

A Fine Arts Survey



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STATE OF LOUISIANA
DEPARTMENT OF EDUCATION

A FINE ARTS SURVEY

Revised 1992

ARTS SURVEY CURRICULUM DEVELOPMENT COMMITTEE

This document is the result of hard work and long hours dedicated by the writing committee and the consultants. Our appreciation to each goes to each one and to their local school superintendents and school principals who have them released time to attend each working session.

Our appreciation goes to the teachers, administrators, artists and others who piloted the guide and who added vital educational information to the guidelines to assist schools and communities as they work together to improve the quality of instruction of Louisiana's educators and the achievement of Louisiana students.

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INTRODUCTION

THE ARTS, PROPERLY TAUGHT, ARE BASIC TO INDIVIDUAL DEVELOPMENT AND THEREFORE CENTRAL TO LEARNING SINCE THEY, MORE THAN ANY OTHER SUBJECT, AWAKEN ALL THE SENSES. THEY ALSO INFLUENCE TWO ELEMENTS OF HUMAN BEHAVIOR WHICH CONCERN EVERY TEACHER: DISCIPLINE AND MOTIVATION.

GOALS OF THE FINE ARTS

AESTHETIC PERCEPTION (Multisensory responses)

To develop the ability to acknowledge and distinguish a fuller awareness of the world through the arts.

CREATIVE EXPRESSION (Artistic Knowledge, Production, Performance)

To develop the ability to express ideas and emotions through participation in the arts.

ARTS HERITAGE (Historical and Cultural)

To develop an awareness and understanding of the arts in an historical context and their effects on society in their power to move us.

CRITICAL ANALYSIS (Valuing, Interpretation, Judgment)

To develop the capacity to make aesthetic judgments.

TO THE TEACHER

The object of the Fine Arts Survey course is to give students an **introduction to understanding the four arts, their relationships and how they each touch our daily lives.** Though history and appreciation of the arts are included, the course was not designed for an in-depth study of these areas.

Bringing all of the arts together in one course is a large task. The writing team for this curriculum guide endeavored to incorporate within the course four domains of learning, namely:

- Aesthetic Perception -- Attitudes, appreciation
- Creative Expression -- skills, technique
- Art Heritage -- Cultural awareness and historical context
- Critical Analysis -- Interpretation

Though all domains are important to an understanding of the arts, time does not allow concentrated study of all four areas. The study in hand should determine where the emphasis should be. Often, within a study, the emphasis may change from one domain to another.

At the beginning of the year, the teacher may wish to give an arts survey test in order to determine the students' level of knowledge, skills and interest. A sample survey test is included in this introductory material to the curriculum guide. The test is intended only as an example.

The teacher is cautioned not to overemphasize any one aspect of this

course. For instance, to stay with a straight historical survey of the arts would destroy the desired thrust of the course. The prime emphasis should be on the study of all the arts from the viewpoint of aesthetics and appreciation.

It is desirable that students "experience" the arts. The knowledge, skills and concepts an artist uses will assume a deeper meaning when the students become involved with hands-on experiences in the four art forms. Students should participate with the confidence that evaluation will not be based on the quality of artistic performance.

As there is no one textbook available, the teacher is encouraged to explore many resources, to draw upon personal knowledge and to take advantage of available resource persons who can enrich the course. This guide presents only one possible direction of study; there are many avenues to explore to reach desired goals. Within the body of the text, resource video programs are listed as Ls/vL (Louisiana Slide/Video Library). These are available, on request, on a one-week loan. Postage is paid to the school; return postage is paid by the borrower.

Presenting material from the suggested areas of study will give the students the opportunity to gain an introductory knowledge of the arts. Some students will discover latent interests in one or more of the arts and may choose to follow this interest in greater depth; all students should be able to make educated choices as to the role they want the arts to play in their lives.

The material within this guide will lead the students to develop aesthetic sensitivity and to satisfy individual curiosities concerning the arts.

STUDENT NAME

CLASS

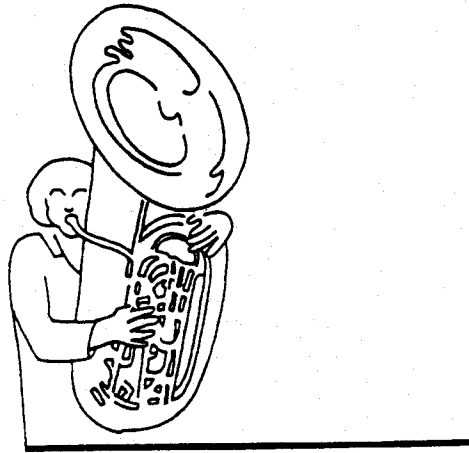
SAMPLE SURVEY TEST

Circle Y for yes or N for no for each of the following:

- Y N 1. Have you ever attended a community, university or professional play?
- Y N 2. Have you ever attended a community, university or professional dance production?
- Y N 3. Have you ever been to a community or museum art exhibit?
- Y N 4. Do you listen to classical music on the radio?
- Y N 5. Have you ever created a painting?
- Y N 6. Can you play a musical instrument?
- Y N 7. Do critical reviews influence your selection of books, movies, concerts, performances, art exhibits or records?
8. List the steps used by a viewer to make a critical analysis about an art work
- _____ (perceive)
- _____ (describe)
- _____ (analyze)
- _____ (value)
9. Why did you take this course?
10. With which art do you feel most comfortable?

Check the art or arts that is (are) appropriate
for the following terms:

	DANCE	DRAMA	MUSIC	VISUAL ARTS
1. CARMEN				
2. choreographer				
3. pantomime				
4. lithographer				
5. composer				
6. MONA LISA				
7. acrylics				
8. plot				
9. Mikhail Baryshnikov				
10. Michelangelo				
11. plié				
12. ballet				
13. Tennessee Williams				
14. composition				
15. Alvin Ailey				
16. Agnes de Mille				
17. impressionism				
18. THE NUTCRACKER				
19. Andy Warhol				
20. treble clef				
21. overture				
22. monologue				
23. Bolshoi				
24. Charlie Chaplin				
25. computer graphics				
26. DEATH OF A SALESMAN				
27. texture				
28. waltz				
29. architect				
30. Picasso				



THE ARTS IN OUR LIVES

UNIT I

DANCE . DRAMA . MUSIC . VISUAL ARTS

A. WHAT ARE THE ARTS?

'What was any art but an effort to make a sheathe, a mold, in which to imprison for a moment the shining elusive element which is life itself -- life hurrying past us and running away, too strong to stop, too sweet to lose?'

*Willa Cather
'The Song of the Lake'*

The arts are a basic communication system for expressing universal ideas and feelings. The arts cross all language barriers to inform, influence, entertain, to record and perpetuate events, and to educate. Not only do the arts enrich life, but they also herald change. Today, the lives of students are enriched by the legacy of works created by artists of the past as well as those of their own generation. The music by such composers as Bach, Brahms and Beethoven; the witty and knowledgeable plays of Shakespeare; the art of Rembrandt, the painter of light; and the elegant ballet, "Swan Lake," are enthusiastically enjoyed by today's generation.

Any art, to become a recognized form, starts with an individual or individuals, an idea or problem, various materials, a process, and organization. Without organization there would be sound, movement and color that signifies nothing. The artist, the vehicle through which form is created, uses any material or idea that stirs the imagination and transfers this material or idea into a new experience. When the artist refuses to acknowledge the boundaries set by convention or by a segment of the population, the work is criticized and often rejected. In order to understand the whole range of the arts, it becomes necessary to

look beyond the expectations of what is socially accepted as aesthetic.

Work in one time frame that is considered distorted, dissonant or repulsive may in another time frame be appreciated for its execution and daring. One of the functions of the arts is to overcome the aesthetic timidity that causes the public to shy away from such changes.

Though the arts have many commonalities, each retains its individuality. Dance and theatre both use the human element for expression, but the products differ in that dance is usually movement without vocalization while theatre is movement with vocalization. Music uses the human element but has instruments and voice for expression. The visual arts use the human element with paint, stone and other malleable materials as vehicles of expression. Some works of art are received by the audience directly from the hands of their creators, such as sculpture and painting and the composer-soloist. Others must be performed: the theatre cast interprets the playwright's message, the orchestra plays the composer's music, and the builder puts the architect's plan into form. The bringing together of lines, colors, rhythms, sounds and movements satisfy: personal needs for expression; social needs for communication, celebration and display; physical needs for useful objects and structures; and psychological needs to engage the senses. All the arts create unique ideas that carry significant messages or exist for beauty alone. All are based on sense perception and enrich human life.

DISCUSSION/REACTION

- ▶ The arts act as interpreters of culture and technology.
- ▶ The arts combined, each influencing the other, establish identification of what is recognized as a historical period.
- ▶ The arts deal directly with emotional, intuitive and subjective responses.
- ▶ The arts! Who comprehends them? With whom can one consult concerning these infinite matters?
- ▶ Within a given society, the creators and viewers of the arts more or less agree upon aesthetic codes and conventions.
- ▶ Surely the arts are not merely a decorative sort of unrelated accompaniment to life.
- ▶ The arts and life are one.
- ▶ Present situation problems such as: You are in an all-white room and all walls, ceiling, and floor are softly padded. There is no sound. How would you feel? If music were added, how would you feel? What style of music would you select? If texture and color were added, would this change the environment?
- ▶ Is one art more dominant than the others in our lives?
- ▶ Will the arts of the present - such as "LOVE" by pop artist Robert Indiana, the cinematography of Star Wars, the choreography of the Broadway musical Cats, and the synthesized sounds produced through computers - communicate to future generations? Can you visualize what the future might produce in the way of the arts? (Such as, a wall of art that can be changed by pushing a button, etc.)
- ▶ Commonalities -- how do each of the arts record events? inform? influence? entertain? express emotions/feelings?
- ▶ Your friends see the arts as being expendable. You are aware of the arts around you. How could you make your friends aware that they are immersed in the arts all day long?

SUGGESTED ACTIVITIES

- ▶ Introduce students to the diversity of the arts by listening to a variety of recordings, looking at video programs and at fine art prints for discussion of differing styles and cultures in the arts.
- ▶ As the resources for this course may be limited, brainstorm with the students to develop a class resource file that can be used for reference. As new resources are discovered, add to the class file. Examples: dictionary, encyclopedia, magazines, specialized books on the arts, personal interviews, trade journals, television reports, newspapers, computer programs, slides, etc.
- ▶ Have students keep a six-hour log of the arts that they touch, use, or come in contact with during an evening; or watch a television program at least one hour in length and list all the arts that are involved.
- ▶ The arts are a form of communication used from prehistoric times to present. Choose a use of communication: to inform, to entertain, to influence or to educate, and list the changes in these uses as technology has become more sophisticated.
- ▶ Deprive the students of one of their senses and see if they can appreciate all the different arts. Example: You are attending a Michael Jackson concert. What art forms does he use? Imagine you are deaf. Can you still appreciate the performance? (Yes: through dance/movements that express feelings, moods; drama that includes action and reaction of individuals on-stage; art that includes costuming and stage backgrounds.)
- ▶ Assist the students in developing the ability to make aesthetic judgments of works of art.
- ▶ Have the students make a chart listing the commonalities of the arts. To start: music uses COLOR as do the visual arts, dance, and theatre.
- ▶ Develop a vocabulary list that students will use throughout the year when speaking of any of the arts.
- ▶ Have the class discuss and construct an open-ended definition of the arts. Open-ended, because the definition will be expanded with different times and people.



B. AWAKENING OF THE SENSES

AESTHETIC PERCEPTION

The word aesthetics refers to artistic taste and the appreciation of the fine arts. It is an intangible quality, a result of harmonizing the artistic concepts into a unified form that evokes a response from the perceiver, audience. An aesthete is considered to be a person of taste, who is highly sensitive to the arts. Today the word connoisseur is often heard in connection with the fine arts, carrying the connotation of an expert or authority on a particular subject. The connoisseur's judgment often sets the standard for what is good and what is beautiful. As cultural tastes and styles change so does the appreciation of certain types of art.

Aesthetic qualities vary from a simple beat on an environmentally made drum to the soaring beauty of the Rheims cathedral, to the emotional impact of Shakespearean Theatre. These expressions may be pleasing, intriguing, arresting, or comforting. The aesthetic quality of an object is quite different from its usefulness or value, although beauty may give new meaning to its usefulness or add to its value.

Beauty is a matter of personal taste gained with experience. Personal experience is needed in order to compare the beauties of different art forms. Beauty may be thought of as an aesthetic quality. It is created by man and nature and can evoke responses from a viewer or listener.

What makes art beautiful? Looking at it objectively, this question seems unanswerable. Why do the movements in a ballet please the eye? Or why do certain paintings create a desire to own? Why are particular musical compact discs treasured and played again and again? Viewing various art forms becomes an emotional experience. Personal experience is needed in order to compare the beauties of different art forms.

Process, material and technique do not necessarily make a work of art beautiful. For each person, the concept of beauty changes many times throughout life. It is not uncommon for an artist, once having made a statement, to perceive a diminution in the beauty of his/her work. This is because experience and knowledge affect his or her concept of beauty. So what makes the arts beautiful?

There is no definite answer, but perhaps it is this unanswerable question that sets the arts apart from the theoretical into the realm of the emotional. Things and events that appeal to the emotions cannot be subjected to scientific scrutiny. There will always be disagreements about the arts simply because people themselves differ in so many ways. No one can be expected to like all the arts that have been produced for the same reason that no one can be expected to like all the people he or she knows.

Each person should develop individual artistic standards and values, remembering to keep an open mind.

CREATIVE EXPRESSION

...when the borderland of dream and logic, fantasy and reason, when the roots and tentacles of mind and personality float and drift and suddenly crystallize into a scheme, a form, a design, an invention, a machine, or image, a song, a symphony, a drama, a poem.'

Carl Sandburg

Creativity is the process of bringing an idea into existence that has been conceived through experimentation and exploration of media and processes, and projected as a personal expression.

The arts encourage divergent thinking through sensory, emotional and intellectual responses to image, communication and environment.

The creative person thinks for himself or herself but is not afraid to ask questions, considering all things possible. He/she experiments with ideas, media and equipment, learns as much from mistakes as successes, and explores new ways of achieving goals. Creativity has long been associated only with the arts and artists, but it is now considered a valuable asset in all fields of endeavor.

ARTS HERITAGE/CULTURE

Throughout history, dance, drama, music and the visual arts have affected the lives of people in all cultures. The arts have the power to move and inspire society and have often been called the harbinger of change. Mozart's opera "The Marriage of Figaro" is based on a French play by Beaumarchais. Mozart's patron at the time was an Emperor

who wanted the opera censored because of the plot's political implications.

The citizens of Paris rioted after first seeing Nijinsky dance Stravinsky's "The Rite of Spring." Recently, the National Endowment for the Arts has come under fire for allocating funds to artists whose works are considered by some to be controversial.

Artistic perception is an individual experience that is unique to each person. The reason for these differences is the perceptual screen or filter that each individual builds throughout life; it allows him or her to decide what sensations or events are important and worth remembering. This screen is often influenced by a person's cultural beliefs. An example of the influence of cultural beliefs upon an individual or group would be the way the task of weaving was regarded by different American Indian tribes. The Navajo believed weaving to be a menial task suitable only to women. The Hopi Indians, however, would have stoned any woman who dared to weave, because they believed it to be a religious duty that only men were capable of performing.

A second example of cultural bias concerns the color red. Most people in the Western world feel that red symbolizes danger, evil or excitement. To the Chinese, red is the color of happiness -- most Chinese brides wear red on their wedding day. Americans would be shocked to see a bride wear red.

Through the study of arts heritage, one can develop an understanding of the arts in an historical context and be aware of their effects on society.

CRITICAL ANALYSIS

Analysis is defined as the act of breaking up any whole into its parts to discover their nature, composition, function and/or relationships. In an analysis of artistic forms, the viewer assimilates the elements and principles of an art form and adds any facts about the artist, composer, actor, dancer or musician to the historical period of the time. The viewer is then ready to interpret the facts his or her mind has recorded and described of the artwork. The viewer may ask himself why this particular medium was chosen. For example, did Degas choose pastel for his ballet sketches because it was fast, easy to carry and unobtrusive to the real dancers he was drawing while they worked? Or did he use pastel because it gave a light, airy, delicate feeling to the drawing and almost matched the effect of the dancers themselves? When listening to "Peter and the Wolf," one may ask why the composer, Prokofiev, chose a specific instrument to characterize Peter or the cat or the duck.

The viewer must take into account the artist, be it a visual artist, composer, dancer, playwright, etc., his or her lifestyle, the period in which the artist worked, and the culture in which he/she lived. For example, a comparison of a female figure by Picasso with a figure by Rubens must take into account the intentions of the artists. Picasso was trying to restructure space and to add the fourth dimension of time to his work. Rubens was concerned with the dramatic interplay of light against dark.

Another question that occurs in the analysis of an art form or work of art concerns the subject matter. Did the composer have a great desire to write an opera on a particular subject or was the opera's plot requested by the composer's patron? Perhaps political pressure was applied, as was the case for the artist Goya.

When the viewer or listener can analyze some of the questions and find answers from personal knowledge, he/she will be able to make intelligent choices about the arts. These choices will be supported by informed opinion rather than emotion.

DISCUSSION/REACTION

- ▶ Discuss perception from a visual, audible, tactile and taste point of view. Which senses are used to perceive drama? Dance? Music? Visual arts?
- ▶ What is cultural bias and how can it both affect and effect the arts?
- ▶ How much do people depend on professional critics? Consider movie reviews, play reviews, music reviews, as well as visual art reviews. Can a critic make or break a show even if it is considered good by the public?
- ▶ Questions to ask about a work:
 - a. what is it?
 - b. how is it put together?
 - c. how does it stimulate our senses?
 - d. is it possible that the artist was trying to communicate something?
 - e. what were his/her goals?

- ▶ To undergo a distinctive aesthetic experience requires disengaging it from other forms: the practical, the intellectual, the religious, and the social.
- ▶ Who decides what is beauty?
- ▶ Who are the "taste" makers?
- ▶ Have students make a list of 12 things they perceive as ugly. Have the students describe how they could be changed into a thing of beauty.
- ▶ Have students look at a piece of abstract art. Have the class discuss the various emotions it evokes. Have them explain why the art makes them feel the way they do.
- ▶ Look in the local newspaper for a movie critic's column. Have students critique a movie they have recently seen, telling what they like and do not like about the movie, then read the critic's piece and see how similar or different the students' opinions are.
- ▶ Have the class research and list examples of beauty created by people. (Example: Rheims Cathedral, Sistine Chapel, sculptures on Mt. Rushmore, opera house in Sydney, Australia etc.
- ▶ Research and report on instances where the arts have caused change. (Example: political cartoons, dress designs inspired by movies or television, etc.
- ▶ Most works of art by choreographers, visual artists, architects, playwrights, composers, have a story behind them. Research some artwork, historical or modern, and discover the story. Share with the class.
- ▶ Describe an aesthetic experience. Keep a journal, jotting down at least one aesthetic experience a day.
- ▶ As students enter the classroom, prior to class routine, they are to record their responses on at least three, five or six 18 x 24 sheets of tag board taped to the wall in different areas of the room. Suggested titles for the tag board sheets are as follows:

SUGGESTED ACTIVITIES

- ▶ Students collectively can develop a public opinion/survey/questionnaire which they will administer to a specific audience, then discuss their findings.
- ▶ Have students brainstorm how abstract concepts like anger, freedom, peace, etc., can be interpreted into color, shape, line, sound, movement

"Art is"

"The arts I see around me are"

"When I think of beauty I think of"

"The most creative experience I encountered this week was ..."

After five to ten minutes, the teacher and students will summarize the responses, noting the varying acceptable responses and opinions.

C. THE ARTIST: A UNIQUE PERSON

Early in history, man's creative impulses found expression in a rudimentary way through aspects of daily living. Because of this compelling force for self-assertion and love of beauty, society has inherited illustrious dances, drama and objects of beauty.

What makes an artist unique? Ansel Adams, photographer and musician, in his last interview states: "The artist has a basic creative drive . . ." He further explains, "an artist is an artist and you can't explain an artist--he can't explain himself."

John Dewey states, "What most of us lack in order to be artists is not the inception of an idea or emotion, nor yet merely technical skill in execution. It is the capacity to work a vague idea and emotion over in terms of some medium." The magic of the artist resides in a sensitivity to surrounding stimuli, an ability to transfer values from one field of experience to another, and an imaginative insight to express them in a unique way. Perseverance in the creative task is the quality most associated with the artistic person.

Though both convergent and divergent thinking are used by creative people, the divergent pattern is the more useful as it involves the unique abilities to improvise, to invent, to expand relationships, to use image-forming skills, and to rearrange old concepts into new and novel systems. Researchers have studied artists to find traits to define the creative person. For Sachs it

means the subconscious; for Guilford, fluency of thought, originality, flexibility, spontaneity, logical evaluation, divergent thinking; Drevdahl sees verbal facility, originality, lack of conformity; Lowenfeld finds sensitivity and intuition; Bronowski, discovery. Barron finds creative people are not suggestible, but are flexible; Schoelin finds that they are able to see beyond the immediate problem, willing to be different. Roe reports unusual energy output and perseverance as functions. Though the elements are varied, a pattern emerges:

- willingness to be different, opposite and firm
- ability to adapt to new ideas which come from within
- perseverance, planning, and hard work
- sensitivity to people; sensitivity to challenge; sensitivity to media
- suddenness--a flash (after much hard work and preparation)
- sense of freshness; discovery

Guilford states, "A creative person is a fluid thinker. Facility in generating ideas is characteristic of creative people--and the person who can come up with more ideas is also likely to bring out more good ideas. There is a positive relationship between quantity and quality of production."

The art of artistic creation is usually a solitary one; however, outstanding achievements have occurred when two or more creative people from different arts have collaborated. The visual and the performing arts have a history of supporting each other.

An important part of creation concerns the materials which an artist uses to give form to an idea. The choreographer uses people and body movements; a playwright uses words; a composer uses sounds and silences; a painter uses pigments; and a sculptor uses stone, metal or wood. The way the materials of movement, sound and pigments are selected and used determines the quality of a work. The difference between a non-artistic person and an artist is a knowledge of the elements and principles of the arts, the basic knowledge, and the ability to organize them into a statement that elicits a response.

Society is less resistant to change today than it has ever been; in fact, society welcomes change and finds it a desirable phenomenon. But paradoxically, when the artist creates new concepts, he may be criticized for doing so. Hans Hofmann, the visual artist, neatly sums up the arts: "Art to me is the glorification of the human spirit and as such it is the cultural documentation of the time in which it is produced. The deeper sense of all art is obviously to hold the human spirit in a state of rejuvenescence in answer to an everchanging world. Art is an agent destined to counter-balance the burdensomeness of everyday life--it should provide constant aesthetic enjoyment."

DANCE	Originates as a choreographer's idea	written as labanotation video, or	reconstructed by dancer or group of dancers guided by an artistic director
DRAMA	Originates as a playwright's idea	published as a literary product	recreated by a cast of actors guided by a director
MUSIC	Originates as a composer's idea	published as a permanent score	recreated by an orchestra guided by a conductor
VISUAL ARTS	Originates as an artist's idea	transformed into an object through use of malleable material	displayed in museum, gallery or private collection by a curator

DISCUSSION/REACTION

- ▶ Design, execution and meaning all contribute to beauty.
- ▶ Beauty, in the broader sense, is independent of usefulness.
- ▶ A fine piece of music, a masterpiece painting or a first-rate play -- each has the power to capture and hold the audience's attention.
- ▶ Through his creations, the artist attempts to bring beauty, order and meaning to life.
- ▶ To understand the meaning of contemporary arts is to understand the meaning of contemporary beliefs.
- ▶ Form as content: discuss the content of the pas de deux of NUTCRACKER and the content of a Jackson Pollack painting.
- ▶ An artistic act starts with an individual(s), an idea or problem to solve, materials or elements to work with (paper, clay, voice, body, etc.), a process and some sort of organization.
- ▶ Creating an art form presents a new experience each time, as no art can be exactly replicated (only through mechanical means).
- ▶ The arts will always be viewed from a personal point of view because each of us is colored by our hopes, fears, what we think, what we dream, what we believe and how we behave.
- ▶ How do the arts overlap? What do they have in common? In what ways are they unique modes of expression? How do the visual arts contribute to dance and drama? How is a painting uniquely different from dance?
- ▶ All arts are based on sensory perception.
- ▶ All arts have form -- they occupy space, time or both.
- ▶ "...to me there is nothing new or dynamic except the total individuality of the artist himself." Do you agree?
- ▶ The greater our experience as spectators, the more associations we are likely to be able to make.
- ▶ People with interest and skills in the arts are found in many places in every community.
- ▶ Some researchers are now saying that the absence of the arts programs can retard brain development in children. Research this idea.
- ▶ Research and explain to the class the theory of the RIGHT BRAIN and the LEFT BRAIN.
- ▶ Is talent a gift or can a person develop a talent? Is talent limited to a certain age or can it appear at any age?

SUGGESTED ACTIVITIES

- ▶ Outline the impact artists have on everyday life, using the headings: social, personal, economic and emotional.
 - ▶ Offer the students opportunities to become aware of the many potential careers related to dance, drama, music and the visual arts.
 - ▶ Explore the different responses to a song first sung as a solo, as a group harmony, or in rounds.
 - ▶ Identify some historical occasions in which the arts have served to heighten public sensibility.
 - ▶ Have the students draw a simple study. Then, discuss the study, pointing out the way objects overlap, are below or above eye level, cast shadows, etc. Have the students again draw the study and compare results with the first attempt. Is there improvement after awareness and some knowledge?
 - ▶ Have the students write a paragraph on which art they would choose to express their deepest feelings. Share with the class.
- ▶ Artists react differently to the same stimulus. Take a birch tree for example:

A dancer might be interested in the idea of growth through upward and outward movement or the sway of the tree in the wind.

A poet might combine many thoughts about a tree, as Robert Frost did in "Birches."

A musician might compose a piece based on the sounds of the wind through the branches--the softness of a breeze and the fierceness of a storm.

A painter might show personal feelings toward the tree by emphasizing its strength, texture or color.
 - ▶ Have the students select a theme and describe how it would be perceived by the various artists, either as the creator or the performer.
 - ▶ Have students list and discuss: Art as Influence, Art as Celebration, Art as Herald of the Future, Art as Psychology, Art as Education.



D. THE VALUING OF THE ARTS

Much of the arts produced have been trivial and anecdotal. The judgment of time has separated trivial art from what is today valued as recognized art. But who made these judgments? On what basis did they make their judgments? Must the choices of others be accepted? Art students and young artists have a difficult time assessing the true value of art when people of wealth collect art for monetary reasons. When art pieces go for multi-millions of dollars, what interpretation does this place on the art? Is it bought because it is good art or because of the artist's recognized name? Today, there are many examples of artists who have become "famous" and who can now command a high price for a mark on paper. Yet, the performing arts are quickly censored by the public through non-attendance if they consider the work less than acceptable. Is the public less knowledgeable about the visual arts than the performing arts? Is the general public afraid to make a value judgment, especially if it is not in agreement with the "critics"? These are valid questions that point to the need of the individual in a democratic society to be adequately prepared to exercise aesthetic judgment.

It appears rather difficult for the viewer to establish objective criteria for aesthetic judgment because of rapidly changing concepts of the arts. Traditional techniques for the arts are subject to constant challenge. The "challenge to tradition" is quickly translated into rebellion on personal and social levels. The nature of artistic innovation does not always spring from an attempt to be different but is often in response to an inadequacy of traditional

forms to express new perceptions. This gives rise to the question that if an artist can make or break rules, does that mean everything the artist creates is by definition "art"? In the face of constant changes in form, subject matter and materials, are there any constant, unchanging criteria for works of art?

In the annals of history these questions have not been entirely new. Each generation has faced similar decisions. The way art looks and sounds, and the way the arts relate to society are constantly changing. In fact, society is less resistant to change than it has ever been. If there is anything constant about the arts it must be in the realm of ideas - the artists' observations, comments and criticism about the world at his/her point in time.

An individual's response to the arts is colored by personal feelings, some of which cannot be put into words, as an aesthetic emotion is hard to analyze. Making choices about what to see or hear can differ from person to person, and each day's choice may differ from the other. Appreciation comes with knowledge. A study of the arts is neither a necessity nor a luxury but falls somewhere in between. The aim is to encourage the individual to keep an open mind while studying new art forms as they occur and to be able to recognize the worthy from the superficial.

Transportation and media have made world communication faster and easier so that cultures no longer exist in a vacuum. Artists and students of the visual arts, music, dance

theater, architecture and the media arts are recognizing a freedom of expression today that has not existed before. As people respond to the arts, an understanding and appreciation of multicultural values develops, revealing the universality of all human experience.

DISCUSSION/REACTION

- ▶ Western society relishes the joy of recognizing a quote from a Shakespearean play or an excerpt from a Brahms lullaby. There is an intellectual lilt in recognizing a "known" painter. Is this an attitude of snobbishness or is the aesthetic spirit really moved?
- ▶ What is "good taste"? Who decides what it is?
- ▶ What does the saying, "Beauty is in the eye of the beholder" infer?
- ▶ Why does society place a high value on one artist's work or performance and ignore another?
- ▶ What do you think future generations will think of the arts we value today?
- ▶ Are perceptions cognitive, affective or both?
- ▶ Are emotional responses ultimately of more value than logically developed conclusions?
- ▶ Can appreciation be taught?

- ▶ Research the terms AESTHETIC and ESTHETICS. Is there a difference between them?
- ▶ Artists commemorate ideas and interests with their creative expressions. Commemorative arts become highly important to people because of the events they symbolize. These are found in religious, social and political life. Ideal human qualities of courage, strength and beauty are represented in the copper and iron Statue of Liberty created by the sculptor Frederic Augustus Bertholdi in 1874-75; the statue is located on Bedloe Island in New York Harbor. Find examples of commemorative expressions in dance, drama, music and the visual arts.
- ▶ What does our society do to encourage creativity?

