Handy Art History Answer Book covers not only paintings but every medium imaginable including sculpture architecture pottery photography installation art and even video games The concise and clearly written text is enhanced by nearly 150 color images illustrating artistic concepts and highlighting important and memorable artworks Its helpful bibliography and extensive index add to its usefulness 1000+ *HISTORY ART & CULTURE NCERT Objective Question Bank (CLASS VI to XII) for Civil Services Exams* Disha Experts, 2021-08-01 Philosophical Questions in Art Education Dorit Barchana-Lorand, 2025-08-21 This book examines the rationale of incorporating the arts in the school curriculum from a philosophical rather than pedagogical perspective Educational resources are frequently under scrutiny and education policy makers wish to maximize the use of public funds and children's time at school leaving the arts as a lower priority To understand the logic behind this Lorand revisits milestones in the history of the philosophy of art to address core questions in art education namely what are the challenges of teaching the arts And why teach the arts at all Lorand draws on the work of a broad range of philosophers including Dewey Eisner Greene Hume Plato Kant Langer Read and Schiller The book aims to show how attempts to justify art as a tool for societal and individual improvement fail in advocating art education Ultimately she claims that the arts should be

taught because children have the right to receive art education That right stems from the unique nature of art **Art History and Education** Stephen Addiss, Mary Erickson, 1993 Guided by Stephen Addiss's grounding in art history scholarship and Mary Erickson's expertise in art education theory and practice this volume approaches the issue of teaching art history from theoretical and philosophical as well as practical and political standpoints In the first section Addiss raises issues about the discipline of art history In the second Erickson examines proposals about how art history can be incorporated into the general education of children and offers some curriculum guides and lesson plans for art educators

The History and Theory of Rhetoric James A. Herrick, 2020-12-29 By tracing the traditional progression of rhetoric from the Greek Sophists to contemporary theorists this textbook gives students a conceptual framework for evaluating and practicing persuasive writing and speaking in a wide range of settings and in both written and visual media The book's expansive historical purview illustrates how persuasive public discourse performs essential social functions and shapes our daily worlds drawing on the ideas of some of history's greatest thinkers and theorists The seventh edition includes greater attention to non Western rhetorics feminist rhetorics the rhetoric of science and European and American critical theory Known for its clear writing style and contemporary examples throughout The History and Theory of Rhetoric emphasizes the relevance of rhetoric to today's students This revised edition serves as a core textbook for rhetoric courses in both English and communication programs covering both the historical tradition of rhetoric and contemporary rhetoric studies This edition includes an instructor's manual and practice quizzes for students at www.routledge.com/cw/herrick *Critical Terms for Art History, Second Edition* Robert S. Nelson, Richard Shiff, 2010-03-15 Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp's Fountain But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline The first edition of Critical Terms for Art History both mapped and contributed to those transformations offering a spirited reassessment of the field's methods and terminology Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the history of art from sign to meaning ritual to commodity Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art For example Richard Shiff discusses Originality in Vija Celmins's To Fix the Image in Memory a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica In addition to the twenty two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion

accessible to both beginning students and senior scholars Contributors Mark Antliff Nina Athanassoglou Kallmyer Stephen Bann Homi K Bhabha Suzanne Preston Blier Michael Camille David Carrier Craig Clunas Whitney Davis Jas Elsner Ivan Gaskell Ann Gibson Charles Harrison James D Herbert Amelia Jones Wolfgang Kemp Joseph Leo Koerner Patricia Leighton Paul Mattick Jr Richard Meyer W J T Mitchell Robert S Nelson Margaret Olin William Pietz Alex Potts Donald Preziosi Lisbet Rausing Richard Schiff Terry Smith Kristine Stiles David Summers Paul Wood James E Young *Art Rethought* Nicholas Wolterstorff, 2015-09-11 Human beings engage works of the arts in many different ways they sing songs while working they kiss icons they create and dedicate memorials Yet almost all philosophers of art of the modern period have ignored this variety and focused entirely on just one mode of engagement namely disinterested attention In the first part of the book Nicholas Wolterstorff asks why philosophers have concentrated on just this one mode of engagement The answer he proposes is that almost all philosophers have accepted what the author calls the grand narrative concerning art in the modern world It is generally agreed that in the early modern period members of the middle class in Western Europe increasingly engaged works of the arts as objects of disinterested attention The grand narrative claims that this change represented the arts coming into their own and that works of art so engaged are socially other and transcendent Wolterstorff argues that the grand narrative has to be rejected as not fitting the facts Wolterstorff then offers an alternative framework for thinking about the arts Central to the alternative framework that he proposes are the idea of the arts as social practices and the idea of works of the arts as having different meaning in different practices He goes on to use this framework to analyse in some detail five distinct social practices of art and the meaning that works have within those practices the practice of memorial art of art for veneration of social protest art of works songs and of recent art reflexive art *Art History, Art Criticism, and Art Production: Comparing the process of change across districts* Milbrey Wallin McLaughlin, Margaret Ann Thomas, Michael Day, Rand Corporation, 1984 This report conveys the findings from a cross site analysis of seven school districts that were implementing a discipline based approach to visual arts education A discipline based approach incorporates four art disciplines in the classroom art history art criticism aesthetics and art production The study sought to identify the factors that generate support for a strong substantive art education program in a district s curriculum and what factors influence districts and teachers to maintain a discipline based art education program The study s findings suggest that to become academically respectable and support the factors necessary for change a visual arts program must have these basic characteristics an articulated conceptual base and a written sequential curriculum that reflects this base **"The" History Of The Life Of Marcus Tullius Cicero** Conyers Middleton, 1767 **The School Journal** , 1895

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