SUGGESTED ACTIVITIES

- ▶ Have students assume the role of an art critic for the local news media. Show a video and have each student write a critique. List criteria that would be considered fair and objective.
- ▶ Do modern dance, drama and music reflect any influences of past cultures? Itemize or demonstrate responses.
- ▶ Students will be grouped to assume the role of panels of judges at the International Competition for Advertising Awards. Taking turns, each group will vote the top five ads from selected entries brought to class

by the students. As each group will have voted differently, have them explain what criteria they used in choosing their top five.

- ▶ Research and choose a representative work from each of the performing and visual arts that will reflect our culture to future generations. Record responses in a composite listing and determine the final list by class consensus.

- ▶ Create problem-solving situations for role playing in small groups:

- As members of the Board of Directors of the Fine Arts Council with an unlimited budget, plan a commemorative program using visual arts, dance, drama and music. Determine the theme and proceed to plan the event.

- As members of the Arts League in a city, plan for the first fund-raising drive ever to be held. How can the public be convinced to support the arts financially?

- Have students assume the role of the public relations director for the John F. Kennedy Center for the Visual and Performing Arts in Washington, D.C. They are to prepare new mailout brochures to inform the public about the arts opportunities provided by the center.

Compare the solutions of each group.

- ▶ Certain values in the arts are seen throughout history and are apparent in this generation. The built environment reflects columns, pediments, arches, vaulted ceilings, stained glass windows and enclosed courtyards, to name a few. Modern malls are reminiscent of Roman forums and social centers. Until the Astrodome was built, the Roman Pantheon was the world's largest standing domed structure. Make a list of modern buildings (local or national) that use some of the structural designs of other centuries or cultures. Have an architect visit the classes and discuss some of the designs adapted from earlier civilizations.

- ▶ Divide students into small groups and have each choose a piece of art that is considered a masterpiece. Have the groups report what values and characteristics might have influenced this choice. Consider the culture, the place, the century, the restraints of church or government, etc., that might have caused the artwork to be considered superior. If the group decides that the piece is not worthy to be considered a masterpiece, have them defend their decisions.

- ▶ Where do dance, theatre, music and the visual arts intersect? How are they related?

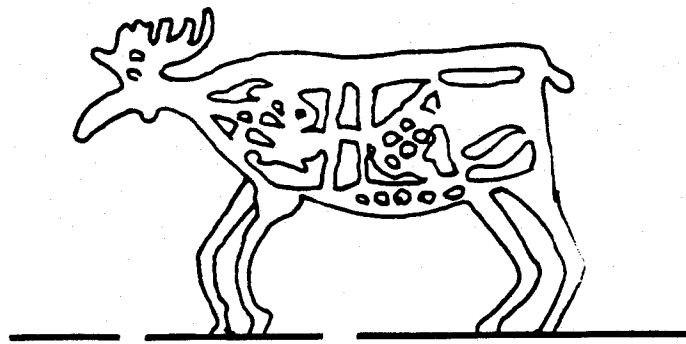
E. SAMPLE TEST QUESTIONS

1. List two examples in which all arts work together. (Miss America contest, television, theater, etc.)
2. T F No one has to like a work of art or a presentation just because someone tells the individual that it should be appreciated. (True)
3. T F Individuals who say they dislike serious music are condemning themselves, not the music. (True)
4. T F In the performing arts, the ideas and the interpretations of the performers are added to the original ideas of the creator. (True)
5. T F The artist determines the kind of material most suitable to the idea for presentation. (True)
6. T F The material an artist uses has a definite effect on what the artist produces and may limit or help the artist's statement. (True)
7. T F Music, theater and dance are called the performing arts. (True)
8. T F People view life through a perception filter or screen made up of cultural beliefs, physical experience, intellectual knowledge and emotional experiences. (True)
9. T F People remember what is important to them personally. (True)
10. T F People should believe and act on a critic's opinion of new art forms. (False)
11. MATCHING: (Answers may be used more than once)

	The "Sun King"
A. Dance	Death of A Salesman
B. Drama	Michelangelo
C. Music	The Mikado
D. Art	Swan Lake
	Polka
	"The Star Spangled Banner"

Answer: D, B, D, C, A, A, C

The teacher should list works of some of the arts/presentations given during class instead of the sample list above.



STRUCTURE OF THE ARTS

UNIT II

DANCE . DRAMA . MUSIC . VISUAL ARTS

A. DANCE: CREATIVE EXPRESSION

"I SEE THE DANCE BEING USED AS
A MEANS OF COMMUNICATION
BETWEEN SOUL AND SOUL
TO EXPRESS WHAT IS TOO DEEP,
TOO FINE FOR WORDS."

RUTH ST. DENIS



1. STYLES OF DANCE

To appreciate the performing art of dance as seen in the West today, an understanding of the styles of dance is necessary. While the styles seen today are often combined and overlapping, several distinct forms are recognized.

CLASSICAL BALLET

The term ballet means "complete work," a story that has a beginning, a development and an ending. Themes of the early ballets were based on legends and myths, and the movements were very stereotyped. A step choreographed in the late 1500s was called "reverence" and is still used today to end all classical ballet classes.

Developed in the royal courts of Europe, classical ballet features the turned out leg, pointed foot, lifted torso and regal movement. Though ballet was originally designed for active participation by the nobility, it later became a form of pure entertainment for the court and their friends. In the early form of ballet, men assumed the major roles, as the costumes, jewelry and headpieces women wore impeded agile movement. As bustles, hoops and other theatrical dress disappeared and dress became simple, women trained to take a more leading role in ballet. The dance eventually became the domain of professional dancers who trained for many years to develop their skills. Features particular to ballet include:

- the ballet shoe - a soft leather or canvas shoe which hugs the foot like a glove; designed to allow the dancer to feel the floor, to show off a supple and well-developed arch, and to allow the dancer to step and land softly and silently. Worn by men in class and performance and by women in class but only sometimes in performance.
- the pointe shoe - a satin boxed shoe that allows the female ballet dancer to rise to the tips of her toes, thus creating the illusion of weightlessness and the ethereal quality needed to portray the supernatural characters found in classical ballet. Early ballet dancers darned the tips of their soft ballet shoes to allow brief moments "on pointe."

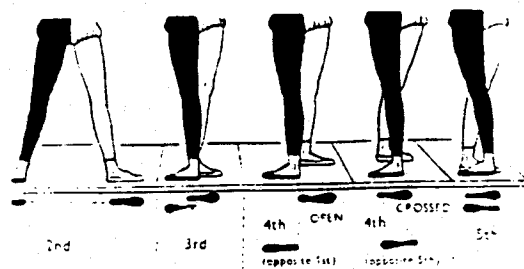
Today the ballet shoe is made from layers of canvas glued together to allow the dancer to execute much more difficult turns, steps, and balances "on pointe." New pointe shoes are very hard but they soften quite quickly with use. A professional dancer in a ballet company may need 30 or 40 pairs of pointe shoes per year, while a ballerina in a major role may wear out two pairs in one evening's performance. The pointe shoes are worn only by women.

- The tutu is a skirt made of many layers of filmy tulle (a soft, gauzy fabric) which floats delicately as the female dancer moves. Developed during a time when women's skirts were long and made from very heavy fabrics, the tutu, like the pointe shoe, made the ballerina appear more delicate and ethereal. The romantic tutu is longer and reaches to below the knee. The classical tutu is short and sometimes wired so that its layers are held out perpendicular to the body.
- the pas de deux - literally, a dance for two but, as used in the ballet world, a dance for a man and woman with the man supporting and lifting the woman (partnering). In the classical pas de deux, the opening section of partnering will be followed by the man's variation (a short dance within a longer work) and the woman's variation, where each dances alone. The pas de deux concludes with the two dancing together in the coda, designed to show off the dancers' brilliant technique. This form is seen in the great classical ballets (*Sleeping Beauty*, *Nutcracker*, *Don Quixote*, *Swan Lake*, etc.) but has been much altered in today's more modern ballets.
- Grand pas de deux (the concluding pas de deux of a ballet done by the leading dancers) are often excerpted from ballets and performed in concerts.

When attending a classical ballet, one will usually see elaborate stage settings and costumes which help the dancers communicate the plot of the story ballet.

Classical music will be heard from either an orchestra in the orchestra pit or tape played over a sound system. Classical pantomime is interspersed with the dancing to convey the plot. The leading roles are danced by a ballerina (leading female dancer) and a premier danseur (leading male dancer). The ballet will be divided into two or three acts with intermission (and usually a set change) between the acts. The action of the ballet will stop briefly following variations by dancers in the major roles, who will return to the stage for bows. At the conclusion of the ballet, the entire cast will return to the stage for curtain calls, which will last as long as the audience continues to applaud. No words will be spoken onstage during the entire evening but there is usually a summary of the plot in the program or playbill.

It is to be remembered that dance is a means of communication with the body; the instrument of expression using space, force, and time to produce a desired effect. This is not only true of ballet but of every form of dance. Though early dances started with rigid forms, performances throughout the centuries, each adding to the interpretation, have evolved dance to be an expression of the performing artist/artists.



5 BASIC POSITIONS OF THE FEET

DISCUSSION/REACTION

- ▶ Why did the tutu and pointe shoe develop? What "special effects" did they create? Discuss their place as forerunners of "special effects" we see in arts and media today.
- ▶ Why do you think women dance "on pointe" and men do not?
- ▶ When is a dance a "pas de deux"? What would you expect to see if a work were titled "Pas de Quatre" or "Pas de Trois"?
- ▶ Since there are no words, how does the audience know what is going on in a ballet? Do ballet steps communicate the plot of a ballet? What does?

Have the class discuss the ways ballet uses the dance to communicate. (Video: "Best of Ballet")

SUGGESTED ACTIVITIES

- ▶ Look at the photographs of dancers on pointe and in tutus. Discuss the effect created. Bring a pointe shoe to class and pass it around. If possible, ask a dance student to bring a used shoe and a new one. Allow students to feel the difference and discuss how this affects the dancer.

- ▶ Invite a dancer to demonstrate the five basic positions of the feet in ballet. Encourage the students to try these positions.
- ▶ Have students stand and hold on to the backs of their chairs. Practice pointing and extending one foot and leg as hard as possible. Then the other. Now rise to the balls of the feet (*relevé*) as high as possible. Come down and bend the knees (*plié*). Then *relevé* and try to balance letting go of the chair. Try this on one foot. Then try all of the above activities, trying to turn out the legs from the hips.
- ▶ Watch a video of a ballet excerpt, preferably a grand pas de deux from a classical ballet. (Recommended: the grand pas from "Don Quixote," "Les Corsiars" or "Nutmcracker" or the Black Swan pas from "Swan Lake.") Notice the number of times the dancers use *plié* and *relevé*.
- ▶ Divide students in pairs. Have one student stand in *relevé* on one foot while the other supports her at the waist. Ask the supporting student to slowly walk in a circle to turn the balancing student. This will demonstrate the strength and balance necessary in partnering.

Discuss how this feels. Do you think the ballerina is weak or strong?

MODERN DANCE

Modern dance, as a style, developed in the twentieth century out of the performer's desire to communicate feelings and express ideas. Much of the change came about in America, where dancers were eager to discard what they considered the artificial gestures and trappings of an art form originally designed to please royalty. The modern dancers wanted dances about real life, about life and death matters. They wanted their movements alone to convey their meaning. They discarded the ballet shoes and danced barefoot so they could "feel the earth."

Isadora Duncan is called the "mother of modern dance" because she is credited with being the first to break away from ballet. Though she was an American, she became famous in Europe for dancing barefoot in loose, flowing garments and long scarves. Her dances were emotional interpretations of moods, suggested by nature or by music. She showed little technique, but her presence and daring appealed to her audiences.

When attending a modern dance concert, one will see dancers dancing barefoot and performing very creative and expressive movements. The dancers' movements will communicate the ideas or vision of the choreographer (the person who makes up the dances). A modern concert is usually a mixed bill (not a full-length work but a selection of several shorter works). The music may include excerpts from any period including classical, primitive, or

contemporary. It may be heard on tape or live with musicians on the stage or in the pit. Or there may be no music at all for, in modern dance, there are no limits placed on music just as there are none on movement styles.

While at a classical ballet, we admire the dancers' technique and the entire spectacle; at a modern concert, we are more likely to question the choreographer's intent. However, even without understanding the meaning, we may admire the line and form of the choreography, the flow of the movements with the music, or the strength and vitality of the dancers. Costumes and sets may be simple or very elaborate. Often there is no set at all, and it is the work of the lighting designer that dresses the stage.

There are many different styles of modern dance, each with a distinct technique. In general, however, you will see the use of gravity, a weightiness not seen in ballet. Collapsing, falling, contracting and flexing may all be seen along with lifting, extending, and pointing.

DISCUSSION/REACTION

- ▶ Why and where did modern dance develop? Discuss historical events that may have led up to the development of modern dances.

- ▶ Why do you think Americans wanted a new style of dance?
- ▶ How does modern dance differ from ballet?
- ▶ How does the modern choreographer communicate with the audience?
- ▶ Discuss the functions of dance. (Personal creativity, form of popular entertainment, form of expression of national or tribal loyalty, strength, religious worship, expression of physical strength and agility, recreational outlet, medium for courtship, means of education, an occupation, therapy -- emotional or physical)
- ▶ Have a class discussion of the universal characteristics of dance:
 - Uses of body
 - Extends through time
 - Exists in space
 - Exists in force
 - Usually communicates
 - Has style and form
 - Is accompanied by rhythm (exterior or interior)
- ▶ Do you think that modern dance has completed a Circle? Isadora Duncan broke from the constrictions of ballet and many people did not consider her movements dance. Modern dancers choreographed their movemetns (Alvin Ailey and his dancers) yet retained the gracefulness of free movement. Today, Hammer, Madonna and similar entertainers seem to have returned to the early freedom of movement. Do you agree?

SUGGESTED ACTIVITIES

- ▶ View a video of a work by Isadora Duncan, if possible. (Recommended: a selected dance excerpt from the movie "Isadora" (NOT THE ENTIRE MOVIE) or the Duncan section from the video "Conversations about the Dance with Agnes de Mille." Discuss Isadora's technique or lack of it.
- ▶ Play a work by Chopin, give students scarves or long strips of soft fabric and have them move their arms and the fabric to the rhythm of the music. As they begin to feel comfortable with movement, have them move freely with their bodies, interpreting the music. Discuss how this feels.
- ▶ View a recent or standard modern work. Available on videotape are works by Twyla Tharp, Alvin Ailey, ("Ailey Dances") and Martha Graham ("Martha Graham"). Other choreographers to look for would be Paul Taylor, Doris Humphrey, José Limon, Merce Cunningham and Erick Hawkins. Analyze one particular work.
- ▶ How do the dancer's movements alone communicate the choreographer's intent?

JAZZ, TAP AND THEATRICAL DANCE

Jazz dance evolved along lines parallel to jazz music and, like jazz music, is a blend of European and African traditions in an American environment. Tribal songs and dances were brought to America by slaves and, with freedom, blacks performed native dances and music in New Orleans, borrowing European tunes and mingling them with black rhythms and improvised jazz melodies. These spirited jazz sounds changed white dances. Jerky, lively, unexpected movements became popular. In the 1950s as rock'n'roll superseded jazz as the most popular music, movements to this new contemporary music form changed but continued to be called jazz dance.

Today dances performed to rap and other contemporary music forms continue to be called jazz dance. Jazz dance has no single, simple definition. It is an approach, rather than a style of movement. There is improvisation, great variety and constant vitality. It is always changing. It is found in social dancing, Broadway shows, Hollywood movies, television spectacles, the concert stage; it is used to catch the consumer's eye in television advertisements and leads sales in video cassettes. Perhaps because jazz dance is seen so often by the general public, it is less likely to be seen in concert settings.

Tap dancing is a blend of the syncopated rhythms and tribal dances of the African slaves with step dances brought to America in the forms of the Irish jig, reel and hornpipe, and the English clog. Tap dancing concentrates on intricate, rhythmical footwork accented by metal "taps" attached to the bottoms of the dancers' shoes. It has been used in minstrel shows, vaudeville and nightclubs, and most recently in films and on Broadway.

The term theatrical dance refers to dance used in musical theatre productions. Its style will vary depending on the style of the music. In the early days of musical theatre, dancers were entertaining but separate from the plot. Agnes De Mille is the choreographer given credit for first using dance to advance the plot. She did this by incorporating vernacular or everyday, characteristic gesture and acting into her dances as seen in "Oklahoma," "Carousel" and "Brigadoon."

Most musicals incorporate several styles of dance in one production. DeMille's choreography for Oklahoma used both ballet and modern while Cats uses both jazz and ballet. The longest-running show in Broadway history, Michael Bennett's A Chorus Line, uses tap, ballet and jazz.

DISCUSSION/REACTION

- ▶ What is jazz dance? What is tap dance?
- ▶ Have you seen a Broadway production (local, on tour, or in New York City)? Discuss the styles of dance seen.
- ▶ What are some current Broadway hits? What styles of dance are used?
- ▶ What style of dance do you enjoy watching? Why?
- ▶ STARLIGHT EXPRESS (video, "Setting the Stage"), a Broadway musical, has been discussed by some critics as being less a musical than a show of technical skills (lights, stages, dancers on skates). Do you agree? Disagree? Explain your reactions.
- ▶ MAN OF LA MANCHA, a musical, has returned to Broadway for the first time in ten years, which means that a new generation is viewing it. What changes, if any, do you think a dance production would have to make in dances, costume and scenery to appeal to a new audience?

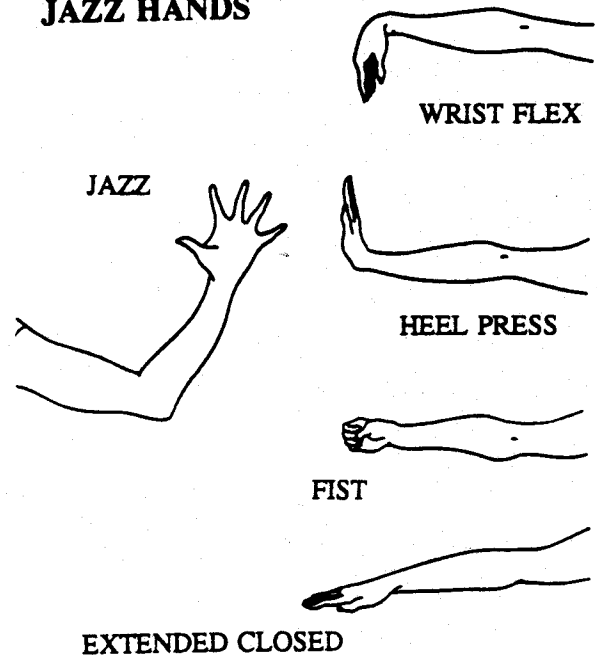
SUGGESTED ACTIVITIES

- ▶ View a video excerpt that illustrates jazz or musical theatre. (Recommended: "Cool" or "Prologue" from West Side Story, "Dream Ballet Sequence" from Oklahoma, "One" from A Chorus Line or a music video such as Michael Jackson's "Thriller" or "Bad".)

After viewing a sample of styles suggested above, discuss how the movements selected help the plot or reflect the nature of the characters.

- ▶ View an entire musical to note how dance is used to advance the plot. (Recommended: Fiddler on the Roof, West Side Story, An American in Paris.)

JAZZ HANDS



2. THE DANCER

In dance the dancer is both the artist and the instrument. Therefore, the dancers's instrument cannot be bought at the music store or replaced like canvas and oils. It must be carefully groomed and trained and, once broken, the dancer's career is ended.

DANCE TRAINING

It is usually said that it takes 8 to 10 years of training to become a dancer. Young ballet students begin by taking dance class once a week but by the time they are 11 or 12, serious students attend daily classes. By age 15, the hopeful professional may take 10 to 15 classes a week. Students who do not live in metropolitan centers with a major ballet school attached to a performing company must leave home to study, usually in New York. Ballet dancers begin their careers as young as 17 or 18, while modern dancers often complete college majoring in modern dance and then begin dancing professionally.

Becoming a dancer requires not just learning to dance but also molding and shaping the body into the desired instrument. Dancers' muscles develop differently because of their highly specialized training, and experts in the field can often judge the extent of a dancer's training simply by looking at the dancer's body. Even once a dancer becomes a professional, he or she must still "take class" daily to stay in shape.

THE BALLET CLASS

Ballet class is taught in a dance studio (a large, empty room with mirrors on one wall and usually a wooden floor). The dancers begin class by holding onto the barre, a long wooden rail attached to the wall. They are dressed in leotards and tights with their hair pulled up in a bun. The terms used for all the steps are in French, since ballet originated in France. Class is divided into barre (exercises done holding onto the barre) and center (exercises done in the center of the room). The barre exercises train the legs to remain in a turned-out position. Turn-out is an important ingredient of the classical line and also frees the leg so that it can be lifted high in every direction without moving the hips and torso. The class is carefully structured to warm-up and work every area of the body. The classical class usually ends with the dancers moving across the floor and around the room practicing the most difficult leaps, jumps and turns. This is followed by a reverence, which is a gracious bow or curtsy practiced at the end of class. After a one and one-half to two-hour class, the dancers are covered in sweat and quite exhausted.

THE MODERN CLASS

In modern class, the dancers usually wear leotards and footless tights so that they can practice dancing barefoot. They begin class in the center of the room, often executing a number of exercises on the floor. Later, as they travel across the floor, they may combine running, lifting and falling movements. They practice with the same intensity, discipline and energy as the ballet students.

The style of movement taught in the modern class may take many different forms. However, several well-known styles predominate. Among these are:

- Graham technique - named for Martha Graham, a modern dance pioneer who is known for an angular, disjointed and highly expressive style using the contraction, a tightening of the stomach muscles to express powerful emotion and angst. Graham choreographed for 60 years, leaving a wealth of choreography.
- Limon technique - named for José Limon, a second-generation modern dancer who created powerfully dramatic works. His technique is more lyrical and flowing than Graham's but still uses gravity and the feeling of weight along with the concept of "fall and recovery."
- Horton technique - named for Lester Horton, who developed a highly energetic style often seen on the West Coast.

In general, modern techniques train the back and chest to bend, curve, twist and contract, while ballet keeps the back straight and the chest held high. In modern, the dancer uses gravity, while in ballet the dancer tries to defy it by soaring, spinning and balancing as if gravity's pull had no effect. In ballet the foot is always pointed and the leg is always turned out, while in modern the foot may be pointed, flexed, curled or relaxed and the leg is just as likely to turn in as it is to turn out.

THE PROFESSIONAL DANCER

A dancer's pursuit of a professional career is a full-time occupation and often leaves little time for family and recreational activities. Professional ballet and modern dancers audition to become members of a dance company which will perform in its home city and then tour for a number of weeks per year.

The dancer will take daily class, then rehearse for up to six hours. The day may end with a warm-up barre and performance, making for a very grueling day. Dancers often supplement their salaries by taking free-lance jobs when their companies are not performing.

3. THE DANCE COMPANY

A professional ballet or modern dance company is usually a highly structured non-profit organization run by a board of directors. It may have been formed in conjunction with a major school which feeds dancers trained in the appropriate style into it. For example, the School of American Ballet trains dancers for the New York City Ballet. Or a school may have been created to fulfill the artistic vision of one highly creative individual, as is the case in many modern companies, such as those of Martha Graham, Alvin Ailey and Paul Taylor. Personnel in a dance company include:

- corps de ballet - literally, the body of the ballet; refers to the main group of dancers who are seen onstage in groups, not solos. Dance students prepare to do "corps work" by practicing spacing, adjusting formations, adapting to other dancers' floor plans, etc.
- ballerina - a female classical dancer in a leading role. Most companies will have only one or two ballerinas. When a large company has several ballerinas and one is ranked above all the others, she is called the prima ballerina.
- premier danseur - a male classical dancer in a leading role
- principal dancer - a leading dancer. This term is the theatrical and modern equivalent to ballerina and premier danseur. It is also used by some ballet companies.

- artistic director - the person who guides the company in all artistic matters such as choosing the repertoire (the dances the company will perform), hiring dancers and choreographers, casting, overseeing costumes, and all other artistic aspects of a production.
- choreographer - the person who creates the dances. He/she may be "in-residence" with the company, meaning he or she is employed on a regular basis by the company, or may be brought in for a short time to "set a work" for the company.
- ballet master/ballet mistress - the man or woman who teaches class to the company and also often rehearses the company in works set by the choreographer.
- manager - the person responsible for all the business aspects involved in running a company.

Other personnel in a dance company include those who perform the same functions as in the theatre: costume mistress, technical director, stage manager and lighting designer.

4. ELEMENTS OF DANCE

MOVEMENT

Dance is movement used for expression and/or communication. Movement is divided into two categories: axial and locomotor. Axial movement takes place in one spot around a central axis and includes stretching, bending, twisting and curling. Locomotor movement moves the dancer's body through space and includes walking, running, hopping, jumping and leaping. Combinations of these basic movements are developed into movement phrases to create dances. Movements may be varied by making changes in each of the following:

- direction - movements may go forward, backward, sideways, circling, and making different designs in space.
- tempo - movement may change in speed, going twice as fast, twice as slow, half as fast, half as slow, etc.
- dimension - movements may change in size, for example, from large to small.
- accent - different movements may be stressed, creating a steady, syncopated or erratic rhythm.
- quality - the use of energy may be varied, changing a movement from percussive to smooth, staccato to legato, etc.
- dynamics - the amount of energy exerted may change from strong to weak, for example.
- level - movements may be done low, medium or high or changing from one level to another.

SPACE

Space concerns position and dimension, an environment necessary for movement. Spatial design is the interrelationship of dancers to each other and to the space through which they are moving. Spacing of dancers may be:

- symmetrical - having formal balance and even design; suggests a feeling of stability and security.
- asymmetrical - informal in design; not the same on each side of the stage; suggests action and change.

Dancers and choreographers use the same terminology as actors to discuss stage space: upstage, center stage, downstage, upstage right, upstage left, etc.

STRUCTURAL FORM

All choreography should have structural form with a beginning, middle and an end. Many choreographers use musical structure to structure their dances using A (basic theme) and B (contrasting theme). Thus a simple two-part form would be AB. A three-part form which repeats the opening section would be ABA. As in music, choreographic forms can also be much more complex.

5. TEXTURES IN DANCE

Textures in dance are the relationships of dancers and their movements to other dancers onstage at the same time. Dancers' movements may be:

- in unison - all dancers performing the same movements in exactly the same way.
- in opposition - two or more groups opposing each other. One may simply be performing the same steps, traveling in the opposite direction. However, opposition may also refer to opposing rhythms, energy, levels, etc.
- in succession - groups performing the same movement phrase one after the other as in a round or a canon.
- in response - one group responds to another group's movements. This is often seen when a soloist dances with a corps.

DISCUSSION/REACTION

- ▶ Is it necessary for dance to have form? Why? What would a dance without form be like?
- ▶ What is the difference between symmetry and asymmetry? How does each affect the viewer? Which are you most likely to see in classical ballet? In modern? Why?

- ▶ What are some ways that choreographers vary movement? How do these changes affect the viewer?
- ▶ How do choreographers use texture to keep a dance interesting? Would you consider a dance done totally in unison to be very creative? How could you make it more interesting?
- ▶ Describe the life of a professional dancer. Do you think it sounds easy or difficult?
- ▶ Why do you think dancers endure such a rigorous lifestyle?

(Note: Martha Graham said "Dancing appears glamorous, easy, delightful. But the path to the paradise of that achievement is not easier than any other. There is fatigue so great that the body cries, even in its sleep. There are times of complete frustration; there are daily small deaths.")

Graham also said that those who dance do not ask "Should I dance?" Those who dance, **must** dance.)

- ▶ What do you look for in a strong piece of choreography? Is it important that a dance communicates? What are some essential ingredients? How does a choreographer use program notes, titles, music, sets, costumes, lights and props to clarify the meaning of a dance?

- ▶ Do you think a dancer's career is long or short? Why? How does this compare to the career of an athlete? Discuss other similarities and differences between dancers and athletes.
- ▶ A dancer just starting out in a ballet company is most likely to be a member of what part of the company? What will she be expected to do?
- ▶ Are all professional female ballet dancers called ballerinas? Explain.
- ▶ What is the function of the choreographer? The ballet master or mistress? The artistic director? Which job requires the most creativity? Why?
- ▶ Discuss some ways that ballet class and modern class differ. Why do you think some dancers prefer ballet and some prefer modern?
- ▶ Ballet terms are in what language? Why? How would this effect a dancer who studies dance in many different countries?
- ▶ Explain some terms used to evaluate dancer's technique.
- ▶ Which do you think are most important techniques for men? For women?

SUGGESTED ACTIVITIES

- ▶ Invite an area teacher to give a simple beginning ballet and/or modern class. Or a student in the class with some training could teach several simple exercises. Or view a video of dancers in technique class. Available are "Ballet Class with David Howard" and "The Technique of José Limon." Discuss what goes into a dancer's training.
- ▶ Research the current major American dance companies. What are their names and characteristics? Watch video excerpts if possible.
- ▶ Ask groups to create a movement pattern in a symmetrical pose. Then an asymmetrical one. Choose the one they like best.
- ▶ Divide students into groups of 3 to 7. Ask each group to make up 8 counts of axial and 8 counts of locomotor movement. Then repeat the movement but vary it by changing direction, tempo, dimension, accent, quality, dynamics or level.
- ▶ Using the movement phrase created above, have students perform 8 counts of axial, 8 counts of locomotor and then repeat 8 counts of axial. This will demonstrate a simple ABA form.

6. EVALUATION

CHOREOGRAPHY AND PERFORMANCE

To truly evaluate a choreographic work, one must analyze why it was pleasing or why it was not. Some questions that will help pinpoint areas for evaluation purposes are:

Personal Feelings

- What did you like about the work?
- What made it interesting to watch?
- Was the work interesting enough to see a second time?
- Was there one outstanding part you can remember?
- Did the performance help your understanding and appreciation of dance as an art form?

Performance Appreciation

- Were the movements performed with conviction and skill?
- Was there a unifying theme that could be identified? Was the theme clearly projected and the choice of movements suitable for the theme? Did you understand the theme?
- Were the movements and movement patterns original and visually interesting? Did the choreographer vary the floor patterns, spatial relationships and movements so as to keep your interest?
- Did the dancers seem secure and at ease with the piece?
- Was there a beginning, a middle and end?
- Did the technical support (music, lighting, costumes and props) contribute or detract from the performance?

TECHNIQUE

Often, when fans of classical ballet evaluate a performance, they discuss and compare the dancers' technique, using the following terminology:

partnering - one partner lifts or supports the other in turns, lifts, falls and balances.

pirouette - a stationary turn or turns on one foot.

double tours - a step done by the male dancer who jumps into the air and turns twice before landing; short for *double tour en l'air*.

extension - the ability to lift and extend the legs without disturbing the torso.

ballon - the ability to jump and remain suspended in the air.

batterie - quick, brilliant beats of the feet and legs.

pointe work - the female dancer's steps done "on pointe."

bravura - large, brilliant movements designed to impress an audience and, possibly, to elicit an ovation.

coda - the concluding section of a ballet or a section of a ballet usually filled with bravura movements.

7. SUGGESTED TEST

General Vocabulary: Match the letter of each item above with the description below:

- | | |
|--------------------|----------------------|
| A. coda | N. adage |
| B. pas de deux | O. premiere danseur |
| C. premiere | P. principal dancer |
| D. corps de ballet | R. pirouette |
| E. choreographer | S. pointe work |
| F. batterie | T. double tours |
| G. composer | V. soloists |
| H. extension | W. artistic director |
| I. partnering | X. ballet master |
| J. ballerina | Y. Moscow |
| K. allegro | Z. Leningrad |

- | | | | |
|----------|--|-----------|---|
| _____ 1. | The ability to lift the leg from the floor and hold without moving the body. | _____ 8. | A type of movement which is large and exciting, usually very impressive to an audience. |
| _____ 2. | The person who writes a musical score. | _____ 9. | A female dancer who has danced the leading classical roles. |
| _____ 3. | The climactic and usually fast, ending of a ballet or a section of a ballet. | _____ 10. | The opening performance of a new ballet or work. |
| _____ 4. | A dancer who dances the leading roles with a dance company. | _____ 11. | The person who teaches and rehearses a ballet company. |
| _____ 5. | Movement in which one dancer supports the other in lifts, turns or balances. | _____ 12. | The large group of dancers who usually appear together onstage. |
| _____ 6. | Quick movements which show off a dancer's speed and brilliance. | _____ 13. | A dancer's ability to achieve elevation in his/her jumps. |
| _____ 7. | A dance for two - usually a man and a woman. | _____ 14. | Slow, sustained movements. |
| | | _____ 15. | A male dancer who performs the leading classical roles. |
| | | _____ 16. | Movement done on the tips of the toes. |
| | | _____ 17. | The person who creates ballets and makes up the movement. |
| | | _____ 18. | Turning in the air. |

8. TERMINOLOGY

In addition to the terms previously defined, the following terms are important:

ABSTRACT - to extract the essence or essential meaning of an idea apart from the realistic or literal image

ADAGIO - slowly, sustained, smooth, at one time; used in dance to indicate a duet between a man and a woman

CLASSICAL BALLET - a style of dance rather than a period; the "dance on the toe"

COLLAPSE - a sinking movement involving the controlled release of tension of the entire body or any of its parts

COMPOSITION - the arrangement of parts to produce a complete and unifying whole

CONTRACTION - the muscular tension that produces a foreshortening of body parts

DIMENSION - the relative size of movement or of space

DISSONANCE - movement or harmony that produces an effect of strangeness and tension; clashing and disquieting effects

DISTORTION - the act of exaggerating or twisting the original form or shape

ELEVATION - a movement that lifts the body or any of its parts into the air

EXTENSION - an elongation or lengthening of the body or any of its parts

FLEXION - a bending movement; a contraction of muscles around a joint that brings two distal parts of the body into closer proximity; the opposite of extension

FOCUS - concentration on a fixed or moving point in space; center of attention; dancers focus on a spot or direction in space as they move

FOLK DANCE - traditional dances that have been handed from one generation to another

FORCE - energy exerted; cause of motion; dynamics of a dance

FORM - the shape, structure or contour of a composition according to a preconceived plan; an orderly arrangement

GRAND - large or big

IMPULSE - a sudden, impelling force that produces movement

INTENSITY - the relative degree of force or strength; the depth of feeling or concentration

JETÉ - a jump from one foot to the other; a leap

KINESTHETIC - an internalized awareness of body placement and movement; an awareness of the relative force and range of movement

KINETICS - dynamic forces which impart power and motion

LEAP - a movement of elevation involving a push-off from one foot and landing on the other foot

MAZURKA - a traditional dance step from Poland in 3/4 time; a character dance in classical ballet

MOOD - the compelling temper, state of emotion or feeling of movement

MOTIF - central theme of an idea or movement

PAS - step

PERCUSSIVE - a movement quality of a ballistic, thrusting, aggressive nature

PIROUETTE - a turn in place on one foot

PLIÉ - a bending of the knees

PREMIER - the opening night (first time performance) of a show ballet, musical composition

PRODUCTION - product of an entire artistic work

PROPS - objects handled or used while on stage

PROSCENIUM - the opening at the front of the stage that forms a frame for the stage area

STRIKE - refers to taking down and storing stage sets, lights, curtains, etc., after a performance

SUSPEND - quality of movement that creates the impression of defying gravity

SUSTAIN - a continuous, controlled, smooth movement quality

SYNCOPIATION - a temporary displacement of the normally stressed beats of a measure

TEMPO - the rate of speed at which a movement occurs

TRIPLET - three-step pattern with the accent usually on the first step

VIBRATORY - a movement quality of a staccato nature in which energy is applied to the movement in short, sporadic bursts

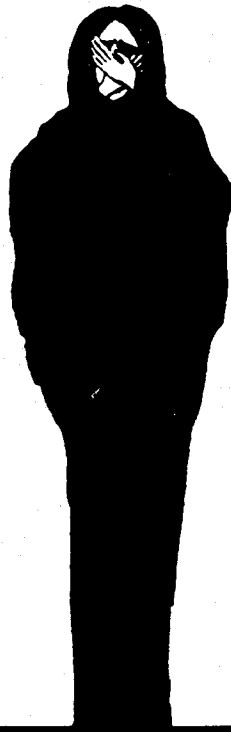
WINGS - areas to the immediate sides of the visible part of the stage



B. DRAMA: CREATIVE EXPRESSION

"..All the world's a stage,
And all the men and women merely players.
They have their exits and entrances,
And one man in his time plays many parts."

Shakespeare



1. INTRODUCTION

Art is a natural expression of the human race. Since the dawn of time, there has been a need to communicate thoughts and feelings, no matter how simple or complicated the method. Artifacts and excavations have shown that the arts: dance, drama, music, literature and the visual arts, have played an important part in one on one or mass communication throughout the ages. The arts have always been used by people for religious celebrations, for decoration, entertainment and to commemorate the winning of battle/contests.

The art of drama does not simply retell a story; it relives it. Drama is an experience, a result of combining the written thought of the playwright with the speech and action of the performers in a theater before an audience.

The first documentation of drama dates to 540 B.C. in Athens, Greece, when plays were performed at the climax of religious festivals. The themes of these early Greek dramas concerned dignity, the existence of evil and human values. The common people performed as masked actors, acting a story while a chorus sang and danced the transitional material.

An example of the work of this period is the drama Antigone written by Sophocles in 450 B.C.

Roman theater, 240 B.C., mirrored much of the Greek theater, but comedy and tragedy were replaced by farce and pantomime. The chorus was eliminated and emphasis was placed on a star performer.

An example of the work of this period is the drama Medea by Lucius Seneca.

In the Dark Ages, following the fall of the Roman Empire, most cultural activities retired to the monasteries.

The Middle Ages introduced the church drama, which was a prelude to realism. The first notes of realism can be found in the elaboration of the Mass at Easter in the Passion Play. Around the 12th century, plays were performed outside the church and as many as three hundred actors would appear in a single outdoor drama. In these plays, humans were faced with moral choices.

"Everyman" is the most famous of these dramas.

The Renaissance saw the birth of the professional acting company and the court theater. Scenery, elaborate costumes, lighting and special effects were added to dialogue, pantomime, music and dance. Drama moved indoors and theaters were built.

The greatest playwright of all time, William Shakespeare, belongs to this period. Other famous playwrights of the period were Cervantes (Spanish Renaissance drama) and Moliere (French Renaissance drama).

Eighteenth century drama consisted of "laughing comedies" and melodramas. The most important contribution to theater in this period was scenic design. The Baroque style of architecture influenced the famous scenic designers, Torelli and Vigarani, who continued the refinement of scenery and "special effects."

The plays of Voltaire, 1694-1778, are representative of this period.

Romanticism emerged in early nineteenth century drama. In these plays man was eternally in a struggle with himself as he tried to overcome his limitations. Late nineteenth century theater was dominated by large audiences, musicals and melodramas.

One of the most popular playwrights of this period was Eugene Scribe, 1791-1861. His plays followed the formula for the "well-made play." Scribe's play Camille was famous in this day. One of the most famous actresses during this period was Sarah Bernhardt.

Early twentieth century drama tried to break away from the melodramatic. An effort was made to unify theater productions and to depict truth and the real world on stage. An outstanding playwright of this period was Henrik Ibsen. Other great writers of this period were Strinberg, Zola, Shaw, Pinero, Stanislansky and Chekov.

Peer Gynt by Henrik Ibsen and The Cherry Orchard by Chekov are excellent examples of the work of this period.

Theater from 1945 to the present has seen much growth and development. Technology has made the impossible possible. The playwright has emerged as an artist in the theater. Independent companies and acting studios have expanded and plays are written that have universal appeal.

Sociologists suggest that people have become passive observers of life. Young people seeking entertainment too often sit and watch drama unfold on television or film with little understanding of the nuances of the story or appreciation of the work of the many professionals who made the drama possible. Pleasure is richest for those observers who have an understanding of the

elements of drama and can make a knowledgeable evaluation of a performance. Knowledge of drama turns young people into active observers with an informed critical sense and a true appreciation of drama's place in society.

Participation in drama affords an opportunity for expression or an escape to a world of fantasy. A study of theatre leads to self-knowledge and an appreciation of the high standards of artistic performance. Drama expands a person's ability to explore, imagine, reflect and better understand the environment.

Unlike other literary forms, drama is written to be viewed by an audience and the audience is the critic. It is impossible to apply a "litmus paper" test to drama for, often the very play the public thinks is marvelous, the newspaper critics tear apart. What then constitutes good drama? Playwrights say drama should reflect a "slice of life," life as it is, as it could be or as it should be; drama should contain conflicts of man versus man, man versus society, man versus the elements or man versus himself.

According to Joseph Mersand in Drama in the Secondary Schools, good drama should possess the following characteristics:

- a universality of appeal in time as well as space
- a depiction of living characters in convincing situations; the drama must be believable
- a capacity to stir, move, challenge, enrich and/or transform the audience and
- a knowledge of human nature

2. COMPONENTS OF DRAMA

Drama is both a literary art form and a performing art form. As literary art, drama is considered a form of prose or poetry; as a performing art, drama is a form of entertainment. In both instances, it can be an insight into human behavior. The major contributions of drama can be listed as: it instructs, it can be used as protest, it amuses and in nearly all circumstances, it reflects some part of society.

DRAMATIC STYLES AND MODES

The dominant changes in drama can be classified under three general headings. Drama existed and moved forward through all the major historical periods, but there were notable innovations during the periods known as: Greek, when realism was dominant in the theme; Renaissance, when theatre turned to naturalism; and Modern, where expressionism reigns today.

FORCES OF DRAMA

To give life to any idea and to form this idea into a dramatic performance, there are two forces necessary and these must work in tandem to create a drama that is memorable. The first force is the playwright who gives the creative impetus to a story.

The second force is the director, actor or designer who interprets the playwright's work in a form that brings it to life for an audience.

FORMS/TYPES OF DRAMA

Tragedy--a play in which the protagonist overcome by the obstacle, having made unwise choices.

Comedy--a play in which the protagonist humorously overcomes the obstacles in a witty manner.

Drama--a serious play, with humorous moments, that does not reach the level of a tragedy.

Farce--a satirical play in which the manners and customs of a period are held up to ridicule.

Melodrama--an exaggerated, over-sentimentalized serious play written to arouse intense emotions from the audience.

Spectacle--an event in which individuals perform pre-determined actions or speak established dialogue.

BASIC STRUCTURE

Setting--the context and environment in which the theatrical situation is set.

Plot--those actions the characters perform to solve the conflict and prove the theme.

- Exposition--part of the plot in the first scene which states what has gone before (synopsis) and establishes basic conflict.
- Climax--the moment in a series of actions when antagonist and protagonist finally clash for the last time.
- Resolution--the actions and decisions the characters finally take to resolve the conflict.

Character--dramatic personage around whom and through whom the drama unfolds.

Theme--author's point of view about some aspect of life. Also referred to as author's premise.

Conflict--the confrontation of the main character (protagonist) with some strong force (such as society, himself/herself, the fates) represented by an individual (antagonist).

AREAS OF THEATRE STUDY

- Playwriting
- Directing
- Acting
- Costume and make-up design
- Stage lighting
- Scenic design

TECHNIQUES OF PERFORMANCE

There are three main classifications for the way performers project the play's message to an audience:

- Pantomime--expression by mute gestures. The performers use the hands, head, feet and body to make movements that convey their messages.
- Improvisation--to perform extemporaneously. The performers are given a cue or have knowledge of the proposed action and interpret the meaning in words they choose to fit the moment, mood and to carry the story forward.
- Scene-work--includes monologue or dialogue. Herein, the performer or performers usually have a given or a prepared, practiced script that carries the theme proposed by the author or individual.

DIVERSITY OF DRAMA

The field of drama has expanded to include many areas, each with an individual approach to solve the requirements of the demand. Many fields offer career options.

- Radio drama
- Television drama
- Movie productions
- Broadway productions
- Social entertainments (Mardi Gras balls)
- Community productions
- Dinner theatres
- School pageants and plays

DISCUSSION/REACTION

- ▶ Discuss and compare the following types of drama, citing suggested examples:

Tragedy: (Sophocles' ANTIGONE, Shakespeare's ROMEO & JULIET and Miller's THE CRUCIBLE).

Comedy: (Plautus' MENAECHEMI, Shakespeare's COMEDY OF ERRORS, Wilde's THE IMPORTANCE OF BEING ERNEST)

Drama: (Shakespeare's MERCHANT OF VENICE, Ibsen's A DOLL'S HOUSE, Hansberry's A RAISIN IN THE SUN, Wilson's THE PLANO LESSON)

- ▶ Discuss farce and melodrama, citing the following examples:

Farce: Plautus' POT OF GOLD, Moliere's THE IMAGINARY INVALID, Wilder's MATCHMAKER, HELLO, DOLLY.

Melodrama: Joseph Kesselring's ARSENIC AND OLD LACE, Agatha Christie's THE MOUSETRAP, Patrick Hamilton's ANGEL STREET.

- ▶ Discuss and graph class opinion on the merits or weaknesses of programs aired regularly on television.

- ▶ What other functions of drama can you list besides: instructs, protests, amuses, reflects society?
- ▶ Discuss drama as a literary art form and as a performing art form.
- ▶ Lead a class discussion on the value of drama in today's society.

SUGGESTED ACTIVITIES

- ▶ Have students list examples of how drama can reflect a society.
- ▶ Ask the students to write a paragraph citing examples of tragic drama.
- ▶ Have the students prepare a list of the various types of drama they view every day.
- ▶ Using pantomime, ask the students to prepare for the class an event which happens every day (such as lunchtime, getting ready for schools, etc.)
- ▶ Have the students prepare a monologue from suggested topics to recite to the class.

3. APPLYING DRAMA STUDIES FROM THE CLASSROOM

PROFESSIONAL LEGITIMATE THEATRE--a performance by experienced actors (for money)

- Each performance is unique.
- Audience reaction influences the tone of the performance.
- Sense of intimacy and immediacy is created because of the nearness of the acting platform.

AMATEUR LEGITIMATE THEATRE--a performance by talented people who act as an avocation (not for money)

- Provides a workshop for students.
- Provides a teaching situation for a variety of skills: costuming, scene design, etc.
- Provides a critical audience with an opportunity to compare one group's performance with another.
- Improves audience's taste for both movie and TV drama.

INFORMAL SKITS--performed by amateurs for particular purposes, such as: celebrations, spoofs and entertainment in special places (children's hospitals, nursing homes, etc.)

LIVE TELEVISION THEATRE--a performance by experienced actors before a TV camera, simultaneously viewed by an audience which may total millions of people

- Provides an opportunity for many people to enjoy the best for little cost, thus improving tastes and challenging them with new ideas.
- Provides new writers and actors a chance to be heard and seen.
- Because of sponsors, more money is available for elaborate settings and costuming.
- Technology has opened doors to informative as well as entertaining programs.

THE FILM--a performance by experienced actors before a movie camera (or a taped TV performance) shown later to an audience after cutting, editing, re-shooting

- A highly polished final product.
- While acting skill is necessary, the camera directs much of the acting.
- Skilled direction and camera work essential.
- For actors, there is often no continuity of emotional portrayal with constant interruptions.

RADIO PLAYS--an entire audio performance, relying heavily on voice production, sound effects, timing of lines. Today, this is largely supplemented by TV and movies

DRAMATIC READINGS--a performance, without stage sets, of favorite selections from plays, books, poems and speeches

- The accent is on the effectiveness of the chosen literature.
- This is a popular form, readily available, requiring only actors who are adept at dramatic readings.

MUSICAL THEATRE--a live performance of a play where some dialogue is sung to orchestral accompaniment

- The plot and characterization is often less important than the music.
- Costumes and stage sets are usually elaborate.

OPERA--a play entirely sung and orchestrated

- The story may be a comedy or a tragedy.
- The quality of the singing voices is more important than in other forms of drama.

PANTOMIME AND MIME--the oldest form of acting, non-verbal communication used that places emphasis on physical expression (including facial expression) and body language

PUPPETRY--play performed by manipulated puppets or marionettes



DISCUSSION/REACTION

- ▶ Make a chart of the "players" involved in both the financial and artistic production needs of a play and discuss this with the class.
- ▶ Ask a local costume designer, set designer, stage manager, sound engineer, etc. to speak with the class about their roles and responsibilities.
- ▶ Visit a local theatre to understand "back of the stage" activities that make the production run smoothly.
- ▶ Why do the TV networks divide a film production into several presentations over a period of time? Why not show it all at one time?
- ▶ Research and discuss the differences in Indonesian (Asian culture) puppetry (shadow theatre) with the puppets seen on TV today. Be sure to include the differences in the cultures and the purposes of the puppet shows (Indonesian people use their shadow puppets as a sort of newspaper and for religious education rather than pure entertainment).
- ▶ Discuss the difference between a true opera, an operetta and music dramas.
- ▶ What is a docudrama? an infodrama? How many types of drama are offered on the network channels? (Travel, reenactment, half hour commercials)
- ▶ Name some famous black actors and/or actresses -- those in early theatre as well as modern.

SUGGESTED ACTIVITIES

- ▶ Have the students research and report on one of the "players" involved in a given production.
- ▶ Have the students improvise a scene either: auditioning for a role; interviewing for a designer, stage manager, or directing position.
- ▶ Watch a television production and make a list of the "props" that are important to the action of the program.
- ▶ Have the class choose an opera and each student (or small group) will design a costume in today's modern image for each of the characters.
- ▶ Have the students break into small groups and, using boxes and materials at hand, design and build a model stage setting for a chosen scene from a play.
- ▶ Make a list of interesting situations and give students an opportunity to improvise dialogue and action when given a cue and story line.
- ▶ Have the students take the role of the producer of a chosen play/opera/musical and draw a complete storyboard of all action, from renting space to the final production. This gives an overview of the complexity of theatre production.

4. PRODUCTION NEEDS

FINANCIAL

Producer--oversees and is responsible for all elements of the production.

Backers--invest money for profit or for artistic reasons.

ARTISTIC

Playwright--his/her play is bought by the producer.

Director--hired because of an understanding of the playwright's premise and has the knack of finding actors to interpret roles.

Designers--influence the "look" of a production by working with the director.

- Costumes--responsible for accurate and convincing costuming and maintenance
- Props--responsible for research and acquisition of personal effects and moveable properties
- Sets--responsible for research, design and painting of flats and large fixtures
- Make-Up--responsible for research and effective uses of make-up
- Lighting--responsible for stage and house lighting, and maintenance of equipment
- Sound--sound effects and incidental music are the responsibility of the audio engineers, working with the designer

Stage Manager--an assistant to the director; must see that all actors, lights, props, music, etc., are in readiness for any rehearsal or performance.

- Curtain--responsible for front curtain and all other sliding moveable screens and curtains
- Prompters--give cues to actors from a hidden position when lines are forgotten
- Dressers--in some plays, quick changes require personal assistance

Public Relations--responsible for publicizing the play.

- Box Office--responsible for the audience and monies collected
- House--takes care of the audience in theatre
- Programs--communicates production and performers to the audience

Musical Director--in musical comedies, opera, etc., music director must work with the director to produce a polished performance.

Actors--selected after an audition on the strength of capabilities, experience, ability to work with director and often on "box office appeal."

5. APPLYING PRODUCTION NEEDS FROM THE CLASSROOM

ACTING

The actor's role is to interpret the author's ideas so that:

- The author's premise is proved
- The character is believable to the audience
- To sustain a high standard of credibility through many performances.

Basic requirements for acting:

- Ability to mimic--imitate the voice, gestures and attitudes of characters
- Rhetoric--ability to enunciate properly; to project voice to the last rows; to control volume, pitch and tone for dramatic effects
- Understanding--ability to understand the character as well as the author's premise
- Discipline--ability to remember lines and changes in lines, to rehearse long hours, to perform almost daily, to accept director's guidance, to work well with the rest of cast
- Control--ability to "feel" a part, yet not to be so carried away that emergencies will destroy the image.

Schools of Acting

- Conventional--more formulated technique of speech and gestures to portray emotions. Until the 1900s the emphasis was on rhetoric.
- Method (Stanislavsky Method)--How would you behave if you were in this character's place under these conditions? It is a more natural, more genuine approach to acting. Today's theatre is a combination of conventional and method acting.

DISCUSSION/REACTION

- ▶ Discuss an audience's effect on a theatrical performance. Can a poor audience cause a poor performance? How? What are the responsibilities of an audience?
- ▶ Describe the differences between the acting of poetic drama and the acting of prose drama.
- ▶ Select simple words such as "no" or "oh" and ask members of the class to say them, conveying different emotions, such as fear, anger, sarcasm, surprise.

- ▶ Have the students prepare a report describing the best acting performance they have seen onstage, in a motion picture or on TV and explain why they consider it the best.

SUGGESTED ACTIVITIES

- ▶ Bring Halloween masks to class. Ask the students to pantomime the character the mask suggests for one minute. Discuss the characterization.
- ▶ Prepare and present a one-minute monologue from a play of the student's choice, such as Joan of Arc's address to her inquisitors in Bernard Shaw's ST. JOAN or David's monologue in AMEN CORNER by James Baldwin.
- ▶ Have the students research a scene from a Shakespearean play and act out the scene in modern-day language.

COSTUMING

The costume designer should be able to:

- Research and accurately reproduce historical costumes.
- Be knowledgeable of the principles of fashion design, construction technique and color and lighting for visual effects
- Understand the evolution of fashion and its relationship to societal change.

DISCUSSION/REACTION

- ▶ How may a costume affect the success or failure of an actor in a part?
- ▶ How do costumes bring interest and contrast into the stage design? reveal character? social position? age? location of play?

SUGGESTED ACTIVITIES

- ▶ Design costumes for a popular children's play, using materials such as paper bags and cardboard boxes.
- ▶ Select any character from a play and plan and design on paper the costumes he/she would wear throughout the play.

MAKE-UP DESIGN

The make-up designer should be able to:

- Have a working knowledge of cosmetology and the principles of color and lighting for proper visual effects.
- Create special effects through the use of make-up.

DISCUSSION/REACTION

- ▶ Discuss the value of make-up to the actor. Explain how make-up used improperly can do more harm than good.

- ▶ Invite the make-up artist from the community theatre to demonstrate to the class make-up application for several characters selected from plays of different periods.

SUGGESTED ACTIVITIES

- ▶ Have the students collect and discuss magazine covers and advertisements showing faces of people of varying ages exhibiting emotions. Experiment with pencil and felt-tipped pens to give these faces a different look.
- ▶ Using paper and pencil, sketch the make-up that could be used to depict interesting characters such as Cleopatra, Falstaff, Macbeth's Witches or Pierrot.

DIRECTING

The Director should be able to:

- Properly direct an actor's speech, movements and gestures in order to interpret the author's premise.
- Handle actors, who may disagree on interpretation.
- Arrange actors onstage so that there is a meaningful design; so that all may be seen; so that focus is on the main action.
- Correlate all elements of lights, sound, costumes, props, etc., to produce a polished, convincing effect.
- To teach those who are learning the basics of acting, moving, speaking, etc.
- To improvise on author's notes where limitations of facilities or talent exist.

DISCUSSION/REACTION

- ▶ Discuss the role of a director. Should the director be an artist?
- ▶ What similarities exist between a painter painting a picture, a conductor conducting a symphony and a director producing a play?

SUGGESTED ACTIVITIES

- ▶ Have the students make a list of their favorite directors. Ask them to describe the individual techniques they have noted in their plays or movies.
- ▶ Ask the class to select a play and plan on paper the stage setting for each scene, including where each character stands in relation to the others.

LIGHTING

The lighting director should be able to:

- Repair and construct all electrical equipment.
- Understand the principles of color.
- Simulate any time of day or year, interior or exterior and other effects such as fire, war, fog, etc.
- Interpret symbolically, through lighting, the sense of struggle, peace, terror, crisis, etc.

DISCUSSION/REACTION

- ▶ Discuss why most lighting directors prefer the job of stage lighting tragedies to comedies.
- ▶ Collect swatches of fabric of various colors and textures. Record the student's emotional response to each color swatch.

SUGGESTED ACTIVITIES

- ▶ Ask the students to report on special lighting effects such as how to obtain lightning, flames and a rainbow.
- ▶ Visit a community theatre to see how the lighting director overcomes facility inadequacies.

SET DESIGN

There are several types of stages:

- Depth-stage--modern picture box stage with action deep behind a proscenium arch
- Platform stage--reverse of depth-stage with action in front of the proscenium arch (Shakespearean)
- Relief stage--large apron for action against a shallow setting
- Theatre-In-the-Round--action takes place surrounded by the audience

The set designer should be able to:

- Research accurately to reproduce historical settings.
- Construct a moveable, "cut-away" perspective, surrealistic, symbolist or "theatre-in-the-round" sets.
- Interpret effectively the author's instructions for sets with stage size, movement of actors and suggested lighting taken into account.
- Incorporate new theories of theatre, painting, stage construction with set designs.

DISCUSSION/REACTION

- ▶ Discuss the merits of the plays reviewed in the video, STAGE FOR A NATION (Ls/vL). Why do you think these were chosen as outstanding?
- ▶ List the major problems a designer would have in planning the first scene of PETER PAN for production in an outdoor theatre.
- ▶ Talk about the expressiveness not only of the voice, but of physical reinforcement -- the way one stands, sits, moves, etc.
- ▶ Research and discuss some of the innovative inventions that create illusions on stage or TV productions. Give examples of how some science fiction TV productions use computer programs.

- ▶ Discuss the recent innovations in theatre architecture (Theatre Arts Magazine would be a good source.)
- ▶ "Starlight Express," a Broadway musical, has been criticized for over-using technical devices. What is your opinion? (See Video **SETTING THE STAGE**, Ls/vL) How does it compare to the musical "Cats" that also used technical devices?

SUGGESTED ACTIVITIES

- ▶ Ask the students to select a play from the Victorian era and research various period furniture, paintings and decorative articles that would be appropriate as stage scenery.
- ▶ Invite students from the school Drama Club to perform and lead a discussion on character motivation, externalization, etc.

- ▶ Select a scene from a play such as **ANTIGONE** (perhaps the scene in which Antigone exchanges dialogue with the chorus) and stage this scene as it would be performed on a thrust stage, a proscenium stage and on an arena stage.
- ▶ View the video **PLACES PLEASE** (Ls/vL) and discuss the ways in which you might change the director's interpretation of the play.
- ▶ Give students a paragraph of dialogue from some play and have them present it to the class as characters from periods of history might have interpreted it, as Greek, Renaissance, etc. or as different cultures might read it, as oriental, English, Italian, etc. Have the students identify the period or culture.



6. EVALUATION

Becoming a good drama critic takes time, practice and a variety of experiences. Theatre is constantly evolving, and a good critic will have to be open-minded and flexible in order to effectively evaluate a production.

Some qualities a critic should develop are:

- A positive attitude about theatre.
- Be well read on theatre periods and stages of development.
- Be familiar with a wide variety of plays and playwrights.
- Be aware of one's own expectations and prejudices, and learn to tolerate new ideas.
- Be a sensitive, active participant in the dramatic experience.
- Be equally alert to the subject matter and the treatment of it.

DRAMATIC EVALUATION

- Premise--does the drama reflect the author's point of view on an aspect of life?

Does the drama have a timely appeal to a large audience?

Does it answer a vital question and have ultimate worth?

- Pivotal character--main character around whom changes occur.

Does the character force the conflict, stand up for an idea, have something at stake?

- Exposition--first scene that establishes conflict.

Is the conflict clear to the audience?

Does it continue throughout the play to reveal character change?

- Orchestration--playing one character against another, i.e., reason vs. prejudice, willingness vs. trust.

Does the drama do this effectively?

Are the characters believable?

- Unity of opposites--a group representing one point of view confronts the opposing group.

Are the conflicting views easy to identify?

Does the drama have strong unity which helps to prove the premise?

- Foreshadowing--the exposition that hints of trouble to come.

Do the hints start early enough to avoid last minute entrance?

Do these hints build up from mild ones to the "point of attack"?

- Point of attack--the actual clash of opposites after a series of foreshadowing conflicts.

Does it occur after a turning point in the life of one or more characters?

Does it occur at the proper place in the play to avoid lack of interest?

- Conflict--when protagonist faces strong forces.

Does the actor develop this effectively?

- Growth--character change through self-knowledge, revelation or outside force...i.e., love to hate, strength to weakness, etc.

Does this occur logically?

- Crisis--a decision made by the pivotal character to take action to alter the "status quo" ...i.e. hate to love, etc.

- Climax--when protagonist and antagonist finally clash.

Does it follow the crisis logically?

- Resolution--what is done to resolve the conflict in the end

Does it prove the premise as the result of the action taken?

- Obligatory Scene--the "big scene" leads to crisis and climax

Is it well-rounded in relation to other scenes?

- Scenes, Acts--scenes are curtain closing to show passage of time or change of locale. Acts are curtain closing to denote end of important action.

Does the end of an act give the audience time to review, reflect, take sides or predict outcomes?

DISCUSSION/REACTION

- ▶ Clip reviews on movies from local and national newspapers and magazines. Do the reviewers or critics follow these steps?
- ▶ Compare critics' reviews with box office sales of the week (available in most entertainment sections of local newspapers). Lead the class in a discussion of what pleases a critic and what pleases an audience.

SUGGESTED ACTIVITIES

- ▶ Ask the students to write a review on a current movie or television show they have recently seen.
- ▶ Ask the students to select one element of dramatic criticism, such as foreshadowing. Ask them to write a paragraph or give an example of the use of the selected element as seen in a video or TV production.

7. SAMPLE TEST QUESTIONS

DESIRED RESPONSES

1. Drama is:

d

- a. a form of prose or poetry
- b. a form of entertainment
- c. an insight into human behavior
- d. all of the above

2. Shakespeare's Romeo and Juliet is an example of:

b

- a. melodrama
- b. tragedy
- c. tragicomedy
- d. none of the above

3. Melodrama is:

d

- a. a play constructed with too many ups and downs
- b. characters in a highly impossible situation
- c. an overemphasis of conflicts
- d. all of the above

4. The basic elements of action include:

d

- a. an ability to understand the character
- b. an ability to remember lines
- c. an ability to rehearse long hours
- d. all of the above

5. Which of the following does not involve the costume designer?

- a. be knowledgeable of the principles of color and lighting
- b. research period styles
- c. create special effects through the use of make-up
- d. be knowledgeable of construction techniques

6. The set designer should be able to:

- a. research accurately to reproduce historical settings
- b. repair and construct all electrical equipment
- c. correlate all elements of lights, sounds, props and costumes
- d. none of the above

COMPLETION:

1. The author's point of view on an aspect of life is the _____

2. Foreshadowing is _____

3. Pantomime is _____

DESIRED RESPONSES

c

a

premise

the exposition that hints of trouble to come

a form of stylized mimicry

ESSAY TOPICS:

Compare the types of drama and cite examples.

Using the elements of dramatic criticism, review a movie or television show you have recently viewed.

8. TERMINOLOGY

ACTOR - a theatrical performer

ANTAGONIST - the hero's opponent, usually a leading character

BACKDROP - a large flat surface at the rear of the stage, painted to suggest locale and used with wings in seventeenth, eighteenth and nineteenth centuries

BACKSTAGE - the part of the stage not seen by the audience; also the dressing rooms, waiting areas and prop room

BLOCKING - the movements and locations of actors within a set

CHORUS - in fifth century Athens, the group of from 15 to 50 male actor-dancers who performed, usually as a unit in tragedies and comedies; today a group performing action in unison

CLIMAX - the high point in a play when the action culminates

COMEDY - a play which ends happily for the hero, usually contains humorous dialogue and often deals with topics of current interest

COMMEDIA DELL' ARTE - a pantomime or drama without any set literary form

CONFLICT - the struggle underlying the plot of a play

COSTUME - a style of dress, including garments, accessories and hair style

CRITIC - one who forms and expresses judgments on the merits and faults of anything

CUE - the final words, business or movement of one character before another begins his own

DENOUEMENT - the events taking place from the change in the hero's fortunes to the end of the play

DIALOGUE - speech between characters

DOWNSTAGE - toward or close to the audience

DUES EX MACHINA - an expression literally meaning "god from a machine"; used today to describe any artificial device which resolves a problem

DICTION - selection and pronunciation of words and their combination in speech

DIRECTOR - the man or woman who interprets the playwright's work in order to present a unified stage production

EXPRESSIONISM - a style of drama in which ideas and concepts are visualized, often by means of distortion or sensationalism in staging

FANTASY - an unrealistic play, sometimes serious, sometimes comic and frequently containing poetic dialogue

FARCE - an exaggerated comedy based on humorous characters and situations

FLAT - a piece of rigid upright scenery, a wooden frame covered with canvas

FLOOR PLAN - a drawing showing exactly how the scenery will be placed

FORM - the fundamental nature of a creation, as it can be defined by its peculiar characteristics

HAND PROPS - personal properties such as notebooks, glasses or cigarette cases used by the individual players in the action of a play

IMPRESSIONISM - a style of theatrical production designed to enable the audience to actually feel and realize the emotions of characters

IMPROVISATION - the impromptu portrayal of a character from a scene

INTERLUDE - a short bit of humorous action, usually performed between serious medieval plays

LIGHT PLOT - diagrams showing the placing of the instruments and the plugging system and the areas where the beams from all instruments fall

MELODRAMA - a play designed to arouse immediate and intense emotion by means of exaggeration and fast-moving action

MIME - non-verbal performer or performance seeking to represent or imitate actual experience

MIRACLE PLAY - a medieval dramatization of the life of a saint

MOOD - the mental or emotional state generated in an audience by a theatrical event or some aspect of it

MORALITY PLAY - an ethical, medieval drama peopled by symbolic characters who represent abstract qualities

MONOLOGUE - a long speech delivered by one character

MUSICAL COMEDY - a light story with spoken dialogue interspersed with music and dances

NATURALISM - an extremely realistic style of playwriting and production

PANTOMIME - a dramatic performance in which actors interpret a story without dialogue by means of significant actions, gestures and facial expressions

PLAYWRIGHT - author of the play

PLOT - the main story of a play; the series of situations and incidents through which characters move, thereby telling a story

POINT OF ATTACK - that arbitrary point at which the writer has chosen to begin his script

PRODUCER - the individual or group which raises the money or underwrites the production financially

PROLOGUE - an explanatory speech preceding the opening of a play

PROPERTIES - all of the stage furnishings, including the furniture

PROTAGONIST - the hero or leading character with whom the audience sympathizes

REALISM - a style of drama which attempts to show life as it really is

SATIRE - revelation or degradation of error, folly or vice by making it the object of laughter

SCENARIO - a detailed treatment of a story for motion picture production, showing its scene-by-scene development and giving the essential acting details

SCENERY - the painted backdrop on a theatrical stage

SET - the scenery for an act or scene

SOAP OPERA - a sentimental melodrama or comedy, popular today on radio and television

SOCIAL DRAMA - a play concerned with the problems of society

SOLILOQUY - a character's speech to himself

STAGE - any area in which actors perform

STAGECRAFT - the art and craft of putting on a production

STAGELEFT - left of stage center, as the actor faces the audience

STAGERIGHT - right of stage center, as the actor faces the audience

STRUCTURE - the form, development and method of presentation

STYLE - the way in which a play is written, acted and produced

TEMPO - the speed with which speech and action move a play along

THEATRE-IN-THE-ROUND - arena staging, with the audience completely surrounding the playing area

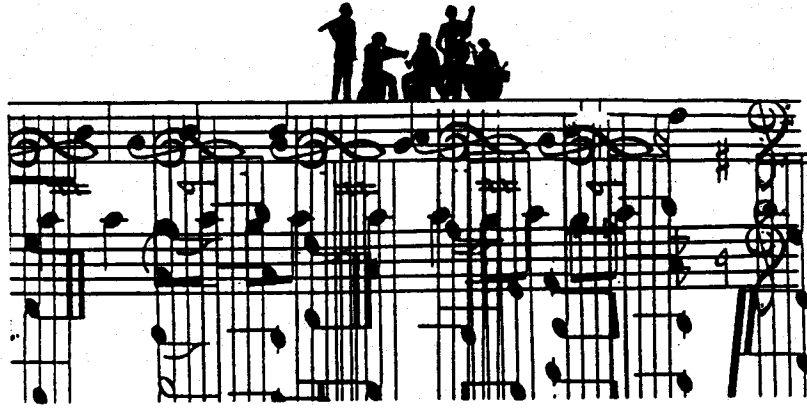
THEME - the basic idea of a play which the playwright dramatizes through the conflict of characters

UPSTAGE - away from the audience

WELL-MADE - term applied to scripts written in mid-nineteenth century that followed a set pattern or formula in their construction. Scribe and Sardou were the most prominent exponents of this approach.

WING - the offstage area to the right or left of the set

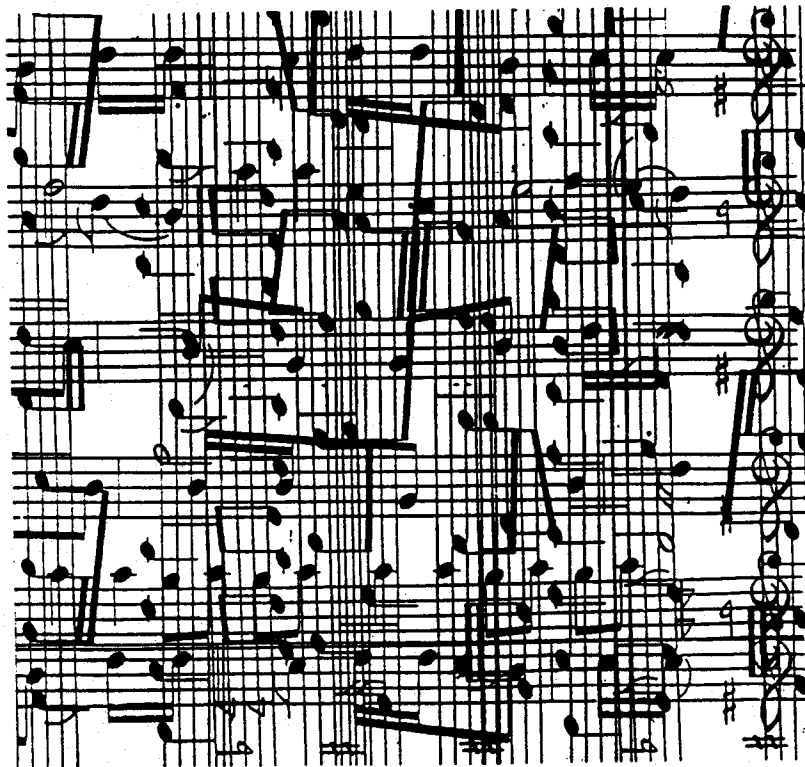




C. MUSIC: CREATIVE EXPRESSION

"GREAT NATIONS WRITE THEIR AUTOBIOGRAPHIES IN THREE MANUSCRIPTS:
THE BOOK OF THEIR DEEDS, THE BOOK OF THEIR WORDS,
AND THE BOOK OF THEIR ARTS. NOT ONE OF THESE BOOKS
CAN BE UNDERSTOOD UNLESS WE READ THE OTHER TWO,
BUT OF THE THREE, THE ONLY TRUSTWORTHY ONE IS THE LAST."

JOHN RUSKIN



1. INTRODUCTION

An understanding of the elements of music is essential to knowing more about music. Music is one form of sound, but not all sounds are music. In order to understand the aesthetic basis of musical perception, one must first understand the physical characteristics of sound, i.e., pitch, duration, intensity and timbre.

Music is an art that exists in a span of time, not in physical space such as painting and sculpture. For the master works of the great composers of the past to be heard and/or appreciated, the creations of the composers must be re-created by performing musicians, either in public performance or on a recording. How does the composer communicate the "artwork" to the performer?

The product of the composer's imagination is read by a performing musician in the same manner that a person reads a play by Shakespeare or a novel by Alfred Lord Tennyson. However, a different set of signs and symbols must be used. These symbols, along with some words traditionally in Italian, must convey all instructions related to pitch, duration, intensity and timbre. As complicated as all of this sounds, music reading skills are relatively easy to acquire in a short time.

For the purpose of the Fine Arts Survey, music notation is an introduction to musical literacy. The ability to read music fluently is not an objective of this course of study. The students can be guided to understand the concepts involved in musical literacy and,

should the student wish, these concepts can be expanded into fluency in music reading with practice and time.

Students can acquire knowledge of the basic elements of music by learning to play a social instrument. As an extension of this course of study, the teacher may choose to include primary instruction on the recorder or electronic keyboard. The elements of music notation become more meaningful in actual performance on an instrument. And, the student can experience the satisfaction of musical performance on a recorder or on such instruments as a guitar, piano, percussion, etc., without dealing with such artistic considerations as tonal beauty, blend and intonation.

Included within this unit of the Fine Arts Survey are several words that identify the concepts involved in organizing sounds into a musical idea. Most of these words are familiar to the average person, but a better understanding of how music is made can be attained by understanding the interrelationships of these words. Some of the terms to be defined are as follows:

beat	measure	rhythm
chord	melody	scale
duration	meter	section
form	note	staff
harmony	phrase	tempo
intensity	pitch	texture
interval	rest	timbre

These words are to be defined conceptually.

This is the "stuff" of which music theory is made and students who major in music in college take several courses that explore these concepts, from a practical point of view to a tremendous depth. Every effort should be made to identify these concepts for the Fine Arts Survey students without being too theoretical. This approach can be exciting without being demanding.

An infinite variety of sources and materials have been available to individuals and groups for the purpose of producing music. From the earliest animal-skin drums to the most futuristic and ethereal sounds of the synthesizer and composition with computers, man has adapted and used the sounds of his contemporary environment and technology to create music for beauty and/or entertainment.

Just as the visual artist has a myriad of colors from which to choose for a painting, so does the composer have an endless variety of tonal colors to blend into a musical masterpiece. Each individual instrument or voice part has a distinctive--and identifiable--tone color and the selection of the particular timbre for a melody of harmonic background can be the key to the musical value of a composition.

The music portion of this course of study is presented from the point of view of the listener, more than the performer.

After learning HOW to listen, listening to music is a joy. Music is a great part of modern life; we are surrounded with it in super markets, the malls, even the dentist's office. Yet, many never HEAR the music, for we have learned to let sound flow around us without giving it a thought. With the few concepts and knowledge of music presented in this section, students should be able to hear more, understand and enjoy what they hear. The sounds become MUSIC rather than noise. Social and cultural differences will more or less determine what kind of music is heard the most, but with encouragement and the development of listening skills, the students should be able to extend the boundaries of their music appreciation.

After students are introduced to the basic terms and concepts of music, studies can go into depth as student awareness and interest leads. The history of music is an exciting study, as is a study of the musical styles of different cultures and different locales. These studies open doors to a deeper understanding of people, as music is a universal language.



2. MUSICAL STRUCTURE

SOUND

As the pressure of air changes rapidly, the ear-brain detects the changes as sound (sound waves/vibrations). Some sounds are musical and some are noise. Musical tones consist of a series of regular, evenly timed vibrations recurring in a pattern. Noise consists of random and irregular vibrations. From early days, parents have said, "Stop that noise!" Irregular vibrations cause unrest while ordered vibrations soothe; crooning to a crying baby causes tears to disappear.

TONE

The basic element in a musical tone is PITCH. Without this element a tone would forever remain on the same level. The pitch is determined by the number of vibrations that occur during a second; the greater number of vibrations causes a higher pitch and conversely the fewer vibrations, the lower the pitch.

Pitch -- the highness or lowness of a tone. These are indicated by placement of the note on a music staff that is made up of five horizontal lines and four spaces.

Duration -- the length or count a tone is held. This is indicated by the time signature ($2/4$, $4/4$) noted at the beginning of a bar.

Intensity -- the loudness or softness of a tone. This is governed by special markings over the note or a series of notes.

Timbre -- tone quality. Particular sound of a tone for voice or instrument.

MELODY

When tones (or notes indicating tones) are arranged on a staff in a meaningful manner, this is called a MELODY. Melodies are often called a "tune." After seeing a program that includes music, many of the audience remember and can sing a special "tune" rather than remember the story. There are two categories that melodies usually fall under:

Disjunct -- where there are great intervals between low and high parts of the melody. The melodies have a tendency to be dramatic. Many people have trouble singing THE STAR-SPANGLED BANNER because of the discrepancies in intervals.

Conjunct -- where intervals between low and high parts of the melody are attainable by most voices and are lyrical and pleasing to hear.

RHYTHM

Not only do notes go up and down on the musical staff, but some notes are held longer than others, usually in a pattern of some sort. This is called the rhythm of a piece. When a particular rhythmic piece of music is played, notice how many people unconsciously tap their toes to the "beat." Or, notice the students around the room who

tap the rhythm with a pencil or their fingers. The drum is the favorite rhythm instrument most young men want to play. Drum rolls as the flag is raised or retired create a special feeling among the spectators.

METER

Rhythm is usually written in patterns, with certain patterns being repeated several times within the body of the work. The pitch may move up and down but the rhythm remains the same. The various phrases or patterns that make up the piece have accents within the beat. This is called METER. It is interesting to take a simple school song and scan the meter, marking with a long stroke the accented word and using a hammock shaped mark for the unaccented words. This is similar to marking the accented words in poetry. Meter keeps a piece from being presented in a monotonic manner.

MEASURE

Counts or beats are grouped together to form measures. Measures may contain two, three or four or more counts. Measures are separated by bar lines. A piece of music, no matter how simple, contains many measures.

TIME SIGNATURE

The grouping of counts into measures is indicated by the time signature, which appears at the beginning of each song. The marks that indicate the time signature are called clefs. The mark on the top staff is called a base clef. The top number of the time signature tells how many beats there are in each measure; the bottom number tells what kind of note is to receive one count. (4/4 time means there are four beats to

that measure with the quarter note getting one count.) As much music is written in 4/4 time, a sign has been given this time signature, one that looks like a capital C.

NOTES

In most music, the fundamental beat is assigned to the quarter note. If the quarter note gets one beat (count), then a whole note gets 4 beats (there are four quarters in a whole). If the fundamental beat is an eighth note, it would get one count. If an eighth note is assigned one beat, then a 6/8 time signature would indicate that the eighth note gets one count and that there are six counts to a measure.

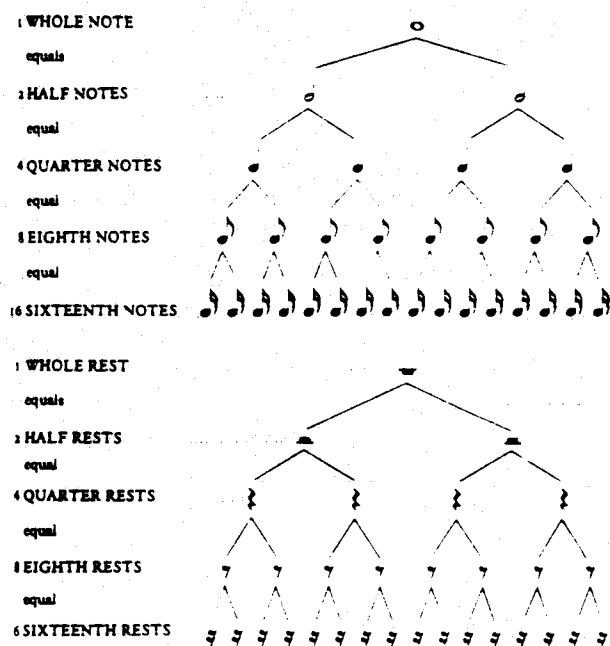
A dot after a note adds 1/2 count to a note. The following may be helpful in assessing the count when a quarter note is assigned one beat:

- quarter note: 1 count (a black note)
- half note: 2 counts (an open note with a "stem")
- whole note: 4 counts (a single open note)
- eighth note: 1/2 count (indicated by a little "flag" at the top of the stem of a black note)
- two eighth notes: make 1 count (two black notes joined together with a bar at the top of the stem)

RESTS

A sign indicating that, for a specified time, the music ceases, at least in one of the parts. For each of the notes there is a corresponding rest, indicated by a special sign.

CHART OF RELATIVE NOTE AND REST VALUES



TEMPO

As in the rendition of poetry or drama, where the voice accelerates to add to the feeling of speed or slows down to emphasize a passage -- so, too, does written music have indicators to guide the performer. The words are usually in Italian, such as accelerando for moving ahead and ritardando for slower movements.

HARMONY

Harmony involves the blending together of two or more notes which, adds richness and depth to the melody. The "Barbershop Quartet" blends four voices in rich harmony. In written music, harmony is referred to as a chord with three or more tones sounded simultaneously. If the chord sounds pleasing to the ear, it is said to be consonant; if the chord sounds harsh to the ear, it is said to be dissonant. Great music includes both.

TEXTURE

When there is an interweaving of layers of sound, it is called texture. The melody is the horizontal strand of the music "weaving" and the chordal harmonies woven around the melody are horizontal strands. This gives great latitude to a composer.

When the melody is sung (or played) alone, it is called monophonic texture; several voices or instruments, combined in a number of different ways, is called polyphonic texture. There are several textures of music but the most common in our listening or performing is homophonic texture -- a melody accompanied by chords.

DISCUSSION/REACTION

- ▶ Discuss how sound is created. List some abrasive sounds, soothing sounds, rollicking sounds, sounds for fast movement, etc. If possible, encourage the students to identify a piece of music that illustrates these sounds.
- ▶ Using any pitched musical instrument or tone generator, play a note for the class and have them use the descriptive tone words (pitch, duration, intensity and timbre) to describe the note.
- ▶ Explain the concept of the dot and the message it gives to the performer (vocal or instrumental).
- ▶ Have the students list any songs or pieces of music that illustrate disjunct melody.

- ▶ Make a cassette recording of several TV commercials. Play the recordings for the class to evaluate the music -- does it parallel the advertisement? Does it contribute to the selling of the products? Is there more appropriate music for the advertisement?
- ▶ Discuss timbre of voices and how this factor allows recognition of friends on the telephone.
- ▶ Listen to records that present instrumental music and others that include choral singing. Identify the melody strand -- does it change from instrument to instrument? Do different voices pick up the melody strand? Is there variety of texture? Does the music (in a record) change from monophonic to polyphonic texture?
- ▶ Have the students record the time signature on the board and explain the meaning. (Top number indicates the beats per measure; bottom number indicates the kind of note that gets one beat.)
- ▶ Use a pitched musical instrument and have male voices follow and record the lowest/highest note. Repeat with female voices. Note range differences.
- ▶ Have the students use their knowledge of notes, rests, rhythms, time signatures, measures, pitch intensity and the music staff to compose a simple melody. Remember, as in poetry, parts of the melody can be repeated at intervals. It may be helpful to write a poem and fit the beat of the melody to that of the poem.

SUGGESTED ACTIVITIES

- ▶ Ask the students to write a whole, half, quarter and eighth note and their equivalent rests.
- ▶ Choose a simple song that can be easily scanned for the rhythmic pattern, such as:
Row, row, row your boat
Gently down the stream

and have the students clap the accented words. Then, have each student choose a song and scan the words for rhythmic accents.

- ▶ Bring a metronome to class and demonstrate various tempos. List and define various words that refer to tempo, e.g. allegro, largo, moderato, accelerando and retardando.

Select recordings which demonstrate various speeds and changing tempos.

- ▶ Play recordings, such as the Quartet from Rigoletto, that demonstrate four unique voice qualities.

3. PERFORMANCE MEDIA OF MUSIC

VOICES

Each of us has a "built in" musical instrument -- the voice -- and each is different from the other. The vocal chords vibrate with air expelled from the lungs, which is controlled by the lower abdominal muscles and the diaphragm. A singer uses a wider range of pitch and volume than is found in regular speech. Also, a singer has to be able to hold sounds for a longer period of time. To become a professional singer takes years of intensive practice for control of the voice, to extend the range of the voice and to be able to fuse words (often foreign to the performer) and music in an acceptable manner.

Men and women's voices vary in range -- the ability to reach high or low notes. Men's vocal chords, being longer, produce a lower range, just as a long string on a musical instrument produces a lower sound. The shorter vocal chords produce higher sounds. An untrained voice ranges about 1 1/2 octaves while a trained voice has a range of 2 octaves or more. Men's voices range from tenor (high) and baritone, to bass (lowest). Women's voices are: soprano, mezzo-soprano and alto (or contralto).

Methods, styles and quality of singing differ from culture to culture and range from melody to noise -- depending on the performer and the demands of the audience.

MUSICAL INSTRUMENTS

From early notes made by blowing on a reed, a great variety of musical instruments have been developed. Specific fingering or way of drawing a bow produce different sounds, and most instruments can produce a wide range of sound, often 3 to 7 octaves, depending on the instrument. Musical instruments that have similarities in the way they produce sound are grouped into "families."

String Instruments

The string instruments produce sound through the vibration of strings. The sounds are made by drawing a bow across the strings, plucking them with the fingers or by strumming. The pitch of the tone produced depends on several things: the construction of the instrument; the length, thickness and tautness of the strings. The pitch can also be changed when the performer presses the strings against the fingerboard with the fingertips.

The highest pitched stringed instrument is the violin, ranging in sound through the viola and cello to the lowest sound made by the double bass (or bass). All use a bow to vibrate the strings. The violin and the viola are played by being positioned on the shoulder; the cello rests on the floor and is held with the knees (often awkward for a woman, however, some of the most sensitive artists on this instrument are women). The bass instrument stands on the floor with the player slightly to the back.

Stringed instruments that are strummed (or plucked) with the fingers are the guitar, banjo and ukelele. These instruments are often associated with folk music, intimate gatherings or special programs.

The harp is an instrument that is plucked. It can vary in size and is often elaborately and beautifully decorated. The player sits with the harp close to the knee so that the pedals that rest on the floor can be easily reached. The pedals control the pitch as well as the softness of the notes.

Woodwind Instruments

The woodwind group of instruments includes two that are made from metal but, like the others in the family, depend on vibrating air to make sound. The piccolo and flute have the highest tones of the woodwind instruments. The performer blows across the edge of a mouth hole, and the instrument is usually held horizontal and to the left of the face. The piccolo has a high range and plays an octave higher than the flute. The instrument's high register is shrill and whistle like. The flute has a high range and is very agile, in that it can produce a rapid succession of tones that are full in the low register and bright in the top register.

The oboe has a nasal, intense, expressive tone. As the pitch is difficult to adjust, the entire orchestra is tuned to its A. The oboe's partner, the English horn, is neither English nor a horn, but simply a low oboe.

The clarinet can produce tones very rapidly with a wide range of dynamics and tone color. Many a performer, using a clarinet, has become famous because of the dexterity

of handling the clarinet's wide ranges. The bass clarinet is larger with a much lower range. Because of its size, it does not allow the performer the latitude of body movement the clarinet does.

The bassoon produces a deep nasal tone. The contrabassoon produces the lowest pitch in the orchestra. The oboe, English horn, bassoon and contrabassoon use double reeds. The woodwinds (unlike the strings) produce one note at a time. In a symphony performance, they frequently carry the melody.

Brass Instruments

The brasses, the trumpet, French horn, trombone and tuba, are usually heard in symphony orchestras. The cornet, baritone horn and euphonium are used in concert and marching bands. These instruments are played by blowing into a cup-shaped mouth piece. The musician controls the vibrations with the lips; the vibrations are amplified and colored in a coiled tube that is flared at the end. Pitch is varied by lip tension and a slide or valves. Brass players can also alter the tone by inserting a mute (a hollow, funnel-shaped wood or plastic piece) into the flared end of the instrument.

Brasses make powerful statements and are often used to add drama to a piece. The trumpet sounds brilliant, brassy and has penetrating notes. The French horn's tone is more mellow and rounded. The trombone combines the trumpet's brilliance with the mellowness of the French horn. The tuba adds weight to symphonic music with its thick, heavy tone.

Percussion Instruments

The percussion instruments are divided into two classes: those that have a definite pitch, producing tones, and indefinite pitch, producing noiselike sound. The definite instruments include:

timpani (kettledrums)--the only drum with a definite pitch controlled by varying the tension of the head by hand screws located around the shell's rim.

glockenspiel--bright, silvery tones are produced by striking metal bars with two hammers.

xylophone--produces dry, wooden tones when two hard hammers strike a series of wooden bars.

celesta--looks like a small upright piano with the keyboard causing hammers to strike metal bars.

chimes--are a set of metal tubes hanging from a frame and, when struck, sound like church bells.

Indefinite pitch instruments are:

snare drum--is often used in marches, as it produces a very dry rattling sound as it vibrates strings tightly stretched against the bottom head.

bass drum--the largest drum, stretching 3' in diameter.

tambourine--creates two sounds, one when shaken gives a Spanish effect and another when the stretched skin is struck with the knuckles.

cymbals--round brass plates usually struck together with a sliding motion to create a harsh, crashing sound.

Gong (tam-tam)--when struck with a soft headed stick, produces long-lasting sounds that can be mysterious or even frightening.

Keyboard Instruments

This group includes the piano, harpsichord organ and accordion. Each has a keyboard which allows several tones to be played simultaneously. However, this is the only thing they have in common.

The piano produces sound by felt-covered hammers striking strings held under tension. The harder the key is struck, the louder the sound. The piano has two or three pedals to help control the sounds. The damper pedal lets the tone sing after the pianist releases the key and the una cord pedal (soft pedal, which softens or veils the sound along with the third pedal (not all pianos have this one) and the sostenuto pedal, which sustains some tones but not all. The piano is one of the most versatile of instruments, with eighty-eight keys spanning more than 7 octaves. The piano is a solo instrument in that it can play the melody and its accompaniment at once.

The harpsichord, an early instrument, has been replaced by the piano. Those played at special programs make tones by using one or two keyboards to pluck strings with controlled small wedges called plectra. The sound is rather tinny.

The accordion has free steel reeds controlled by a treble keyboard (like a piano) played with the right hand. The bass keyboard has buttons played with the left hand. Tones are created by choice of keys and the amount of air from the bellows that vibrate the reeds.

Electric Instruments

Popular music groups and new technology have pushed electronic and computer music to the cutting edge. First, sounds were recorded on tape and altered electronically by adjusting speed and volume to produce new effects. Moving up innovatively, music is generated electronically rather than altered. With sound synthesizers, most any sound can be made. Technology has opened many doors to the composer with electronic and computerized equipment. There is a varied array of pitches, timbres and sounds that can be accurately produced.

Computers are the most recent tools. Through a series of numbers, the computer can be programmed to accept precise musical specifications. The sounds produced can be heard and/or recorded so that the composer hears the programmed music instantly. The electronic music studio can exploit sound as never heard before. As with all things electronic, the quality still depends on the human mind.

Some Non-western Instruments

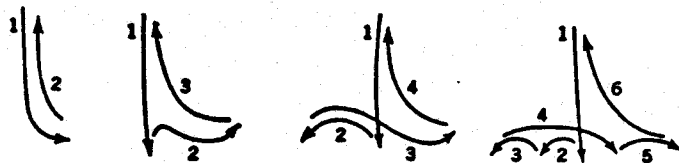
Musical instruments of various cultural groups vary from geographical location as to the materials available. In areas of Africa, for instance, wind instruments are made from elephant tusks and drums stretched with animal skins. Religion and basic cult beliefs have much to do with the sounds produced and even the instruments used. In Tibet, for instance, bones and skulls of criminals are used as trumpets and drums to appease demons. Most instrumentality is handed down from generation to generation; though played in a modern day, the origin of appeasing gods and goddesses still lingers in many instances. Strings are prominent in Islamic and Indian classical music, whose melodies require instruments with great flexibility.

Music scholars have been able to classify most non-western instruments in the following categories:

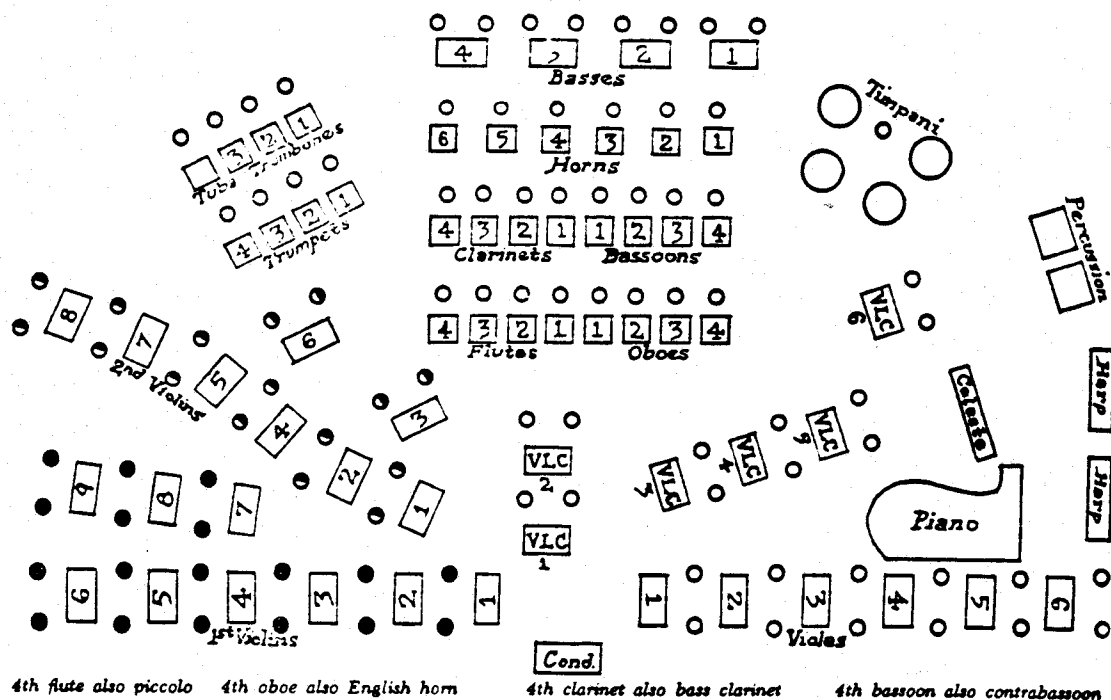
- Membranophones -- basically drums
- Chordophones -- basically harps, depending on strings
- Aerophones -- flutes/trumpets whose sound generator is a column of air
- Idiophones -- bells, gongs, scrapers, rattles and xylophones whose own material is the sound generator.

THE ORCHESTRA

Most of the instruments in the string family and the wind and percussion instruments are present in a symphony orchestra. In certain works, the piano is used but the violin and clarinet are necessary to a good orchestra. To create the vast number of sounds and the breadth of a work, there are usually fifteen to twenty different instruments played by approximately one hundred performers. As with most things, the orchestra developed over a period of years from chamber music to the modern symphony. The strings are generally given melodic parts and contribute harmonic support; the woodwinds also carry the melody at times and reinforce the harmony; the brass instruments are used strikingly in solo melodic parts, in climaxing passages, and they also provide harmonic support. The percussion section is used as a source of rhythmic vitality and accent, and for special effects.



The director of an orchestra, the conductor, employs motions of the hand and the body in order to bring about the coordination of all the players. The conductor keeps the metric pulse (beats) by motions of the right hand (usually holds the baton), the main beats being marked by downward motions. In addition, the conductor indicates the entrances of instruments as well as the shadings of dynamics, changes of mood. Modern conductors freely employ for these purposes motions of the left hand, the whole body and as facial expressions.



Seating plan, Boston Symphony Orchestra

DISCUSSION/REACTION

- ▶ Play such recordings as "A Young Person's Guide to the Orchestra" by Britten or "Peter and the Wolf" by Prokofiev (Ls/vL) to illustrate various instruments.
- ▶ Play recordings and have students identify and discuss the various voices and instruments from each of the traditional instruments families. (LOOKING AT MUSIC, Ls/vL)
- ▶ Poll the class to see if any member can play an electronic instrument and ask for a demonstration. Community members may assist in this area.
- ▶ Discuss seating arrangements of a typical orchestra and why these are so arranged.

SUGGESTED ACTIVITIES

- ▶ Invite a student in the class to bring an instrument to demonstrate pitch -- or ask several members of the class to compare tones/range. Students should be acquainted with all instruments, either through seeing and hearing the instrument or viewing slides, photographs or videos.

- ▶ At this point, the student should know the musical staff and be able to read notes in order to perform on an instrument such as the recorder, piano or electronic keyboard. Draw on knowledgeable students to act as "teacher assistants."
- ▶ Play recordings of various popular selections that demonstrate the various electronic instruments. If possible, visit an electronic music studio.
- ▶ Set aside a day, now and then, for class members who play an instrument to perform for the class and to lead a discussion on the instrument and how long and how much practice and knowledge it takes to become proficient. Perhaps a violinist and pianist can perform together. Encourage student participation to demonstrate that music is alive and well among young people.
- ▶ Have students take turns in acting as conductor to recorded symphony music. (MUSIC IS: THE CONDUCTOR, Ls/vL)

4. FORM IN MUSIC

The composer has chosen music as the artistic medium through which to express ideas. The elements of music--i.e., melody, rhythm and harmony--are the raw materials which are combined and organized in expressive patterns of tension and release. These patterns create a sense of forward movement in music and give the composition its living, dynamic shape. Thus, the composer creates FORM in music.

Form in music is the broadest, most general way to examine a musical composition. The composer creates unity as well as variety in many subtle and obvious ways. As an example, a melody may be repeated several times throughout a musical work; each time the melody or theme is heard, it will be varied, perhaps by altering a few notes of the theme, speeding or slowing the tempo, changing the dynamic level, using different instrumentation or varying the rhythmic pattern. The composer is restricted only by the available sound sources and his or her own imagination.

Musical form can also be analyzed as specific forms of music. Many of the musical compositions of the standard concert repertory have short nondescript titles, such as Symphony No. 5, Concerto in G Minor, Sonata in C Major and String Quartet No. 3. These undescriptive words, such as "symphony," indicate a lengthy description of the musical work and such characteristics as number of movements, general tempo of each movement, number of themes, key relationships and instrumentation of voices to be used.

This general area of forms of music is usually called "absolute music," that is, music with no non-musical associations. Absolute music must stand or fall on its own ability to be interesting in and of itself. Many of the best known forms of absolute music represented the main output of the "Classical" period of music history.

There is another large body of musical compositions that do have more descriptive titles, because the composer specifically intends the sounds to be associated with non-musical ideas or objects. This genre of musical composition is called "program music," that is, instrumental music that the composer associates with some idea, thing, place or feeling. Just as the forms of "absolute music" of the Classical period provided ideas and guidelines for sizable musical works, so the non-musical associations of "program music" gave the composers of the Romantic era the same benefits.

The particular associations are often indicated in the title or in some cases by an explanatory note--the "program." It is the composer that supplies the information about these non-musical associations. Publishers often gave descriptive titles to works merely as a means of identification and are not really examples of program music. As an example, the Beethoven Piano Sonata in C-sharp Minor, Opus 27, No. 2, is better known as the "Moonlight Sonata." This music by Beethoven is an excellent example of absolute music, since the descriptive title was attached to this composition by the composer's publisher.

It is not up to the listener to fantasize or make up a story to accompany a work of program music, for in practically all cases, that story often bears little or no resemblance to what the composer had in mind. Good program music will stand on its own musical merits and it is not necessary for the listener to see or imagine the same scenario that the composer used while writing the work.

Both absolute and program music represent means of organizing sounds into meaningful compositions. The listener should recognize that this organizational plan is thought out in advance, before the notes are placed on paper. The composer has the entire composition in mind as the writing process begins.

One goal of this section is to remove some of the mystery of how a composer practices his skill. The listener should begin to understand the pattern of the musical elements and their interrelationships. These considerations are especially significant when studying or listening to musical works.

TYPES OF MUSICAL FORM

An awareness of form in music can make listening a rewarding and enjoyable experience. An analogy that comes to mind is the form of a painting -- using repetition, contrast and variation, both musicians and artists reach a satisfactory conclusion that their audience can relate to. Repetition creates a sense of unity while contrast and variation provide the "spice" of the composition. Repetition and contrast are the two most fundamental principles of musical form.

When a composer repeats a musical idea, it can be identical to the earlier melody, similar to it or quite different. Form in music can be identified by giving a letter (or number) designation to each musical idea, noting the order in which they appear, such as AA, BB, AC. The melody is repeated in the first phrase AA; a new melody is introduced and repeated BB; the original phrase is repeated with a new phrase introduced to bring the piece to conclusion AC.

Strophic Form: when the same music is repeated for each stanza (Strophe) of text. "The Star-Spangled Banner" has four familiar stanzas that can be outlined as a, b, c, d for the first four lines under a big A. The second four lines, a, b, c, d repeat the music, and the stanza is again under a big A. The third stanza introduces a new theme, so the lines are e, f, g, h with the stanza marked as a big B. The last two lines are again different and marked i, j under a big C.

Stanzas	A	A	B	C
	abcd	abcd	efgh	ij

BINARY FORM: consists of two contrasting sections, a form used often during the 17th and 18th centuries. Listen to works by Johann Sebastian Bach and Domenico Scarlatti, which demonstrate this form.

TERNARY FORM: a three-part form (ABA) used most frequently during the last few centuries. The statement is (A), the contrast is (B) and the return is (A). The sections are often subdivided, and it takes a good ear to distinguish the subsections from the greater contrast of the larger movements.

A	B	A
aba	cdc	aba

RONDO FORM: usually one primary theme contrasted with secondary themes. A typical theme might be: A B A C A B A.

THEME AND VARIATION: the composer, using repetition and contrast, takes one musical idea and then varies it so that it sounds familiar but yet has a new sound to it, A A A¹ A² A³. Listen to "Variations on a Theme of Paganini" by Rachmaninoff or Variations on the Theme "Pop Goes the Weasel" by Lucien Caillet. There may be several variations in one musical piece. Usually there is an introduction, followed by the theme. Variations 1, 2, 3 or more and coda follow the theme.

SONATA-ALLEGRO FORM: introduces major themes (introduction), uses variations of the themes (development) and returns for a restatement of the themes (recapitulation).

IMITATIVE FORM: compositions where voices imitate each other in two major ways:

Canon, a composition for two or more voices in which one voice enters and the others enter in exact imitation.

Fugue, based on a main melody or subject that is presented in turn by each voice and then repeated in different keys before ending in the original key.

Composers of all ages have devised musical forms -- many quite elaborate. In our century, music is freer and forms have become looser until they may seem to be held together by the loosest of motives.

Note: It is advisable not to play any musical work in its entirety until students become more knowledgeable about and appreciative of classical works.

COMPOSITION IN MUSIC

Many types of compositions have developed over the centuries. These can be classified in several different ways: by their uses of form (binary, ternary, etc.), by movements (complex structure, symphony) or by performing groups. Listed are major compositional forms:

Classical Symphony: generally performed in four movements

- 1 -- fast, usually in sonata-allegro form
- 2 -- slow, usually in rondo or theme and variation form
- 3 -- a minuet or other dance form
- 4 -- fast, usually in sonata-allegro form

A traditional structure with no extra musical association is called absolute music. This kind of music is often identified by number of key, i.e., Beethoven: Symphony No. 5 in C Minor, Opus 67.

MULTI-MOVEMENT COMPOSITIONAL FORM

Sonata--usually has three or four movements in a similar pattern to that of the symphony. It is written for piano solo or some other orchestral instrument with piano accompaniment.

Concerto--has the same three- or four-movement structure as the sonata, but is for a piano or orchestral instrument accompanied by the symphony orchestra.

String Quartet--usually a four-movement structure in the same order as the symphony, but scored for two solo violins, one solo viola and one solo cello.

Oratorio--a large vocal form, consisting of solos, ensembles and choruses, accompanied by an orchestra and usually based on a religious story.

Opera--a theatrical form employing scenery, costuming, lighting and acting. It is usually based on a comic or tragic story and all dialogue is sung. Contains solos, ensembles and choruses; accompanied by the symphony orchestra voices are:

1. aria
2. duets
3. quartets
4. libretto

Ballet--a theatrical form with music as an essential element. Contains no spoken or sung dialogue; the message is conveyed through music and movement.

Orchestral suite--related pieces usually taken from a larger work, such as an opera or ballet.

SINGLE MOVEMENT COMPOSITIONAL FORMS

Solo literature:

- Piano Solos--various forms used such as nocturne, etude, mazurka, rhapsody
- Art Songs--poetry set to music
- Solo music with piano or orchestral accompaniment.

Orchestra Pieces:

- Concert Overture--single movement orchestral form with contrasting sections
- Symphonic Poem--an extended work for orchestra, usually descriptive of a story, scene or event.



5. MUSICAL NOTATION

PROGRAM MUSIC: the form is influenced or suggested by extra-musical sources. The pieces usually have descriptive titles. Some of the extra-musical sources are nature, paintings and literary sources.

Becoming acquainted with musical structure, the instrumental families and understanding musical composition assists the listener in evaluating, enjoying and choosing musical selections, programs with discernment.

Reading music is not difficult and gives insight into the composer's endeavors. Musical notation is the composer's way of communicating with the performer, though they may be centuries apart. Notation records some of the basic aspects of music in symbols but it is the performer's interpretation that gives life to a written/printed sheet of music.

Notes are located on a staff that has five lines and four spaces between. Notes that are higher or lower than the staff are placed on and between ledger lines.

The pitch of a given note depends on the clef sign. () located at the far left of the staff. It is called the treble clef or more often the G clef, as the tail of the clef indicate the line on which the G note is written. The bass clef () is also called the F clef because the two dots are placed on either side of the line on which the F note is written. The great staff includes the treble and bass staves, positioned one over the other, with the middle C between them.

Sharps (#) and flats (b) are indicated by signs to tell the performer to raise or lower the pitch of a particular note by a half-step (semitone). The signs can be positioned on the staff by the clef sign, indicating ALL notes on the lines where the rests are to be sharpened or flatted (key signature). Throughout a piece, the sharp and flat signs can be placed in front of individual notes, indicating that ONLY THAT NOTE is to be changed in that measure.

DISCUSSION/REACTION

- ▶ How does a composer create a musical composition? Does the composer use a pattern?
- ▶ What forces outside of music influence the form of a musical composition?
- ▶ Show that the fugue is an extension of the canon using musical icons. Icons are pictures used to represent graphically the different themes. (Bach -- Fugue in G Minor)
- ▶ Analyze a short story or a stage play to show the underlying sonata form, e.g.,
Act I --- characters introduced
Act II -- plot thickens
Act III - characters revealed in new light, tension resolved
(Mozart -- Symphony No. 4, first movement; Beethoven -- Symphony No. 5 in C Minor, all four movements)

- ▶ Discuss the differences between "program music" and "absolute music." Is there an "absolute visual art"?
- ▶ Listen to Beethoven's "Piano Sonata in C Minor, Opus 13, third movement" or a similar piece and discuss the differences in a sonata and a classical symphony.
- ▶ How do the concerto and the sonata differ in sound? (Mozart -- Piano Concerto No. 17 in G major, first movement; Tchaikovsky -- Violin Concerto No. 1, first movement)
- ▶ Discuss how a string quartet compares to a full orchestra. (Haydn -- String Quartet in C Major, Opus 76, No. 3, first movement or any Mozart string quartet)
- ▶ If possible, have students attend a program of classical music by a local symphony or the school orchestra.
- ▶ Discuss how the oratorio compares to music performed at modern churches. (Handel -- Hallelujah Chorus from "Messiah") If possible, visit a church during a special program.
- ▶ View any opera or operetta on video (portions of the program would be sufficient). Discuss all the arts and how they were used in the video.
- ▶ Opera has become very popular in movies and in advertising. Ask the students to list any movies that have opera being sung in the background or any commercials which use opera to sell products. (Puccini's -- "Un bel di" from "Madame Butterfly").
- ▶ Watch a ballet on video or part of the program. Can the students tell what is happening without knowing the story?
- ▶ Play Grieg's "Peer Gynt"; Tchaikovsky's "Nutcracker Suite" or Mendelssohn's "Midsummer Night's Dram." Which do you enjoy more, the opera or the suite?
- ▶ Piano solos come in various forms. Listen to Chopin's "Nocturne in E-Flat Major, Opus 9, No. 2."
- ▶ A Symphonic Poem is an extended work for orchestra, usually descriptive of a story, scene or event. Listen to some of those listed below and decide if the music fits the story.
 - Saint-Saens: Danse Macabre.
 - Dukas: Sorcerer's Apprentice
 - Grofe--"Cloudburst" from Grand Canyon Suite.
 - Mussorgsky--Pictures at an Exhibition
 - Strauss--Till Eulenspiegel's Merry Pranks
- ▶ Watch Walt Disney's video "Sorcerer's Apprentice" from FANTASIA. Did the movements match the music and story? (Ls/vL)

SUGGESTED ACTIVITIES

- ▶ Have the class sing "When Johnny Comes Marching Home." Discuss what the composer could do to the melody, rhythm, dynamics, tempo and timbre to create a set of variations.
- ▶ Name some of the forms in music and compose simple rhythmic study in AB and ABA forms to explore the rondo form.
- ▶ Have the students compile a list of common elements of form that can be found in music, theatre, dance, art and architecture.
- ▶ Have the students use the musical staff and notations to compose a simple melody. Suggest that they use a poem as a basis for a start or hum a tune (an original one) to see if notes go up, down or repeat. Have them (or someone) play the original on piano and an instrument. Discuss which sounds make the melody more dynamic. Discuss changes that could be made to improve the piece.



6. ROOTS OF AMERICAN POPULAR MUSIC

Jazz, rock and the various other genres of American popular music are among the most recognized contributions of America to the world of music. Although there are those who question the musical quality and value of popular music, one can hardly complete a study such as this without a discussion of some of the main stages in the development of this musical style.

The roots of American jazz reach back to the African heritage of black Americans. Some say that jazz is an amalgamation of various influences, including work songs, field hollers, blues, spirituals and ragtime. The Basin Street area of New Orleans is usually regarded as the "birthplace" of jazz. The many "night spots" of the Vieux Carre employed many musicians and the public was made aware of these early stages of jazz primarily by the famous New Orleans funeral processions.

However, when "night spots" were closed down in 1917 and many musicians lost their jobs, jazz moved up the Mississippi River through Memphis, St. Louis and Chicago to the rest of the United States. The study of American popular music in the Fine Arts Survey will end with the music of today, which will also include "rock." Rock became an overnight sensation in 1955 with Bill Haley and the Comets' rendition of "Rock Around the Clock" in the motion picture "Blackboard Jungle." American popular music has continued to evolve since that time, but this study deals more with our musical heritage than the music of today. Certainly the "now sounds" of the nineties will become a part of this heritage.

With any study of jazz or popular music, one must look at the same elements of music that were analyzed in the study of "classical music." As the study of American popular music continues from spirituals, ragtime and blues through Dixieland, swing, bop, cool and progressive jazz to rock, the listener should examine changes or innovations in such areas as melody, rhythm, harmony, timbre and texture.

Jazz melodies are characterized by improvisation and the "blue tones." Improvisation is not written down because it is made up on the spot. Once the musicians agree on the tune or harmonic progression-- "chord" or "changes" to be used - the musicians take turns in "improvising" or making up a part based on the melody and harmony of the selected tune.

The "blue notes," an example of the African influence on jazz, is the lowering of the third, fifth and/or seventh degrees of the major scale. The performer often shifts or slides between the regular note and the altered one. The "blue note" is a phenomenon of the melody and may not necessarily be employed in the harmonic background, thus resulting in an interesting dissonance.

The harmonic considerations for jazz are really very simple, for the traditional tonal harmonic background of jazz utilized the basic three chords: tonic (I), dominant (V) and subdominant (IV). Although more recent kinds of jazz employ more advanced harmonic idioms, the primary appeal of jazz does not lie in its harmony.

Some of the more significant innovations of jazz rest in rhythm and were influenced by African cultures. The meter of jazz is almost always in two beats per measure. One of the principal rhythmic devices of jazz is syncopation or the redistribution of accents to where the emphasis occurs on the weak beat. This is an unexpected and exciting sensation to the listener. Jazz musicians often make slight alterations of the patterns of conventional notation when reading them.

With regard to timbre, it is said that the typical jazz instrumentalist unconsciously imitates the black singing voice. During the evolution of jazz, several instruments have been key influences. The saxophone, banjo, piano and various percussion instruments have had principal roles in the progression of jazz through the years. Today, electronic instruments and computers are influencing the production of jazz.

The texture of most popular music is primarily homophonic, with solo parts--either written down or improvised--played to the accompaniment of a chordal background. Some of the more progressive styles of jazz, when several instrumentalists are improvising at once, employ a complex style of counterpoint.

This unit of the Fine Arts Survey will also take a look at another musical tradition of music, as displayed in the very popular musical theatre or the music of the Broadway musical. With roots in vaudeville and the operetta, this phenomenon of the American theater has evolved from the often stilted operettas, such as those of Sigmund Romberg (The Desert Song) and Victor Herbert (The Red Mill) to the more substantive and contemporary musicals, such

as Leonard Bernstein's West Side Story and Andrew Lloyd Webber's Cats.

There will not be time for a thorough study of all styles of popular music, jazz and musical theater. However, one goal of the Fine Arts Survey is to lead the students to recognize the value of popular music in the ongoing evolution of the world of music.

DEVELOPMENT OF JAZZ

During the pre-war (World War I) era, the music of Stephen Foster, Scott Joplin and John Philip Sousa influenced the popular musical tastes of America. Between the two world wars the pace of life quickened. Jazz became popular. Radio and sound movies popularized all forms of music. The post-war explosion of music, impelled by the LP, the transistor radio, television and computers, took music beyond jazz into folk, rock and electronic music. Identifying major changes in music is easy looking back, but predicting future changes is difficult. Changes in technology and the spirit of the young to be on the cutting edge make changes in music and taste in music quite common; emphasis is on novelty and new styles spread rapidly and then disappear.

Jazz blends elements from many musical cultures including West African, American and European. The distinctive sounds of jazz are easy to recognize but hard to describe. At the heart of jazz lies improvisation; the musicians make decisions with great speed. The improvisations usually follow the theme-and-variations form, and the melody often uses the A A B A form. Variations of the theme are made through embellishment and changes in pitch and rhythm.

JAZZ STYLES

Spiritual: the religious counterpart of the blues made popular after the Civil War by such groups as the Fisk University Jubilee Singers. Characteristics of the spiritual include use of syncopation, sliding pitches, generally homophonic texture and often "solo and response" pattern. ("Every Time I Feel the Spirit" or "I Couldn't Hear Nobody Pray")

The Blues: (1890s) is a style of vocal music that involves "bent" notes and slides of pitch. The lyrics usually expressed a longing component or sadness, consisting of several 3-line texts set to an harmonic framework of 12 bars long. Known as 12-bar blues, the pattern uses three basic chords: tonic (I, the keynote); subdominant (IV, based on the fourth note of the scale: fa); and dominant (V, based on the fifth tone of the scale). The order ran: tonic (4 bars), subdominant (2 bars), tonic (2 bars), dominant (2 bars), tonic (2 bars). The 12-bar pattern is repeated over and over while new melodies are improvised above it. ("St. Louis Blues: by W. C. Handy or "Traveling Blues" by Ma Rainey)

Dixieland (New Orleans): (1900-1917) usually played by a combo of five to eight performers on cornet (or trumpet), clarinet, trombone to carry the melody and drums, piano, banjo and/or guitar. The player on the melody instruments would improvise several contrasting melodic lines at once, producing a suggested polyphonic texture. ("Hotter Than That" rendition by Louis Armstrong or "South Rampart Street Parade")

Chicago: (1920s) generally played with two beats to a measure, with the piano an essential part of the ensemble. Solo playing is emphasized. The harmonic practices of the Chicago Style and Dixieland are generally similar. ("Keyhole Blues" by Armstrong)

Ragtime: primarily a solo piano style with an even left-hand part and syncopated right-hand. Syncopated rhythm put the accents on beats that are normally not accented. (Joplin, "The Maple Leaf Rag")

Swing: (1935-45) developed in the 1920s but flourished during later years. It was played by big bands and the period is often referred to as the Big Band era. The bands typically included saxophones (5), trumpets (4/5), trombones (4/5), piano, bass, guitar and drums. With such large groups, improvisation was impossible; arranged (notated) music was written for each instrument. The arranger became an important part of jazz. Melodies were performed by entire groups, either in unison or in harmony. Solos were performed by most instruments sometime during the performance. There were hundreds of name bands, usually identified with the conductor, who also played solo parts.

Concert Jazz: an extension of the big band into a full symphonic instrumentation.

Bebop: (early 1940s) a complex style, usually for small jazz groups and meant for listening rather than dancing. A bebop ensemble might have a saxophone and a trumpet supported by a rhythm section of piano, bass and percussion. A bop performance generally began and ended with

a statement of the main theme by a soloist or two soloists in unison; the remainder of the piece was made up with solo improvisations based on the melody or harmonic structure. ("Ornithology" by Parker and/or "Groovin' High" by Dizzy Gillespie)

Cool Jazz: (emerged 1940-50) an extension of bop, blending the harmonies and rhythms of bop with a more lyric, melodic approach. The music tended to be longer and relied somewhat on arrangements. Sometimes instruments new to jazz were included: French horn, flute and cello. ("Venus de Milo" by Miles Davis)

Rock: (mid-1950s) a new kind of popular music was called rock and roll and then simply rock. It includes many styles and mixes, generally a combination of rhythm-and-blues and country-and-western. Rock tends to be vocal music with a hard, driving beat, often featuring the electric guitar with a heavily amplified sound. The electric guitar is often manipulated electronically to produce a wide range of tone colors. During 1970-80 rock musicians exploited the expanded capacities of synthesizers and computers. A few performers could sound like a large ensemble. A singer could sing a duet with him-or-herself. The crooning of the big band era changed to shouting, crying, wailing and sounds of any kind. Nonsense syllables and repeated chants are also featured. Rock songs tend to have short melodic patterns that are repeated several times. The harmony often consists of just three or four basic chords and sometimes, deliberately, two chords. ("Eleanor Rigby" by John Lennon and Paul McCartney) "Sgt. Pepper's Lonely Hearts Club Band" by the Beatles was a landmark in rock music. The recording was presented as a unified song cycle (13 songs) and created an impact with

a tremendous range of sound and electronic effects.

MUSICAL THEATRE

Musicals: an entertaining program of singing, dance, brilliant costumes, breathtaking backdrops and haunting music held together with a light story. Today's performances make much use of technical illusions. Leaving a good performance, members of the audience are usually heard humming one or more of the songs. Musicals were once performed only on Broadway in large cities. Today, multiple casts give excellent performances in small-town facilities. ("Cats" and/or "Starlight Express" -- see video "Setting the Stage," Ls/vL)

Operetta: A light and sentimental theatrical piece in simple and popular style, containing vocal and instrumental music, dancing scenes and spoken dialogue. The program is written and designed to appeal to a wide audience. First written in the 1800s and performed in Vienna and Paris. Victor Herbert established the Operetta in America. Typically, American-type operettas have been developed by Rodgers and Hammerstein and by Berlin. ("The Pirates of Penzance" by Gilbert and Sullivan; "Babes in Toyland" by Victor Herbert; "Oklahoma" by Rodgers and Hammerstein; "Annie Get Your Gun" by Fields and Berlin)

Opera: A drama or play with scenery and acting; generally sung throughout to the accompaniment of an orchestra. Some operas have speaking parts or melodramatic scenes with spoken text against a musical background. Other speaking parts may be between numbers (usually in comic opera).

The opera is a highly complex form, enlisting many different arts in its service: music (vocal and instrumental), drama, poetry, dance, stage design, costuming, lighting, etc. Great opera composers are: Wagner, Verdi, Puccini, etc., while some composers have been successful in both opera and non-operatic music: Monteverdi, Handel, Mozart and R. Strauss.

DISCUSSION/REACTION

- ▶ Is there a truly American Musical Art Form?
- ▶ What cities in America have been the centers of the development of jazz?
- ▶ How have electronic innovations influenced popular music?
- ▶ What is the relationship of changes in society to the evolution of jazz?
- ▶ What cultures have contributed to modern music?
- ▶ Popular music is in a constant state of change and development; in the opinion of the class, are there still ways music can change today? tomorrow?
- ▶ Why do spirituals sound sad? How did they evolve so easily into Blues?
- ▶ How was Chicago music influenced by New Orleans and Dixieland styles through riverboat travel?
- ▶ What feelings does progressive jazz evoke?
- ▶ Discuss and compare an older musical to a more recent one.
- ▶ Have the class members discuss their musical preferences and reasons for their choices.



7. SAMPLE TEST QUESTIONS

Multiple Choice:

The highest tone of a piano is produced by the string which vibrates a

- a. the least rapidly.
- b. the most rapidly.
- c. at roughly twice the speed of the lowest string.

The longer of two vibrating strings will produce a c

- a. longer tone.
- b. sweeter tone.
- c. lower tone.
- d. softer tone.

Instruments are divided into families according to b

- a. their color and size.
- b. their means of producing sound.
- c. their basic shape and quality.

The term "dynamics" refers to the c

- a. sprightliness with which a composition is played.
- b. general emotional mood of a composition.
- c. level of volume at which a composition is played.

Reading music is the process of a

- a. translating written symbols into equivalent sounds.
- b. memorizing a set of fixed pitches.
- c. translating notes into written language.

The key signature of a piece tells a performer

b

- a. where to begin playing.
- b. which scale is being used as a tonal foundation for the piece.
- c. how many beats there will be in each measure.

The jazz style most directly associated with the piano is

c

- a. spiritual
- b. Dixieland
- c. ragtime
- d. bebop

Which of the following is not characteristic of the blues?

d

- a. lowered third and seventh degrees of the scale
- b. a 12-measure unit divided into three lines of four measures each
- c. a call-and-response pattern
- d. a fast tempo

Which of the following is not a characteristic of "musical comedy"?

d

- a. solos and duets
- b. orchestra accompaniment
- c. spoken dialogue
- d. none of the above

Essay Topics:

Compare and contrast the two expressions "absolute music" and "program music." Give examples.

Describe in detail the orchestral form called the "symphony."

Completion:

Often, a composer will state one musical idea and then offer a series of elaborations on this one theme. This form is known as _____.

theme and variations

A more sophisticated means of using a musical idea is _____, is which the idea itself is changed and transformed in various ways.

development

_____ music is the opposite of "program music."

Absolute

A religious counterpart of the blues was the _____.

spiritual

Among the composers who made use of blues techniques in written music was _____, the composer of An American in Paris.

G e o r g e
Gershwin

8. TERMINOLOGY

ACCELERANDO--to gradually get faster
ACCIDENTAL--sharp, flat or natural sign before a note indicating that the pitch is not to be played as it normally would be in a given key, but is altered according to the sign

ACCOMPANIMENT--a musical background for the melody

ALLEGRO--fast tempo

ANDANTE--moderate tempo

ARIA--elaborate solo song found in operas oratorio and cantatas

ART SONG--elaborate solo song

BALLAD--in folk music, a narrative song dealing with topical themes

BARITONE--male voice that lies between tenor and bass

BASS--male voice of the lowest range

BEAT--the basic unit of time in music

BINARY FORM--two-part form in which the second part often answers the first

BLUE NOTE--note of the major scale, generally the third or seventh tone, played with a slight flattening of the pitch

BLUES--style of American music with origins in rural black folk music. The texts usually expressed sadness.

BOP--small-ensemble jazz style popular in the late 1940s, requiring extensive knowledge of harmony and accomplished instrumental technique

CADENZA--elaborate passage for the soloist in a concerto. It is often not written out by the composer but left to the performer to create.

CANON--composition for two or more voices in which one voice enters after another in exact imitation of the first

CANTATA--vocal composition developed in the Baroque period for chorus and/or solo voice(s)

CHAMBER MUSIC--music for a small

ensemble, usually with one performer to each part and no conductor

CHORALE--hymn of the German Protestant Church

CHORD--three or more tones played simultaneously

CHORDAL PROGRESSION--movement from one chord to another chromatic scale--scale made up of twelve half steps in an octave

CLEF--sign at the beginning of a staff that indicates the pitches of the lines and spaces

CODA--an ending section to a piece of music

COMBO--jazz term for a small ensemble

COMPOSER--a person who writes music

CONCERT MASTER--first (principal) violinist in an orchestra concerto

CONTRALTO--female voice with lowest range

COUNTERPOINT--texture in which two or more voices proceed relatively independently

CRESCENDO--gradual increase in volume

<
DECRESCENDO--gradual decrease in volume >

DISSONANCE--musical sounds that create a feeling of tension, often disagreeable to the ear

DYNAMICS--intensity of sound; the various levels of loudness and softness

ELECTRONIC MUSIC--music in which sounds are created or modified with an electronic synthesizer

ENSEMBLE--small group of performers or a composition written for such a group

EXPOSITION--the first section in a fugue or sonata form, in which the main melodic material is presented

FLAT--sign indicating that a pitch is to be lowered by a half step

FORM--overall structure of a composition

FUGUE--contrapuntal composition of the Baroque and later periods based on a main

melody, called a subject, that is presented in turn by each voice--usually three to five in number--and then repeated in different keys before ending in the original tonic

GRACE NOTE--very short added note used to embellish a principal note

GRAND OPERA--nineteenth-century French opera style that placed great emphasis on elaborate spectacle

HARMONY--the sounding together of two or more tones

HOMOPHONIC--texture made up of a melodic line and chordal accompaniment

IMITATION--the immediate repetition of a theme by different voices

IMPROVISATION--composing music while performing it

INSTRUMENTATION--parts assigned to particular instruments in an ensemble or orchestra

INTERVAL--musical and mathematical distance between two pitches

INTRODUCTION--music that comes before a song or other musical composition

JAZZ--indigenous American musical style of the twentieth century, distinguished by highly improvisatory performance and complex rhythms

KEY--the basic scale of a composition, named for its tonic note and indicated on the score by a key signature

KEY SIGNATURE--sharps or flats placed at the beginning of each staff of music to indicate the key used

LARGO--very slow and broad tempo

LEGATO--smooth, connected manner of musical performance

LENTO--slow tempo

LIBRETTO--text of an opera or oratorio

MAJOR SCALE--scale consisting of the following pattern of whole and half steps, beginning with the lowest pitch: whole--whole--half--whole--whole--whole--half

MEASURE--rhythmic group of beats with an accent on the first beat in each group; each measure is set off in written music by vertical lines called bar lines

MELODY--succession of tones that assumes a recognizable musical shape in conjunction with a rhythmic organization

METER--pattern of accented and unaccented beats

METER SIGNATURE--the symbol at the beginning of each song that tells how many beats are in each measure and the kind of note that gets one beat

MEZZO-SOPRANO--female voice that lies between the soprano and the contralto in range

MINOR SCALE--scale consisting of the following pattern of whole and half steps: whole--half--whole--whole--half--whole--whole

MODULATION--change of key or tonic note in a composition

MOTIVE--short melody

MOVEMENT--relatively independent part of a large composition

MUSICAL CONVERSATION--instruments or singers taking turns playing or singing

NATURAL--sign indicating that a note is to be played without sharpening or flattening

NOTE--visual representation of musical sound

OCTAVE--interval in which the higher pitch has twice as many vibrations per second as the lower

OPERA--drama expressed through music, with dialogue generally sung instead of spoken

OPUS--used by composers to indicate the order in which their compositions were written

ORATORIO--religious or secular work for solo voices, chorus and orchestra, usually

presented without staging

OVERTURE--instrumental introduction to a vocal work or orchestral suite

PHRASE--relatively short portion of a melodic line with a clear beginning and end

PITCH--the highness or lowness of a tone

POLYPHONIC--texture in which two or more voices proceed relatively independently

PRIMA DONNA--Italian for "first lady"; a female lead in an opera

PROGRAM MUSIC--instrumental music associated with non-musical ideas that are often drawn from nature, art or literature

RAGTIME--precursor of jazz, in duple meter, with liberal use of syncopation

RECAPITULATION--section of thematic restatement

RECITATIVE--declamatory type of singing

REFRAIN--a section of a song that is repeated after each verse; sometimes called a chorus

REST--(1) period of silence in music (2) sign used for notation of such silence

RHAPSODY--one-movement work in the style of a free fantasy

RHYTHM--organization of sound in time, governed by such aspects as tempo and meter

RONDO FORM--form in which the main theme alternates with subordinate themes in contrasting keys

SCALE--arrangement of tones, usually within an octave

SECTION--portion of a musical work

SHARP--sign indicating that a pitch is to be raised a half step

SONATA--instrumental composition

SOPRANO--highest female voice in range

SOUL MUSIC--popular style of America music, based on black folk and gospel music

SPIRITUAL--American religious folk song, developed by blacks and southern rural whites

STAFF--series of horizontal lines on which

musical notes are written

STRONG BEAT--the first beat after each bar line

SUBJECT--primary melody in a fugue

SUITE--composition consisting of a number of dance movements

SWING--big-band style of jazz

SYMPHONIC POEM--programmatic symphony in one movement; also called a tone poem

SYMPHONY--orchestral composition

SYNCOPIATION--use of an accent on a beat that is usually not accented

SYNTHESIZER--electronic instrument used to generate sounds

TEMPO--speed at which a composition is performed

TENOR--highest male voice in range

TERNARY FORM--three-part form in which the third section is often a restatement of the material in the first

TEXTURE--the number and relationship of musical lines in a composition

THEME--principal melody in a composition
theme and variations--form consisting of a theme followed by a number of variations on the theme

TIMBRE--tone color or specific quality of sound

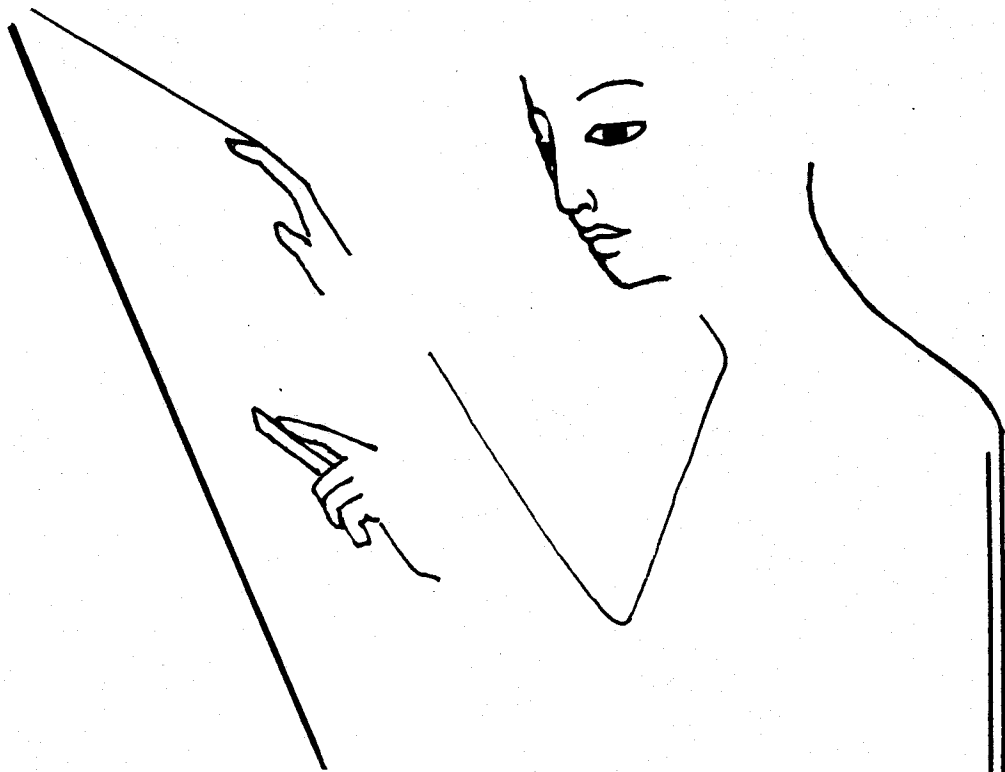
TONALITY--aural effect of music centered around one note or based on a particular key

TONE COLOR--the sound that is special to each instrument

TRIAD--chord consisting of three tones with a specific intervallic relationship to one another

VARIATION--part of a musical form which begins with a theme, followed by a number of versions of it, each of these being a variation; the rhythm, melody, tone color or other musical elements may be varied.

VOICE--(1) the human voice (2) a part in an instrumental composition



D. VISUAL ARTS: CREATIVE EXPRESSION

**"THE WORLD SPEAKS IN
1,994 TONGUES
BUT SEES IN ONLY ONE"**

-- Unknown



1. INTRODUCTION

The arts: dance, drama, music and the visual arts are quite similar in their structure and in the way they affect people. All create a mood, stir emotions, express feelings and demonstrate virtuosity. Painters, choreographers, playwrights and conductors orchestrate their works to have a beginning, a dominant theme, variation and a finale. Of the four arts, the visual arts (which includes architecture, photography, media and crafts, as well as painting, sculpture and printmaking) remain constant and can be enjoyed at any moment in time.

A great part of the world is visual, and education must include a response to and some understanding of visual relationships. Knowing the art elements and the structure of design, helps students develop some standards by which to judge works of art, architecture and the living environment. Sharpening students' visual perception skills is an important preface to looking at works of art with maximum appreciation, joy and satisfaction. The students should be encouraged to talk about and critically examine a work of art. This ranges from describing what has been made, to comparing two artworks made with the same medium, to discussing and comparing present artworks with art from the past. At the conclusion of their study, the students should be able to make a conceptual statement involving high mental activity and abstract thinking.

To make a conceptual statement there must be a study and bringing together of certain knowledge:

- art elements and principles

- art materials, tools and processes
- the evocative and communicative power of art and architecture
- the age and culture from which the art comes
- the projection of an individual's art (personal works)

Most art concepts can be grasped by non-art students if a continuum is built from simple to complex.

The sincere original designs, motives, patterns, paintings and other ornaments which every age produces, describes that age more accurately than any other record which it leaves behind.

In the last ten years, the history of humanity has constantly become more "ancient" as new discoveries are made. Each finding: dinosaur bones, an uncovered mosaic floor in Italy, a temple in Mexico/Central America, a tomb in Egypt, a cave painting in Australia, enriches history and develops a greater appreciation for the talents, ingenuity and aesthetics of past cultures. Anthropologists and archaeologists tell us that every society has placed the work of artists high on its list of cultural priorities. Judging from the surviving artifacts of primitive societies and from any examination of the history of advanced civilizations, it is safe to assume that mankind needs art and often shows that by giving its artists positions of respect.

The visual arts are being redefined constantly. Throughout time, the arts have reflected changes or have foreshadowed change. To make a historical study of the

arts come alive, students need to be encouraged to project themselves into the world of the artists (painting, sculpture, crafts, architects, etc.) to visualize the sources of their inspiration, the pressures of the time, the restraints under which the work was created (i.e., Egyptian, Muslim oriental dogmas) and the materials the artists felt appropriate to carry forth their visions. In the final analysis, the student should be able to recognize influences the early arts have had on modern art. There are outstanding authorities on the historical significance of the arts who can help clarify often complicated issues.

The arts fall into three categories: utilitarian, communication and aesthetic pleasure. A historical study of the arts shows that one category usually dominates another, especially in some cultures. During the early history of civilization, communication became the dominant issue, with aesthetics playing a secondary part. Religion and government of all cultures used (and still use) the arts to sway peoples to preset thinking and action. Visuals, paintings, sculptures and constructions carried symbolic meanings that often had no verbal equivalents; they were understood without words (apple, heart, shaft of wheat). Then (as now) creative and imaginative artists were often not recognized by their contemporaries (Van Gogh). Though early use of the arts was mainly for communication, innovations took place that enriched the arts. All the experiments our predecessors took centuries to perfect are recorded and readily available to artists today.

The arts live continuously: their shapes, uses and basic meanings survive unchanged through times of interruption, diminishment

(Hitler) and neglect; they outlive governments, creeds and societies, even the civilizations that spawned them. The artist has acted as a translator of social thought, an analyst of sociological relationships, a poetic scientist and a recorder of history. To understand the whole sweep of creative output in the history of art is to understand history itself. The integration of history with aesthetics and criticism provides a quality art program and gives students the opportunity to learn what governed artistic choices in the past.

Because of the enormous mass of material available on the history of art, it is perhaps wiser and more rewarding to concentrate on an overview of principal art periods in order to help set the stage on which artists play their part than to be lost in a maze of names and dates. To know why and what political or social factors helped create a change in art expression or what single ideal or philosophy inspired style would help create recognition of forces that are making changes in the arts today, i.e., new technology.

For quick reference, an alphabetical listing of some of the outstanding styles, periods and movements in art have been included. Available texts can fill gaps when expanded study is needed. There are several excellent timelines listing major happenings that occur simultaneously in the arts. This gives the student a holistic picture of how a happening in one art may have affected changes in another art. Other timelines are available that include events and discoveries which happen within a period. The study of art history has heretofore centered more on the Euro-American arts. It is important to give students an awareness of world cultures.

It has been said that all people are born with the creative instinct in varying degrees. As history has revealed, the urge for expression is common to all ages and cultures. Cavemen drew pictographs on their cave walls 200,000 years ago. Today, the stone age tribes in Ecuador create decorations for their bodies, weapons and dwellings for the same reason the New York artist or architect creates paintings, sculptures and buildings -- to fulfill an inner need to express emotion, vision and ideas. Creative endeavors, like a river, constantly change course and direction.

The creative process in art begins with fluency of thought followed by problem-solving. From original ideas and new ways to combine elements and media and with new approaches to construction, come solutions that are elaborated or expanded while remaining flexible. Beyond creating art for self-expression, students learn to perceive and respond to its qualities, to understand its place in history and to make reasoned judgments about it and the visual world around them. The skills required to make art, to understand and respond to art, are subtle and complex. They require time, repetition, exploration and continuity of effort and practice, just as do the skills of language arts or mathematics.

An approach to knowing about art can be made through aesthetic perception, the ability to examine, recognize and respond to the beauty and unique characteristics of the natural and built environment; historical perception, the ability to recognize the arts as a form of individual and cultural expression and to appreciate the basic aspects of past history and human experience; critical analysis, the ability to interpret and analyze works of art and the built environment and to make personal and

informed judgments. (See Art Criticism Questioning Strategy)

DISCUSSION/REACTION

- ▶ What is style?
- ▶ What social influences determine a style?
- ▶ Show examples of French Rococo and Impressionist landscapes and ask the students to give a critical evaluation of them. Remember to view, describe, analyze and value.
- ▶ Through the ages, certain periods of art have acquired interesting names (Ashcan School, the Blue Rider, The Bridge Group, etc.). Have students choose a style of art and research the origin of its name.
- ▶ Original artworks by nationally recognized artists are beyond the monetary reach of most people. Where would you look for art for your home if you were on a budget and appreciated good art?
- ▶ What does the saying "form follows function" mean?
- ▶ Research well-known modern architects, discuss some of their designs and list why they are considered tops in their field.
- ▶ How much power do the leading fashion designers have on public taste?

- ▶ Have a group discussion on the subject of "Graffiti -- Art or Vandalism?" Have the "pro" students research the shows hung recently in New York by some top galleries and some of the young artists who have made names for themselves in this field. Have the "con" students research New York's expenditures and attempts to eradicate the graffiti in their subways.
- ▶ Some artworks are considered to be more valuable because of their media.
- ▶ Should artistic expression of a sort that is considered "fine art" be limited only to traditional drawing and painting media? In other words, is a woven tapestry "fine art"?
- ▶ Have students make a list of careers in the arts and have them explain how the products of these artists affect our environment.
- ▶ Have students choose an artist from an assigned period and make a report that includes the technique used by the artist, the social, political and economic factors which influenced the work, and public reaction to the artist's works as a whole (negative, positive).
- ▶ Divide students into study groups, each developing a working knowledge of the visual works of art which shape or reflect the values, beliefs and events of an assigned period. Groups share the conclusions of their study.
- ▶ Have students list artists who have achieved regional, national and international recognition; include their cultures. Class discussion is encouraged to relate how the works of these artists have shaped or reflected society's values, beliefs and events in society.
- ▶ Invite local artists to interact with students on their values, goals and worth to their city.
- ▶ As an exercise in training students to see more selectively, have them think red and scan the surrounding area. Notice that all red areas and tints seem to come forward. The color guides the attention from one area to another like a road map. The student is discovering color relationship as a means of establishing visual order within an area.
- ▶ An original piece of art speaks to the viewer of another individual who applied intellect, imagination, sensibility and skill to create something no one else could make. Recognizing these attributes, ask the students to use descriptors, metaphors and analogies to describe the literal, visual and expressive qualities of an original artwork or a personal statement.

SUGGESTED ACTIVITIES

- ▶ Design a personal coat-of-arms or a seal that would communicate information about yourself to others.
- ▶ Have students do a rubbing of a leaf, using a crayon or a pencil. This is a realistic design. They are to change, distort, omit or expand certain features until they have three or four designs brought to their simplest forms. These are abstract designs.
- ▶ A short discussion of major historical facts would serve to introduce each of the principal art periods to help set the stage on which the artists play their part. Have students develop a timeline for each discussion and join the units together for a final review.
- ▶ To understand that the arts of past centuries have set the foundation for the arts of today is important. Have students choose an art form (pottery, mosaics, bas-relief) and follow the evolving process from its conceived form to the present date.
- ▶ Ask students to compare the designs of similar cultures and create an original design that would serve both satisfactorily.



SIMPLIFIED CHRONOLOGY OF ART HISTORY

PREHISTORIC -- PRIMITIVE

10,000 BC	PALEOLITHIC: cave paintings in Spain/France MESOLITHIC: transitional period NEOLITHIC: Stonehenge in England/weaving/jewelry
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ARTS OF ANTIQUITY

6000 BC	CHALDEAN-SUMERIAN/ BABYLONIAN: relief carvings/small mosaics/ metal sculpture
	EGYPTIAN (Eastern): pyramids/stone and metal sculpture/glassblowing/murals/pottery/ jewelry/tomb walls
4500 BC	MINOAN-AEGEAN: high development of all art forms, particularly pottery
4000 BC	INDIAN (Eastern): frescoes/textiles/architecture
3000 BC	CHINESE (Eastern): calligraphy/painting/bronze castings/pottery
2500 BC	HITITE (Eastern): detailed stone relief/use of brick stone/wood columns in architecture
1800 BC	ETRUSCAN (Western): wall and tomb paintings/sar- cophagi/stone carvings/terracotta plaques/pottery/metal ware
1700 BC	PHOENICIANS (Eastern): textiles/glassware/seals/pottery
1500 BC	ASSYRIAN (Eastern): relief carvings/textiles/textile deco- rations
900 BC	GREEK-HELLENIC (Western): sculpture/architecture/relief work/pottery/painting

539 BC	PERSIAN (Eastern):	pottery/repousse/relief sculpture/ornamental calligraphy/miniature paintings/textiles
325 BC	MAYAN (Western):	pyramids/relief carvings/sculpture/pottery
300 BC	ROMAN (Western):	sculpture/painting/architecture

ARTS FROM EARLY CHRISTIANITY

AD 100	EARLY CHRISTIAN:	catacombs/frescoes
AD 400	BYZANTINE:	mosaics/manuscripts/illuminations/sculpture/altar screens/church objects/architecture
AD 600	JAPANESE (Eastern):	calligraphy/painting/sculpture/pottery
AD 800	ROMANESQUE:	painting/tapestries/architecture
AD 1200	INCA:	stone dwellings/pottery/metal work/textiles
AD 1300	GOTHIC:	painting/enamels/tapestries/stained glass/bronze casting/architecture
AD 1325	AZTEC:	stone sculpture/pottery
AD 1400	RENAISSANCE:	painting/sculpture/gold and silver work/architecture
AD 1600	BAROQUE:	architecture/sculpture/painting
AD 1700	ROCOCO:	architecture/sculpture/painting
1750	CLASSICISM OR NEO-CLASSICISM:	painting
1800	ROMANTICISM:	painting

ARTS OF THE MODERN ERA

1860	IMPRESSIONISM:	painting
1880	POST-IMPRESSIONISM:	painting
1900-1950	ABSTRACT/ABSTRACT EXPRESSION:	painting/sculpture
1960 - - -	AVANT-GARDE:	painting/sculpture pottery/textiles/metal/ glass/jewelry

From: Source Book for Art Teachers, Katherine LaMancusa
International Textbook Company



IMPRESSIONISM 1860-1880

Renoir Manet
Degas Monet
Seurat Cassatt

POSTIMPRESSIONISM 1880-

EXPERIMENTAL

Seurat
Cezanne

CUBISM

Picasso
Braque
Gris

NEO-PLASTICISM

Mondrian

OP ART

Vasarely
Albers
Bridget Riley

POP ART

Jasper Johns
Warhol
Rauschenberg
Lichtenstein

MINIMALISM

Reinhart
Newman
Bladen

HARD EDGE

Nolan
Kelly
Stella

PHOTO-REALISM

Leslie

EXPRESSIONISM

Van Gogh
Gauguin
Toulouse-Lautrec

FAUVISM

Derain
Matisse
Modigliani
Rouault

ABSTRACT EXPRESSIONISM

Pollock
Gorky
de Kooning
Rothko
Albers

REALISM/NATURALISM

Wyeth
Rodin
Edward Hopper

FANTASY

Rousseau
Chagall
De Chirico

DADA

Ernst
Klee

SURREALISM

Dali
Ernest
Miro
Klee

**FOR QUICK REFERENCE:
AN ALPHABETICAL LISTING OF THE
OUTSTANDING STYLES/PERIODS/MOVEMENTS
IN ART**

ABSTRACT ART

in the purest sense, consists of the creation and organization of shapes/forms/colors which have no counterparts in nature. Wassily Kandinsky (1866-1944) was a pioneer of modern abstract painting. Abstract conceptions of an un-organic geometrical type were typical of the work of a Dutch group of whom Piet Mondrian was the purest. Abstractionism is based on the complete rejection of known objects; an expression where the artist fashions entirely new visual data, without associations or precedents. The term applies to painting/sculpture/craft forms.

ABSTRACT EXPRESSIONISM

an alternative term for Action Painting pioneered by Jackson Pollock (1912-1956). The essence of the method is contained in the violent action of splashing/slapping/dribbling paint onto a surface -- usually laid flat. The basic impact is accidental and then the designs and patterns are permitted to suggest to the painter ideas for a more controlled design.

ART NOUVEAU

apparent in work of painters, illustrators or designers in the late 1890s and very early 1900s; is characterized by the use of flowing lines and ornaments based on flowers/leaves/branches/etc. Well known illustrator of the time was Aubrey Beardsley.

ASHCAN SCHOOL

a group of early twentieth century American painters specializing in realistic portrayals of city life and scenes depicting squalor and poverty. The group was also known as "The Eight" and later, on moving to New York, were called the New York Realists.

BARBIZON SCHOOL

French painters from a town by that name; their object was to paint nature as a living, dynamic force and not as a mere background for classical subjects. Constable (1776-1837), Corot and Rousseau were painters in this movement, which anticipated the emergence of Impressionism.

BAROQUE

a style of art formed as a reaction to the classicism of the Renaissance; characterized by a dramatic/theatrical concept in painting/sculpture and a bizarre and fantastic use of ornament and decoration in architecture. Great turbulent murals were painted on walls and ceilings depicting scenes of martyrdom and ecstasy. Michelangelo is usually considered to be father of the Baroque style in painting and architecture.

BLUE RIDER GROUP (der Blaue Reiter)

a group of German Expressionist painters working around 1911. The group, including Klee and Kandinsky, formed the Abstract Expressionist group.

BYZANTINE ART

art of the eastern Roman Empire, associated with the reign of the Emperor Justinian (483-565 A.D.) and the style of pictorial representation. For over a thousand years the influence of the Byzantine style was extended over virtually all of Europe.

CLASSICAL ABSTRACTION

carefully controlled, disciplined abstract art, as opposed to Action Painting. Mondrian in painting and Barbara Hepworth in sculpture are outstanding in this art.

CLASSICISM

opposite of Romanticism -- the kind of art adhering to standards of simplicity, restraint, proportion as found in Greek and Roman art and architecture.

CUBISM

a reaction to the diffuse and formless character of Impressionism; the Cubists broke down or took apart the forms of nature and reorganized these geometric elements in various contexts. The final aim of Cubism was the realization of new combinations of fundamental forms. Cubists added what they considered the fourth dimension -- time. The period of major works extended from 1908-1920. Picasso, Braque, Lager and Gris were notable contributors.

DADAISM

a movement (in painting) of cynicism and ridicule engendered by the collapse of moral values during the war of 1914-18. Dada, meaning hobby-horse, was founded by Tristan Tzara in Zurich. Dada was a reaction against all established traditions of logic and art. Their battle cries included derogatory remarks about Cezanne; exhibits included reproductions of the Mona Lisa with a moustache. It was a crude forerunner of Surrealism.

EXPRESSIONISM

any kind of art in which the personal emotions of the artist were important. El Greco and Van Gogh, though centuries apart, could be classified in this context.

FAUVISM (Wild Beast)

a group of painters in the early twentieth century who used violent, uncontrolled brilliant colors with rugged brush work and bold, angular shapes. Leader of the group was Matisse with Rouault, Vlaminck, Derain and Dufy as followers.

FUTURISM

a post-Impressionism movement that attempted to show simultaneously a number of movements/appearances -- "a horse has not four legs but twenty and their movements are triangular" was such a statement made by the painters. To the Futurist painter, action was no longer an arrested movement but a dynamic sensation.

HARD-EDGE ART

a twentieth century movement in painting, in which the artists taped or masked edges of shapes to make them crisp and precise rather than blended.

IMPRESSIONISM

this movement probably deserves greater attention than any other because the Impressionists opened the door to all contemporary art movements. Further, the paintings by individual artists are more easily recognized as to style than are the paintings within other movements. The Impressionist theory was based upon two main principles:

- a) the attempt to capture a fleeting, atmospheric impression of nature; the Impressionists believed in painting on the spot to catch the constantly changing light
- b) the employment of the spectrum

range of colors, specifically the ones thought of as giving light; black and brown were omitted from the palette. Leaders of the movement included Monet, Pissarro, Renoir, Cezanne and later Seurat.

MINIMAL ART

a twentieth century style of painting and sculpture that stressed the use of a minimum number of colors, values, shapes, lines and textures.

MODERN PRIMITIVES

the simple, unsophisticated, naive vision and style of untutored artists like Rousseau and Grandma Moses.

NEO-CLASSICISM

the reaction against the sensuous, romantic art of the French court. Ingres (1780-1867) was a leader of this movement.

NEO-ROMANTICISM

an approach to painting, that consisted of an imaginative, romantic interpretation of nature.

OP ART

a twentieth century art style in which the artist uses optical illusion to create the impression of movement on a two-dimensional surface.

POINTILLISM

from the French, meaning to dot or stipple. A late Impressionist painting style, used by Seurat and others, of applying separate dots of pure pigment that are optically blended through the eyes of the observer.

POP ART

a style originating in England and quickly adopted and adapted by artists in the United States around 1960. The culture of the time was ready for this style of art, which focused attention upon familiar images such as comic strips and supermarket products in an honest and open manner.

PRE-COLUMBIAN

the art of the Americas before the coming of the Spanish and other settlers. The term covers the North American Indian as well as civilizations of the Mayaws. In South America, Pre-Columbian art is chiefly Peruvian, the last culture before the arrival of the Spanish being that of the Incas.

PRE-HISTORIC PAINTING

art form produced in the form of paintings on the walls of caves covering a period of 200,000 years, going from the Paleolithic cave paintings at Altamira (Spain) to those at Lascaux (France).

PRIMITIVE ART

the art of primitive societies, whether prehistoric or later, such as the art of much of Africa, Oceania and aboriginal Australia.

PURISM

a movement in modern painting and sculpture founded about 1918 by painters Ozenfant, LeCorbusier and Brancusi. Purism was a reaction against the analytical spirit of Cubism and sought to remake the world of objects that Cubism had broken into fragments. The artists used bold, clear colors.

REALISM

a movement in the 1840s in France with fidelity to natural appearances without slavish attention to minute details. Realism rejected both classical (ideal) and imaginative subject matter and attended more to the study of contemporary life and work such as we see in Courbet and Manet.

ROCOCO

from a French word meaning pebble or rock work used to decorate artificial grottoes. The reason for the use of the word is a mystery. Rococo represented the free-flowing, profuse and often confused style of decoration and ornament, especially seen in interior design from about 1700-1780. It originated during the reign of Louis XIV and continued under Louis XV.

ROMANESQUE

this style concerns architecture and sculpture more than painting and varies from country to country. The rounded arch in architecture was the common denominator. Sculptured style was based on Roman prototypes and painting followed the severe and simple style of religious painting which complemented the architecture of the period.

ROMANTICISM

a term used to describe the kind of art in which imagination plays the predominant role, flourishing in France about 1830 as a reaction against the severe dictates of the Neo-classical School. The work conveyed the grandeur of man and stressed flaming colors, extremes of action and twisting brush strokes. Delacroix was an artist of the time.

SOCIAL REALISM

a movement originated in America of the 1920s and reaching a peak during the Great Depression of the thirties. It was primarily concerned with commenting critically on the social, economic and political problems of the day.

SURREALISM

from the French, meaning "super-reality" or the other reality--the dreams, fantasies and imaginings. Launched in 1924, the movement was profoundly influenced by the psychological and psycho-analytical theories of Freud. The artists experimented with fantasy and weird psychological effects, with the dream world and the grotesque, with extravagant symbolism. Leading exponents included Dali, De Chirico and Max Ernst.



ART CRITICISM QUESTIONING STRATEGY II

BLOOM	QUESTIONS	ELABORATIONS AND CLARIFICATIONS	FELDMAN
<p>Knowledge</p>	<p>Who created this object? When was this object created? Where is this object found? What is the title? What is the size? What is the medium used? What technique was used? Identify the subject matter. Identify the elements of design. Where do you see order? Where do you see variety? What reasons did the artist/designer give for creating this?</p>	<p>Do you notice how it relates to its environment? Explain. Have you noticed how the subject is conveyed? Explain. Have you seen similar objects elsewhere? Explain. What would you like to know about the artist/designer?</p>	<p>Description</p>
<p>Comprehension</p>	<p>Describe the subject matter. Describe the use of color. Describe the elements of design. Compare this to another work. Explain how this object is used. What is the major theme? Contrast, in subject, style, medium etc., to another work. Give examples of types of textures, types of colors, etc., used. Translate the subject matter into a statement.</p>	<p>What is most pleasing about this object? What other similar objects do you find pleasing? What is least pleasing about this object? Is this an object you would like to own? Explain. What interests you most about this object?</p>	<p>Description</p>

<p>Application</p>	<p>What types of materials would you need to make this object? Classify the textures, colors, etc., used. In what types of environments would this object be used? What types of lines, colors, etc., would you use to reproduce this object? From a given group, choose the people who might enjoy this object Report on other objects that resemble this object. What skills would you need to make this object? Who are the users and appreciators of this object?</p>	<p>What would you like to know about the technique used? What mood is created? Why? What colors, shapes, etc., influence your mood? What would you like to know about this object? Decide how this object should be treated now, in 5 years, in 10 years. Would you like to know what critics, historians, etc., have written about this object? Explain. What is your opinion of the object's social significance? In what way would you use or display this in your home?</p>	<p>Description Analysis</p>
<p>Analysis</p>	<p>Decide why this style was used. Why was this medium used? Why was this technique used? Analyze the functions of this object. How does function relate to meaning? Survey the uses of this object and relate those to its design. Support your reasons for how its form relates to function. Identify the center of interest and give reasons for your choice. Describe the steps used to make this object. How does its meaning relate to the artist's career?</p>	<p>How does this object relate to others in its classification (e.g., painting, drawing, etc.)? What characteristics make this object valuable? How do you define valuable? How does this object fit your ideas of beauty, good design, etc.? How would you rank this object with others you value?</p>	<p>Analysis Interpretation</p>

<p>Synthesis</p>	<p>Predict the use and meaning of this object in the year 2050. Devise a plan to make this object more valued. Devise a plan to market this object. How many titles can you think of for this object? What would be the meaning if it were made of . . . material? Imagine and describe this in its color, texture, etc., opposites. Create a conversation between this and another object. Suppose the size were changed.</p>	<p>Would you have valued this object 2, 5, 10 years ago? Explain. Do you think you will value this object 5, 10, etc., years from now? Explain. To whom would you give this as a gift? Why? To whom would you not give this as a gift? Why? If you were a different person (describe), would you like this object? Explain.</p>	<p>Interpretation</p>
<p>Evaluation</p>	<p>Decide whether the form fits its use. Assess its personal and social significance. Discuss this object's unique qualities. Rate this object in relation to others. Judge its aesthetic value. Give your opinion as to its treatment for the next 100 years.</p>	<p>Do you value this object? Why? How would you incorporate this object into your life? What personal meaning does it have for you? What other objects that you value relate to this one?</p>	<p>Evaluation</p>

Sample art criticism questions within Bloom's taxonomic categories.

From: An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy.
 Dr. Karen A. Hamblen, *STUDIES IN ART EDUCATION*, 26 (1), 41-50, (1984).

2. ESSENTIAL ELEMENTS OF ART

A work of art can contain all or some of the six basic elements (building blocks) an artist uses for personal expression: **LINE, SHAPE, TEXTURE, FORM, COLOR, VALUE and SPACE.**

To an artist, lines are the most flexible of all means of expression. They indicate rhythm and direction, define the boundaries of shapes and often constitute an entire work. Artists use lines as their main "vocabulary" or statement. The speed, the delicacy, the forcefulness of a line, the form and structure used by the artist can be read by the viewer.

Though lines seldom occur in nature, the artist uses line to define a subject, like bones define and give shape to a body.

LINE: (has one dimension and is the path of a moving point.)

Categories of line

- **Actual:** a seen line
- **Implied:** an imagined line where two different elements meet

Directions of line

- **Vertical:** conveys strength, dignity, spirituality
- **Horizontal:** conveys calmness, rest, earth
- **Diagonal:** conveys action, motion, conflict
- **Curved:** conveys softness, joy

Types of line
straight
broken
thin
long

curved
thick
short
wavy

DISCUSSION/REACTION

- ▶ Name the different types of actual lines seen in the room.
- ▶ Does an implied line have to be a straight line? Explain.
- ▶ Describe a directional line which expresses anger, happiness, excitement, laziness.

SUGGESTED ACTIVITIES

- ▶ Have students examine their thumb prints (made with an ink stamp pad) and then draw the line pattern.
- ▶ Show samples of drawings in which artists use line to indicate a change in value. Have students draw a series of vertical lines with each succeeding line closer to the previous line until the lines touch.

- ▶ Have students graphically record as many kinds of lines as possible while listening to different musical samples.
- ▶ In a rectangular format, create a line design in the left or right half. Balance the line design with a shape in the opposing half of the format.
- ▶ Have students cut strips of paper, straight and curved, from two different-colored papers. Weave the strips together and note how the lines work together.
- ▶ On a full page of drawing paper, have students use lines to express anger, joy, masculinity, femininity, speed, depression, excitement, fright. Have students "read" and identify expressions made by fellow students.
- ▶ Draw the subject upside down, as suggested in "Drawing on the Right Side of the Brain" by Betty Edwards.

SHAPE: (is created when a line crosses itself and encloses a space. An entire work is made up of shapes, having various proportions and relationships to each other and to the whole work.)

Dimension of shape

- Length
- Width

Categories of shape

- **Geometric:** circle, square, triangle, rectangle; usually precise and rigid; man-made
- **Organic:** fluid, irregular, free flowing, found in nature

DISCUSSION/REACTION

- ▶ What geometric shapes have you seen today? (yield sign, stop sign, etc.)
- ▶ What is an organic shape?
- ▶ Name some of the organic shapes found in the classroom.
- ▶ Discuss the shape of the Pantheon as compared to Notre Dame.

SUGGESTED ACTIVITIES

- ▶ Have the students select a basic shape and repeat it in various sizes, overlapping the shapes drawn.
- ▶ Examine shells, driftwood, maps, geological survey and weather maps for line patterns. Have students draw a circle and fill it with a portion of a line pattern they have researched.
- ▶ Have students explore shape and line by playing with a length of string on the desk top. Play different music selections and have them arrange shapes to music. Record the best design by placing paper over the design and rubbing with a pencil.
- ▶ Isolate the basic shapes in a photo or illustration. Create an original design from these shapes.
- ▶ Cut a shape and expand it -- repeat it.

TEXTURE: (involves both the optic and tactile senses. Texture describes how a subject looks or feels to the touch.)

Categories of texture

- **Actual:** can be felt with the fingers
- **Implied:** cannot be felt, only seen or imagined; drawn to appear rough, smooth, soft

Texture of the medium

- **The finished surface** of the work - marble, stone, wood
- **Impasto** - paints applied in a thick texture

DISCUSSION/REACTION

- ▶ What is meant by implied texture? By felt texture? Find examples of each and share with the class.
- ▶ Describe some of the textures you see or use in preparing a meal; doing a washing.
- ▶ Discuss the textures that occur in the clothing and jewelry of the students in the class.
- ▶ List some of the textures an architect uses in designing a building.
- ▶ Examine a painting by Georges Seurat for texture.
- ▶ Are there limitations on the textures a computer can generate?

SUGGESTED ACTIVITIES

- ▶ Each student will collect textures from around the room. Students should collect a set number of textures. These can be rubbings. Choose two textures that are compatible and use them in a simple design.
- ▶ Draw an abstract, geometric design with rulers and compasses. Using the rubbings from a previous activity, choose textures to fill in some or all of the shapes of the geometric design.
- ▶ Distribute swatches of fabrics, papers or objects with different textures and ask each student to describe in writing how the material/object feels and what mental picture it evokes. Share results with the class.
- ▶ Have students collect textures from home or on their way to school. Put all collections together and have students classify them as smooth, rough, sticky, etc. Then, each student will choose one object to draw.
- ▶ Using paper clips, rubber bands and bits of colored paper as texture, ask the students to create a design. This could be small group endeavors or individual compositions.

FORM: evolves from shape with the addition of the third dimension -- depth. It is this element that moves an expression into art and out of the realm of pure design.)

Form is used to create the illusion of depth on a flat surface, as seen in paintings, murals, tapestries, etc.

Ways to create form

- Line used in perspective
- Values used in contrast
- Using contrasts of hue (color), value (brightness of a color) and chroma (purity of a color)
- Contrasting textures
- Overlapping and contrasting sizes of shapes

DISCUSSION/REACTION

- ▶ If shape evolves into a form with the addition of the third dimension--depth--what is the fourth dimension? Discuss the Futurist and ideas about the fourth dimension.
- ▶ Have students discuss how they would convert a human figure into its most basic geometric shapes, then convert the shaped figure into a geometric form. Show examples of Picasso's cubism and discuss how he solved this same problem.
- ▶ What does the visual artist mean by the term form? What does the dancer mean when this term is used?

- ▶ Discuss how some shapes and forms in pottery, baskets and buildings (Mayan tomb and Egyptian pyramids) have evolved through the centuries in several different civilizations. Have students draw some of these shapes and discuss why they recur in civilizations that had no communication between them.

SUGGESTED ACTIVITIES

- ▶ Explain simple one-point perspective to the students and have them draw a road, railroad track, foot-trail, etc.
- ▶ Have students cut shapes out of black/white or colored paper and show depth by overlapping. Keep in mind good design, center of interest, etc.
- ▶ Using a pencil, draw a circle and show dimension with value.
- ▶ Have students draw an object (book, vase, etc.) in line. Then, have them choose one of the ways to create form and give the line drawing dimension.

COLOR: (is one of the most noticeable of the art elements. Color (hue) is reflected light visible to the human eye. Everything appears to be some color.)

There are three qualities of color:

- hue, the color itself
- value, the lightness or darkness of a color
- intensity, the purity or brilliance of a color

Color is the means of making visible the lines and shapes in a work of art and is used by artists and architects to achieve emotional qualities in their works.

Color is so constantly in evidence that we give it almost no conscious attention. Yet, color influences us practically every waking moment -- it adds inestimably to the richness of our existence, and it plays an important part in almost every branch of our emotional and spiritual lives. Throughout history, we read of the use of color in every culture.

Obviously, a discussion of color would be futile without a language by which color may be accurately described, but just as it takes more than a knowledge of notes to make a musician, it takes more than a color language to combine colors in a masterly way. Artists, architects, interior designers, product designers, fashion and costume designers, stage and lighting experts, chefs, landscape and garden designers, etc., all have a knowledge of color and its influence in sales and its use as a mood enhancement.

Categories of color

Primary colors: red, yellow and blue are pure colors and cannot be mixed. If there is no red paint in the paint box, then there are not two colors that can be mixed together to make red. The same holds true for yellow and blue.

Secondary colors: orange, green and violet are created by mixing equal amounts of two primary colors.

Red + yellow = orange
Blue + yellow = green
Blue + red = violet

Tertiary colors (intermediate) : yellow-orange, red-orange, red-violet, blue-violet, blue-green and yellow-green are made by mixing a primary color with a secondary color next to it on the color circle. (See color circle for clarification.)

Neutrals: black, white, gray, tan and brown are considered impure colors (hues) and are not in the spectrum.

Properties of color

Value: the darkness (shade) or lightness (tint) of a color.

- White added to a color to lighten it is called a tint of that color.
- Black added to a color to darken it is called a shade of that color.

Intensity is the brightness or dullness of a color.

- A color is as bright as it will ever be as it comes from the tube; it cannot be made any brighter.
- A color can be made dull by adding gray, brown or a drop of the color's complement (the color directly across the color circle). Dulling a color is called a tone of that color.

Harmonies of color

Monochromatic colors: using one color only with its tints, shades and tones.

Complementary colors: using two colors that are directly opposite each other on the color circle.

Analogous: using three or more colors that are in the same color family and are situated next to one another on the color circle.

Split complement: using a color and the two colors on either side of the original color's complement.

Triad: a group of three colors approximately equally distant from each other on the color circle, usually three primary colors or three secondary colors.

For the art student, there are many other schemes, such as: modified-split complements, double-split complements, double-complements, triple-complements and modified-triads.

Psychology of color

Color sensations are the result of three things: what the color is physically, what it is to the eye and what it is to the brain.

(Is there color on an uninhabited island?)

The chemist says "yes" because to him color is a material thing, definable chemically, which exists even if there is no observer.

The physicist says "yes" because to him color is a phenomenon of light and light waves that exist independently of observers.

Most observers would reply "no" because color is something seen, a sensation in the brain, which presupposes an observer. To some extent all three viewpoints must be acknowledged.

The sense of touch separates colors as warm or cool, wet or dry. The sense of smell associates color to the product.

Visually, all colors on the red side of the spectrum are warm and stimulating, while those on the opposite blue-green end are cool and relaxing. Individuals respond to color in a definite manner. Warm colors are also called advancing colors -- usually brilliant, aggressive and readily attracting attention. Cool colors are called receding or retreating colors and are quiet and sink into the background. They do not attract attention readily. Warm colors can easily be made to dominate cool colors, but it is difficult, although not impossible, to make cool colors dominate warm colors.

Studies made by psychologists indicate that colors do have an effect upon the mind, emotions and body of man.

Color has contributed a great deal to dance, drama and music, as well as to the many facets of the visual arts. The choice of colors for a production are chosen for mood and to psychologically transport the audience to a specific time or place.

There may be an inclination to suspect that rules will destroy all personal sense of color, but taste in color has a way of asserting itself quite positively. This can be observed in any art gallery where paintings of widely different subjects by the same artist all bear the unmistakable signs of his/her own color preferences.

DISCUSSION/REACTION

- ▶ Looking around the room, find primary, secondary, tertiary and neutral colors as seen in peer's clothing, pictures, books, etc.
- ▶ Are the primary colors more intense than secondary and tertiary colors?
- ▶ Discuss the differences in local, optical or arbitrary color.
- ▶ Have the student name his/her favorite color and explain why it is a favorite.
- ▶ How important is color to the human being? Discuss the different interpretations that cultures apply to color.
- ▶ Design a public opinion survey form where respondents fill in a reaction to specific colors. Make comparisons on how different individuals may feel about the same color.
- ▶ Compare color schemes used in fast food restaurants to a fine restaurant. What is the reasoning behind these color choices?
- ▶ Show examples of Georges Seurat's and Jackson Pollock's art. Record some of the student comments about each artist's work. Discuss the ideas Georges Seurat had on color. It has been suggested that the paintings of Jackson Pollock are also carefully controlled studies in color rather than random drippings of paint. How does this knowledge affect the students' ideas about the value and worth of Pollock's work?

SUGGESTED ACTIVITIES

- ▶ Have the students cut primary and secondary colors from a magazine and group them into cool and warm hues.
- ▶ Have students research Seurat's color theories and do a small colored design in pointillism style. (Seurat did not give his work this name -- what did they call his style?)
- ▶ Have the students find an advertisement that caused them to "change" their minds about a product, place or person, and share the reasons for the change with the class.
- ▶ Have each student choose a color and cut out swatches of all the tints, shades and tones of this color that can be found. Two students, choosing the same hue, may compare their collections.
- ▶ Advancing and receding color experiment: cut two small rectangles of a brilliant warm color from colored papers. Paste one on a white background and one on a black background. Cut similar pieces of a cool color and paste each to a white background and a black background. Notice that the warm color contrasts most with the black, which is a receding background, and least with the

white, which is an advancing background. Notice that the cool colors contrast most with the white, which is an advancing background, and least with the black, which is a receding background. Some artists and designers base most of their color schemes on the advancing and receding qualities of colors.

VALUE: (the relative darkness or lightness of a color; the amount of light which is reflected and perceived by the viewer.)

Color values correspond to the values of a neutral gray scale as it changes from white to black.

The value scale is always shown as a vertical scale with black at one end and white at the other. Between the two there are 7 value steps. Colors have 5 value steps from low-dark to high-light.

Value can project moods with its darkness (sad, brooding, heavy) and its lightness (happy, airy, excitement).

The artist uses value contrast instinctively in a composition -- a dark against light; a light against dark. By this means a third dimension and distance is accomplished.

DISCUSSION/REACTION

- ▶ Explain how cast shadows change with artificial lights and natural lighting.
- ▶ A cast shadow gives an object weight and mass and often reflects some of the color of the subject, sky, etc. Explore some shadows and see if you can find reflected color.
- ▶ Explore a painting in black and white that uses value to give depth to the work.
- ▶ Explore the emotional response generated by a photograph in black and white vs. the same photograph in color. Do the color values match the same values exhibited in the black and white work?

SUGGESTED ACTIVITIES

- ▶ Have the students bring in a black and white photograph from a magazine or newspaper and ask them to identify as many different values of gray as possible by cutting up the photograph and arranging values on a scale from white to black.
- ▶ Design a small-scale abstract piece that shows depth by using black and white values.
- ▶ Draw a simple object (circle, chair, book, etc.) and create depth with value by using vertical lines only.

SPACE: (the area in which an artist creates a work of art; area surrounding shapes.)

Space in a painting can be divided into three parts: **foreground, middle ground and background.** The subject can be in any of the three grounds. This division of space adds depth to the composition. **Characteristics of space:** open, closed, deep, shallow, narrow, wide, large.

The dimensions of space

- **Two-dimensional space** uses length and width and is a flat surface.
- **Three-dimensional space** uses height, width and depth and includes volume or mass.

Types of space

- **Positive:** the area of a surface that is occupied by definite forms or shapes, quite often the subject of the study.
- **Negative:** the area of a surface that is empty or unoccupied by a definite form or definite shapes, quite often called the background of the study.

DISCUSSION/REACTION

- ▶ Study the works of Dali or other surrealist painters and identify the ways they create the illusion of depth.
- ▶ Locate examples of positive and negative space.
- ▶ Explore magazines and newspapers for examples of letters, trademarks and large headline words. Notice how the letters are spaced; notice the background space around the letters.

Why do some letters need more space between them than others?

- ▶ Have the students locate a noted piece of artwork that exhibits definite divisions of foreground, middle ground and background.
- ▶ Discuss the differences and the similarities that would occur between a visual artist's, a dancer's and a stage designer's definition of the term space.

SUGGESTED ACTIVITIES

- ▶ Have students draw a line down the middle of a sheet of paper. Using the line as one side of the shape, draw shapes on either side of the line. On one side, color the shapes black against a white ground; on the other side, color the ground black, leaving the shapes white to complete a study of negative/positive space.
- ▶ Have students design a monogram using the letters first as positive space and then as negative space.
- ▶ Cut colored shapes from construction paper or magazines, varying the colors and sizes of the shapes. Move these around until a satisfactory composition is made, showing depth by the use of shape (large, small), color (dark, light, bright, dull), placement (foreground, middle ground, background and overlapping, high on the page, lower on the page).

3. PRINCIPLES OF ART

Artists have developed principles or rules to guide them in their placement of the elements of art. These are not strict rules but rather guidelines which have worked for artists in the past. The ELEMENTS are the tools of art and the PRINCIPLES guide the artist in how to use the tools. The principles may be applied in various ways to the line, shapes and colors of a work or object. Some of the principles shade into the others, and no one principle is used alone but any good design illustrates some or many of these principles.

DOMINANCE or EMPHASIS

Emphasis consists of strengthening certain portions of a design in order to make these portions prominent. The area that first catches the viewer's eye is considered the dominant area. This feature is variously called the center of interest, emphasis, dominance or the focal point. This can occur in a work of art, a home, a garden or a person's dress. Dominance is the opposite of subordination. Dominance and subordination are always present in the same design and must have some degree of balance for the best results. Dominance or emphasis is established by:

- Placement or grouping of elements: off-center is considered better than dead center of the area.
- Contrast of size, shape, form and texture.

- Use of brilliant color.
- Making certain areas lighter or darker.
- Repetition of lines, shapes, forms, textures and colors are other means of creating emphasis.

DISCUSSION/REACTION

- ▶ Show a series of slides of two-and three-dimensional works of art and have the students answer the following:

Find the dominant line (lines). How is it shown? Is it actual or implied?

What is the dominant color?

What is the dominant texture?

Is the dominant shape organic or geometric?

How does the dominant value affect the mood of the work?

Is the dominant space deep or shallow?

Where is the focal point: middle, upper half, bottom half, foreground, background?

- ▶ Explain to the students that they will look at a poster and write down the first object or shape they see. Show a bold poster that has not been seen before. Leave the poster on view no more than a minute or two. Later, discuss dominance and ask each student what he/she listed as the dominant object and why.
- ▶ Introduce the students to the power of visual communication by selecting advertisements from a number of publications and then have them determine which art element is used as the dominant persuasive factor.

SUGGESTED ACTIVITIES

- ▶ Choose a primary color to use as a background. Cut a large circle of white paper. Cut a smaller circle of the same paper as the background. Place the white circle on the background and then place the small circle somewhere on the white circle. Have the students discuss where the emphasis is in the design and why.
- ▶ Have the students design one of the following, with emphasis on one or two of the art elements: a candy wrapper, record jacket or a soft drink can. Display all products and take a survey of class members for the most effective advertisement.

BALANCE

Balance is a sense of equilibrium or repose produced by equal attraction between opposite elements of a design. Two or more elements of equal strength or attraction are said to be balanced. Balance is a subtle quality, sometimes difficult to identify. The student should endeavor to develop a sensitivity to the qualities of repose, equilibrium and rhythm in a design.

There are several types of balance in design:

- **Symmetrical - a formal balance often static in feeling; usually with a design repeated identically on each side of a center axis (bi-lateral) or visually equal on each side.**
- **Asymmetrical - an informal balance that appears to the eye to have a satisfactory equilibrium of unlike shapes, color and rhythm.**
- **Radial balance - is the effect produced by having the elements of a design radiate from a common center; the point from which the elements radiate is always a center of interest.**

Of the elements of design, balance can be achieved more readily through the use of color, value, line or shape.

DISCUSSION/REACTION

- ▶ Which form of balance is visually more interesting? Why?
- ▶ What balance is more natural for you? Why?
- ▶ Show several slides of two- and three-dimensional art and ask students to identify the work as using formal, radial or informal balance.

SUGGESTED ACTIVITIES

- ▶ Have the students create a symmetrically balanced design using their initials.
- ▶ Ask the students to design a mask that uses asymmetrical balance.
- ▶ Have the students cut warm and cool color samples from a magazine into basic geometric shapes and arrange them in a balanced design on a neutral sheet of paper. Does it take several cool shapes to balance a warm shape or vice-versa?

CONTRAST

Contrast consists of employing unlike elements in a design in such a way that their unlikeness causes them to reinforce each other. Contrast is present, to a greater or less degree, in any design, but opposites like black and white, thick and thin, etc., accentuate by contrast their opposite qualities. Contrast adds interest to a design. Using the elements of design, there are several kinds of contrast:

Line: long/short
straight/curved
vertical/horizontal
thick/thin

Shape/form: large/small
geometric/organic

Texture: subtle/bold
plain/detail
rough/smooth
hard/soft
glossy/dull

Color: warm/cool
color/neutral
light/dark
bright/dull

DISCUSSION/REACTION

- ▶ Show examples of Op art and discuss CONTRAST and what effect this has on the human eye.
- ▶ Give students a list of the elements of art. Have them cite ways to contrast each, such as: long line/short line, straight line/curved line, warm color/cool color, etc.

SUGGESTED ACTIVITIES

- ▶ Ask the students to draw a landscape and reverse the sizes of the objects to see contrast outside of the socially accepted idea. Example: a cow and a dog are the same distance from the viewer and the dog is larger than the cow.

- ▶ Have the students cut two design units that will interlock (triangle; one with point up and one with point down), one unit in white and one in black. Use the same design and change the white to gray. Notice that in the highest contrast the white looks very white, but in the lower contrast, the white looks less white.

RHYTHM, MOVEMENT and REPETITION

Repetition of elements creates a sense of movement and leads the eye through the design in a rhythmical manner. Uneven numbers cause the eye to move more easily through a design, whereas the eye tends to stop at even divisions.

Smooth or even repetitions create a pattern.

Staccato or uneven repetitions create interest or the unexpected.

DISCUSSION/REACTION

- ▶ List natural items which reflect even and uneven repetitions. (Waves of ocean, heart beat, etc.)
- ▶ How is rhythm achieved in visual art? in music? in dance? Is there a similarity among the three in the use of the word?

- ▶ Research and discuss patterning in architecture, dance, music, visual arts, gardening and costume design, as decoration and as an essential part of the whole.
- ▶ Discuss the purpose of pattern in nature (example: zebra stripes look like the shadow and light patterns that long grasses make on the plains where zebras live).
- ▶ Does pattern soothe or distract the eye?

SUGGESTED ACTIVITIES

- ▶ Examine and record biology slides of sea animals and microscopic plants and animals for repetition and patterns.
- ▶ Have students bring samples of wood grain patterns to class. Compare and discuss the ways irregular lines form a contour pattern through rhythms and movements. Have students create their own contour line patterns.

UNITY/HARMONY

Unity is the most subtle quality of a design but the most desired. Without unity a design is a failure. It implies a logical adjustment of the various elements of a design to each other and to the whole design and results in a sense of harmony, repose and beauty.

Repetition of any of the elements not only creates movement, it also provides a familiarity for the eye, thereby, unifying the design.

Proportion is important in achieving unity. If any object is out of scale with the rest of the design, it may give dominance to an idea, element or factor the artist, architect, designer did not intend.

DISCUSSION/REACTION

- ▶ Which two elements of art would you use to gain unity in an art piece? in a business interior?
- ▶ What happens to the human personality when it is exposed to an environment that has high contrasts in colors or shapes and forms that appear to have no apparent pattern or meaning? Does the human mind crave UNITY and HARMONY in its surroundings?

SUGGESTED ACTIVITIES

- ▶ Using a photograph from a magazine or xerox of a work of art, have students use felt-tipped markers to introduce a design element that does NOT fit with that picture.
- ▶ Have the student create a repeated pattern that is interrupted. The student may use a stencil to create the pattern. The interruption can be caused by color, shape, texture, etc.



4. MATERIALS AND TECHNIQUES OF THE VISUAL ARTS

MATERIALS

CHARCOAL

Basically, a dried powder compressed into stick form. It is a dark, brittle material made from carbon (material such as plant, animal, wood burned in an oven). Artists normally use one of two types of charcoal for drawing -- vine or compressed. Vine charcoal is the most natural state of this medium and it is lightweight, soft and very brittle. Compressed charcoal is made of small particles of vine charcoal bound together with a medium. This is found in stick or pencil form. The pencil is available in either black or white. Charcoal is an easy drawing medium. It can be erased easily and can be smudged to give value to a line. Charcoal work must be sprayed if it is to be preserved.

PAPER

Paper comes in many forms and many textures. Most papers used for artwork are made of cellulose fibers that occur in many plants or from cotton rag pulp (rag paper). Rice paper is made from the bark of a tree, while vellum and parchment are made from animal skins. Under a microscope, papers made from cellulose fibers show a rough, uneven surface; it is the fibers that cause the medium (charcoal, pencil, etc.) to deposit bits that create a mark. Sizing, used to make papers less absorbent, alters the surface, making it better for use with certain media.

PIGMENTS

Pigments are the substance in any art media which provides the color. Natural colors are found in the environment and synthetic colors are produced through chemistry. Pigment, in a powder form, can be mixed with many binders, such as egg yolk, wax, water, oil, plastics and latex.

AQUA MEDIA

- ▶ Watercolors: are transparent pigments bound with gum arabic. The pigments are very finely ground; this gives the medium its transparent look. As the name implies, water is used to thin the colors or to make them flow easily. The less water used, the brighter the colors are. Watercolors come in tubes or in pressed, small blocks.
- ▶ Gouache: is an opaque water medium. Gouache paints are similar in makeup to watercolors, the difference being that ground chalk and more pigment is added. Gouache comes in tubes and when properly applied, it covers opaquely with no streaks. The colors are intense and lively.
- ▶ Tempera: is a water-soluble gouache paint that comes either in a powder or liquid form. When properly mixed, it becomes opaque. Tempera paints are brilliant in color and are best used on paper supports.

OIL PAINTS

Oil paint has been the artist's medium for centuries. It has pigments mixed with linseed oil made from flax seed. The colors come in tubes and are usually applied to canvas or a similar support, with a brush or a painting knife (thin and flexible). The paint can be thinned with special liquid to become transparent or it can be applied in a thick application that can be textured in various manners. The paint takes a long period of time to dry, depending on the thickness of the paint application.

ACRYLICS

Acrylic is the name given to paints made of synthetic pigments and a binder. A rather new paint, considering the age of oil paints, acrylics can be found in and out of the artist's studio. The acrylics are quite versatile, as they can be used with water as a soluble medium, but once the paint is dry it becomes permanent. The fast-drying properties appeal to commercial artists and house painters, but often frustrate fine artists. Acrylics can be handled as a watercolor when thinned with water or imitate an oil when applied in an impasto manner. Acrylics come in tubes, jars and paint cans.

PASTELS

Pigments mixed with chalk and compressed into easy-to-handle sticks are called pastels. Depending on the binder and the amount used, pastels can be powdery, waxy or oily.

The soft pastels come in powder form for the artist to mix with a preferred medium or in small, round or square sticks. The soft pastels can be used to draw lines or used on

the side to color large areas. The medium is soft enough to be rubbed and spread with the fingers or a paper stump. Special papers made for this medium consist of a fine sandpaper or velour surface to hold the pigment in place. An acrylic fixative helps to hold the pigment to the paper without changing the color.

The waxy pastels closely resemble the crayons used in the classroom. These come in round or square sticks and can be used on several kinds of paper, preferably those with a tooth.

Oil pastels are more permanent than the soft or waxy pastels. The colors are brilliant and easily applied to most surfaces. The pastels in all forms come in many hues so that color mixing is not really necessary.

CRAYONS

Crayons are pigments mixed with a heavy wax binder. Along with chalks, this is one of the oldest art mediums used. Some of the ancient works of art done in this medium are found with colors as brilliant as the day they were applied. Various degrees of hardness make the crayons useful to a varied group of "artists" -- from the classroom to the professional. The softer crayons can be "burned in" (using a flame or heat from an iron) to the support. The flame or heat is applied to the back of the work and the melting of the medium is controlled by the artist. When finished, the work can be burnished to present a uniquely beautiful artwork.

INKS

Two types of inks are available: soluble and waterproof. Translucent or opaque inks are available to the artist. Carbon mixed with varnish or pigments mixed with acrylic fluids are the base of the inks. They come in many colors and can be applied with pen or brush. Special inks are made for use on water-repellent surfaces such as acetate or film.

STONE

A great variety of stone is available to the sculptor, builder and the jeweler. Marble, limestone, alabaster, jade, cinnabar and granite are a few of the stones artists and builders use. It is not uncommon for sculptors to use semi-precious stones, such as jade, to sculpt small pieces. Many museum pieces, small wonders in jade, were created by artists in Japan centuries ago. Some of the greatest buildings and tombs in the world, made of limestone, still stand.

WOOD AND METALS

Wood is a medium used by every culture on earth, from dwellings to artworks. Wood engravings and woodcuts were some of the first printed illustrations for books printed with moveable type. Masks, totem poles, pots, beads, ancestral figures -- the list is numerous of artifacts, meeting places, homes, etc., that include sculpted or decorated wood.

Metals have been used by artists, sculptors, builders, jewelers and printmakers from time immemorial. Museums have collections that show the ingenuity of early cultures in discovering and using metals, especially gold, in beautiful, decorative manners all

made by hand. They rival modern metal works created with machines.

CLAY/GLAZES/KILNS

Many variations of clay are found in different parts of the environment. This medium is used by cultures around the world to create utilitarian pieces as well as artifacts. Each culture has designed pieces to fit local needs and to support religious beliefs. Through the centuries, artists have learned to handle the medium with sophistication. Modern potters have extended the use of their pieces far beyond utilitarian uses -- more toward sculptural works.

Glazes are made from ground glass and minerals suspended in water. This mixture is used to paint fired clay to give the object a colorful, glassy surface when it is fired to a certain heat.

Kilns vary in size and heats generated. Clay is fired in the kiln to bring it to a hard surface. Kilns can be purchased, built by the artists, dug into the side of a hill or be a hole in the ground. Different degrees of heat and certain types of clay produce different ware. Glazes are also brought to a finish in the kiln.

Another type of kiln is made to generate heat that melts very finely ground glass to metal, an enameling process. When fine metal threads are used to separate the enamel colors, it is referred to as cloisonne.

TEXTILES

Plant materials (bark, moss, reeds, canes, grasses) and animal wool and hair are some of the articles that have been and are today

being used to weave, lace, twine, net, knot, knit, quilt, felt and stitch together to create utilitarian and decorative objects.

TECHNIQUES

PRINTMAKING

Printmaking is a graphics process of preparing a design on a base that can be repeated in multiple numbers; each printing is considered to be an original.

Relief Printing: The base is usually wood or linoleum but can be any material where the background can be lowered through cutting or pressure. The design background is carved away, leaving raised areas to be inked and printed. The raised area can be either the design motif or the background of the design, leaving the paper itself to represent the motif.

Intaglio: The work is made on a metal plate where the design motif is engraved or etched into the plate by a tool or acid. The plate is inked and wiped, leaving the ink in the engraved or acid-etched lines. A dampened paper is placed over the plate and the design is printed through pressure.

Lithography: A design is drawn on a particular type of stone (limestone) with a wax crayon. The drawing is treated with a special acid that repels the printing inks in designated areas. Printing is accomplished through pressure.

Monoprints: Paint is rolled or painted onto a glass or non-absorbing surface. A design is drawn into the paint if it has been rolled on the glass or the artist, using brushes or other instruments, draws with different colored inks on the glass. Paper is pressed

onto the design for making a print. Only one print can be made, as the name indicates.

Serigraph: (silk screen) Of all the printing processes, this is the only one that is a direct process. All other processes have to be conceived and worked in reverse. A film or some type of material that constitutes a block, is cut for each color. The film or block, is attached to a stretched silk where ink is forced through the openings with a squeegee.

GRAPHICS

The word graphics covers many fields of art. Commercial artists must have a knowledge of every art technique and be able to devise new combinations to attract the eye of the prospective customer. In today's explosion of technology, the commercial artist has devised many programs for the computer as a means of expression. Graphic design is seen everywhere, from corporate buildings and advertising to television and everything in-between.

VISUAL MEDIA

In a media-driven age, students learn from film and video. As this media is the art form of the twentieth century, students need guidance in devising some form of evaluation. An understanding of the mechanics of photography and filmmaking gives the student an insight into the vagaries of the medium. The student should develop a background in script writing and continuity, art composition and stage craft.

MIXED MEDIA

This title usually indicates the use of more than one medium within the composition. Commercial artists are well known for mixing media to secure the results they want. Their art is not made to last forever. Another collage style that is a composition of photographs or cut papers. Several names surfaced as artists developed new means of expression, such as assemblage and montage.

ENVIRONMENTAL ART

This art includes works for our surroundings and living spaces: architecture, landscaping, interior design and earth art.

DISCUSSION/REACTION

- ▶ Have each student pick a medium from a list and write a one-page paper on the history and use of this medium. Encourage students to show examples of the medium (actual photographs, slides or video). Include information about artists who use/used this medium.
- ▶ Collect scraps of fabric and have students unravel the fabric to see if they can determine and describe the method used to make them.
- ▶ Assign various groups of students to research projects on metal working. Have one group of students study "lost wax" castings, another group research welding, cutting with a torch, fabrication and soldering. Present findings to the class.

- ▶ Ask a knowledgeable graphic collector or print framer to visit the class and explain the importance of using acid-free paper and tape in mounting artwork. Have them discuss the precautions museums take to preserve artwork.
- ▶ Ask a local T-shirt silk screen printer to demonstrate the process used to create designs for fabric and paper, and how these are printed.
- ▶ Ask a local artist to demonstrate the use of a particular medium or several media.
- ▶ Ask a knowledgeable antique salesperson or collector to talk about china and pottery. Show examples of fine china and examples of good pottery.
- ▶ Have a group of students meet with a wood carver to discuss and learn about the different uses of various kinds of wood.
- ▶ Divide the students into groups and have each group report on a way to put a design on a textile (batik, printing, tie-dying, applique, stitchery, stencil, etc.).

SUGGESTED ACTIVITIES

- ▶ Have student groups research a graphic method and give a short demonstration to the class.
- ▶ Have students find clay around their homes and bring it to class.

Experiment with this medium to see if it is workable by hand and will hold a shape.

- ▶ Have students collect samples of various grasses and weeds they think would be usable for basket making. Show examples and/or photographs of different baskets. Have students try twining or sewing a small flat tray with their grasses. Use yarn for the binder.
- ▶ Have students collect as many kinds of white paper as possible and bring them to class. Make a study board by gluing a sample of each kind of paper to a poster board. Identify each kind of paper. Expose to sunlight for several days. Which papers have changed in color? Why?
- ▶ Have students explore the properties of ink. Give students a small piece of paper, a drinking straw, a toothpick, a small amount of water and a Q-tip. Drop a small dot of ink on the paper and allow the students to fold the paper or blow the ink with the straw or lead the ink with the toothpick or thin it with water or smear it with the Q-tip. Explore ink on wet paper, using the same procedures.

EVALUATION STATEMENT

Through participation in the class, students should acquire a new awareness of their surroundings, realizing that life is permeated by art, not merely in the commonly understood sense of painting and sculpture, but in everyday forms as reflected in architecture, interior design, urban planning and virtually every product used daily.

By developing a spirit of exploration and creativity within the class, by challenging students to experiment and learn for themselves about the form, shapes and textures they can create or change by the use of analytical and critical thinking and decision-making, the program should lead to the realization of art forms and the actual creation and recognition of beauty.

At the end of the program the student should show a gain in sensitivity and an advance in artistic awareness and the ability to evaluate his/her own work as well as the work of others.

THE MATERIALS AND TECHNIQUES OF VISUAL ARTS YOU COULD TRY

Paper:

- folding
- free-hand cutting
- tearing
- slotting
- curling/fringing
- weaving
- mache
- mosaics

Printing Ink:

- linoleum block printing
- wood block printing
- styrofoam printing
- corrugated cardboard printing
- string printing
- fruit/vegetable printing
- oil-based clay printing
- brayer printing
- gadget printing
- monoprinting
- stencils

Yarn/String:

- weaving
- reweaving
- stitchery
- macrame
- liquid starch/glue mobiles

Oil Pastels:

- rubbings
- resist
- on textiles/then ironed
- etching

Transparent Watercolor:

- with charcoal drawing
- crayon resist
- with ink lines
- resist from waxpaper drawing

Clay:

- rolling
- pinching
- press designs/textures
- reliefs
- carvings

Crayons:

- rubbings
- resists
- chipped/ironed between wax
- on textiles
- etching
- stencils
- batik
- mosaic
- murals/friezes

Liquid Tempera:

- sponge painting
- dry brush painting
- string painting
- spatter painting
- straw blowing
- blot paintings
- murals/friezes
- crayon resist

Pencils:

- texture rubbings
- sketching
- drawing
- shading

Felt-tipped Pens:

- sketching
- drawing
- color highlight
- color outline
- on transparent film for overhead

5. SAMPLE TEST QUESTIONS

1. List the six elements of art.
2. Define shape.
3. List the primary colors.
4. The three kinds of balance are radial, _____ and _____.
5. Dominance in a design can be established by _____ the elements.
6. Watercolor is generally considered to be a: (a) binder, (b) transparent (c) opaque medium.
7. Identify which of the following are drawing media: watercolor, oil, pastel, pencil, charcoal.
8. Explain the importance of perspective in drawing.
9. Names the two types of texture and give examples of each.
10. _____ creates the illusion of dimension by using highlight, shadow and cast shadow.

DESIRED ANSWERS

1. Space, line, shape, form, color, texture
2. A space enclosed by a line
3. Red, yellow, blue
4. Symmetrical and asymmetrical
5. Contrasting
6. B (transparent)
7. Pastel, pencil, charcoal
8. Gives the illusion of depth or a thirddimension to a two-dimensional surface
9. Actual: felt
Implied: seen/imagined
10. Chiaroscuro

6. TERMINOLOGY

BALANCE: the visual balancing of the elements.

- ▶ Asymmetrical balance: informal; a visual balance of unequal elements
- ▶ Symmetrical balance: formal; a central axis with identical or equal visual weights on each side
- ▶ Radial balance: all elements radiate or flow from the center of the work; each quarter is a mirror image of the one before it

CHIAROSCURO: defining space with value

COLOR: reflected light visible to the human eye

- ▶ Primary colors: pure colors; red, yellow and blue
- ▶ Secondary colors: made by mixing two primary colors; orange, green, violet
- ▶ Complementary color: using two hues that are directly opposite on the color wheel
- ▶ Split-complementary colors: a color and the two colors on either side of the original color's complement
- ▶ Analogous colors: using three or more hues that are in the same color family and are situated next to one another on the color wheel
- ▶ Tertiary colors: made by mixing a primary color with its adjacent secondary color (example: yellow-orange, red-orange, blue-violet)
- ▶ Monochromatic colors: using one hue only with its tints, tones and shades

- ▶ Neutrals: Impure colors or hues not in the spectrum: black, white, gray, tan and brown

CONTRAST: the use of opposing elements, such as: forms, lines, colors, so as to produce an intensified effect.

DOMINANCE/EMPHASIS: one feature in a work of art that first catches the viewer's eye

IMPASTO: a technique where paint is applied to create a textured surface

INTENSITY: the brightness or dullness of a color

LINE: the path of a moving point

RHYTHM/MOVEMENT/REPETITION: repeating elements to create a sense of movement and lead the viewer's eye through the design in a rhythmical manner

SHADE: darkening a color by adding black

SHAPE: area created when a line encloses a space

STACCATO: uneven repetitions

TEXTURE: describes how an object or a subject feels to the touch

- ▶ Actual texture: that which can be touched (tactile)
- ▶ Implied texture: that which cannot be felt, only sensed or imagined through visual activity

7. ARTISTS REFERENCE

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- Anderson, Walter - Color, Line
- Audubon, John James - Line, Texture
- Barnes, Edward - Color, Line
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- Beardend, Romare - Shape, Form, Movement
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- Beckmann, Max - Line, Value, Movement
- Bellows, George - Value, Color
- Benton, Thomas Hart - Movement, Rhythm
- Bernini, Lorenzo - Form
- Bishop, Isabel - Shape, Monochrome Color
- Blake, William - Color
- Bonheur, Rosa - Texture, Chiaroscuro
- Bosch, Hieronymus - Value
- Botticelli, Sandro - Line
- Braque, Georges - Space, Repetition, Shape
- Brueghel, Pieter - Line, Prints
- Buffet, Bernard - Line
- Calder, Alexander - Space, Movement, Rhythm
- Caravaggio - Value
- Cassatt, Mary - Color, Line Prints
- Cezanne, Paul - Color, Balance, Line
- Chagall, Marc - Repetition
- Chardin, Jean - Color, Line
- Chihuly, Dale Patrick - Shape, Color
- Christo - Space, 3-D
- Constable, John - Color
- Cunningham, Imogene - Photography
- Dali, Salvador - Shape
- Daumier, Honore - Line
- Davis, Stuart - Value
- Degas, Edgar - Shape, Overlapping
- Delacroix, Eugene - Color
- da Vinci, Leonardo - Value, Line
- de Kooning, William - Color
- Diebenkorn, Richard - Balance, Shape
- Disney, Walt - Animation
- Donatello - Form, 3-D
- Duchamp, Marcel - Space, Movement, Repetition
- Durer, Albrecht - Line, Movement, Rhythm

Durieux, Caroline - Value

Eakins, Thomas - Line

El Greco, Domenikos Theotokopoulos - Value, Color

Escher, M.C. - Line, Color

Frasconi, Antonio - Line, Value, Movement

Gainsborough, Thomas - Line, Color

Gallier, James - Architecture

Gaudi, Antoni - Architecture, 3-D

Gauguin, Paul - Prints, Shape, Overlapping

Gehry, Frank - Architecture

Giorgione - Design, Balance

Gorky, Arshile - Shape, Balance

Goya, Francesco - Value

Gris, Juan - Space, Shape, Overlapping

Grooms, Red - Form, 3-D

Hals, Frans - Value

Hepworth, Barbara - Design, Balance

Hiroshige, Ando Tokitaro - Prints, Line, Shape

Hockney, David - Color, Photography

Hofmann, Hans - Form, Line, Shape

Homer, Winslow - Color, texture

Hunter, Clementine - Line, Color

Indiana, Robert - Line

Ingres, Jean - Color, Line

Johns, Jasper - Texture, Repetition, Composition

Kahlo, Frida - Self portraits

Kandinsky, Wassily - Balance, Line, Composition

Klee, Paul - Line, Movement, Color

Kollwitz, Kathe - Value

Lawrence, Jacob - Color, Pattern

Lichtenstein, Roy - Color, Texture

Manet, Edouard - Shapes, Overlapping

Marisol, Berthl - Texture, Sculpture

Marisol, Escobor - Shape, Form

Matisse, Henri - Color, Line, Repetition, Pattern

Max, Peter - Prints, Color

Michaelangelo - Form, Composition

Miro, Joan - Space, Design

Moholy-Nagy, Laszlo - Design, Balance

Monet, Claude - Balance, Shapes, Overlapping, Texture

Moore, Henry - Form

Munch, Edvard - Prints, Value, Line
 Neiman, LeRoy - Texture, Color
 Nevelson, Louise - Repetition, Value, Shape
 Noguchi, Isami - Texture, Space
 O'Keeffe, Georgia - Color, Value, Shape
 Oldenburg, Claes - Space
 Palladio andrea - Architecture
 Picasso, Pablo - Color, Texture, Value, Shapes
 Pollock, Jackson - Line, Color, Movement
 Poussin, Nicolas - Movement, Line Color
 Raphael, Sanzio - Value, Balance, Design
 Rauschenberg, Robert - Color, Space
 Redon, Odilon - Shape, Overlapping
 Rembrandt, Van Rijn - Value, Line
 Remington, Frederic - Shape, Line, Movement
 Renoir, Pierre Auguste - Shape, Overlapping
 Rockwell, Norman - Color, Line
 Rodin, Auguste - Form
 Rouault, Georges - Line, Color, Shape
 Rubens, Peter Paul - Prints, Color, Line
 Sargent, John Singer - Portraiture
 Seurat, Georges - Color, Value, Shapes
 Shahn, Ben - Prints, Line, Value
 Stella, Joseph - Line, Color, Space
 Tanner, Henry Ossawa - Value, Composition
 Tintoretto, Jacopo Robusti - Line, Design, Balance
 Titian, Tiziano Vecellino - Color, Value
 Tobey, Mark - Line, Color, Design
 Toulouse-Lautrec, Henri - Line, Shapes
 Van Eyck, Jan - Line, Color
 van Gogh, Vincent - Color, Texture, Shape
 Vasarely, Victor - Repetition, Movement, Rhythm
 Velazquez, Diego - Color, Shape
 Vermeer, Jan - Color
 Vuillard, Edouard - Texture
 Warhol andy - Repetition, Texture, Shape
 Whistler, James Abbott McNeill - Value, Color
 White, Charles - Line, Value, Texture
 White, Margaret Bourke - Photography
 Wood, Grant - Line, Composition
 Wright, Frank Lloyd - Architecture, Form
 Wyeth, Andrew - Value

INTERIOR DESIGN	Interior Designer Decorating Studio Assistant Furniture Designer	Antique Restorer Illustrator Color Consultant	Lighting Consultant Fabric Designer Draftsman Model Maker
CINEMA- PHOTOGRAPHER/ THEATRE/OPERA/ TV	Animator Background Artist Set Designer Art Director Puppetmaker	Makeup Artist Cameraman Special Effects Artist Publicity Designer Animator	Program Designer Scenic Designer Set Builder Costume Designer
CRAFTS	<p>WOOD</p> Woodcarver Wood Sculptor Instrument Maker	<p><u>CLAY</u></p> Ceramicist Potter Tile Maker	<p><u>PLASTIC</u></p> Sculptor Jeweler Furniture Maker
	<p><u>FIBER</u></p> Weaver Basket Maker Spinner Dyer Needle Worker Fabric Printer Macramaist Rug Maker	<p><u>GLASS</u></p> Glass Blower Glass Decorator Stained Glass Worker Mosaicist	<p><u>METAL</u></p> Silver/ Goldsmith Jeweler Metal Sculptor Blacksmith Enamelist
		<p><u>PRINTMAKING</u></p> Bookbinder Small Press Owner	



STYLES AND PERIODS IN THE ARTS

UNIT III

DANCE . DRAMA . MUSIC . VISUAL ARTS

A. TIMELINE: THE BEGINNINGS - - PREHISTORIC and PRIMITIVE

HISTORICAL EVENTS: Ritualistic; no formal language, sign and body language used; nomadic existence; beginning of cave paintings that recorded tribal activities/rituals; disappeared and replaced by a new race given the name Cro-Magnon.

When did humans begin to create art? Why did they do so? The study of art should logically begin at this point. The problem is that we do not know the exact answers to these questions. Most remains have been destroyed and many have yet to be discovered. Only educated assumptions can be made from discovered remains of prehistoric races.

The first forms of art appear about 40,000 B.C. This makes art a very new development, considering that races have existed for millions of years and the earth itself is billions of years old.

The first race to leave artifacts lived during a time called Paleolithic or Old Stone Age. These people, better known as Neanderthals, were not too different from us. They were short, powerfully built, had a heavy jaw, thick eyebrow ridges and a large nose. Sign language was probably used as the major method of communication, since speech as we know it was not developed. The use of fire was one of the discoveries of the Neanderthals. The most interesting aspect of these people is that they were the first to bury their dead. Their burial practice indicates a concept of an afterlife. Archaeologists agree that the Neanderthals had some kind of religion, as their dead were buried with tools, weapons, food and bodies were painted with red ocher.

Scientists assume that the Neanderthals also held ceremonies during the burial. The Neanderthal race existed for thousands of years.

The Cro-Magnon people were stronger, more intelligent and built better tools and weapons than the earlier race. Animal hides were used for clothing, and baskets and wooden bowls served as containers. The Cro-Magnons were also food gatherers and hunters and cooked in earthen pits lined with heated stones. Though no alphabet was developed, drawing, painting and sculpting helped with communication. The Cro-Magnon were the first to use art as a means of communication and historical reference.

The Cro-Magnon artists created most of the cave and rock paintings found in Europe, Asia and Africa. Though interpretations of the paintings vary, many interesting facts have been uncovered about the caves and the art. It is possible that artists were seen as an important and integral part of prehistoric societies and were encouraged by their tribes. The prehistoric artist was very sophisticated and experienced for this period in history. It is reported that when the famous modern artist, Pablo Picasso, emerged from viewing a cave, he exclaimed, "We have invented nothing." Though much of this is supposition, the fact is that the early races did leave a worthwhile legacy.

TIMELINE: THE BEGINNINGS -- Prehistoric/Primitive

DANCE

CHARACTERISTICS

Primitive people danced on every possible occasion. Dance was absolutely central to their life. At every point in history, dance illustrates or celebrates the entire cycle of human life and human emotion; dance to primitive people was functional and served a purpose. Specifically, primitive dance was characterized by three types of movement:

- Those imitating movements of animals
- Those imitating movements of nature
- Those used as a means of getting into a state of nervous excitement or trance

Early dances were used for: communication, teaching younger tribal members rituals and for self-expression. Primitive societies also used ritual dance as a means of choosing mates. Similarities can be seen in today's social and street dancing. Most of the dance movements consisted of:

- Stepping
- Stomping
- Leaping
- Sliding

SUGGESTED ACTIVITIES

- ▶ Have students create a hunting dance ritual. Explore movements such as (1) throwing the spear, (2) the low toe-heel walk of Indians "Kissing the Earth" with their feet and (3) movement in a circle (serpentine).
- ▶ Discuss present day "rituals" such as: pep rallies, parades, Mardi Gras and festivals. Explore movement ideas taken from the discussion.
- ▶ View the video "The Road to the Stamping Ground." Discuss the Aboriginal Dance Ceremony. (Princeton Book Company)
- ▶ Have students stand in a circle and develop a rhythmic ritual by feet stomping and hand clapping.
- ▶ Teach a current popular dance form to the class or have students volunteer to do this. Older dance forms such as the jitterbug, Charleston, twist, etc., may be used. Discuss how these forms are used in each decade in dating or courtship.

TIMELINE: THE BEGINNINGS -- Prehistoric/Primitive

DRAMA

CHARACTERISTICS

Early tribes had no developed language. Members communicated through grunts, sounds, facial expressions, physical gestures and marks.

There were initiation dances to teach the tribe's customs to boys reaching manhood; war dances to kindle bravery in the warriors, etc. Out of the religious dance ritual, drama emerged with its speaking actor. The chief representative of tribal gods included the medicine man, shaman, witch doctor or priest. They wore masks believed to have special powers and would pray, exorcise spirits and chant while the tribe either assisted or watched. They would often perform in pantomime, another early form of drama.

SUGGESTED ACTIVITIES

- ▶ Without using language or verbal communication, ask students to communicate ideas to class members. The class will discuss the messages communicated.
- ▶ Express these emotions, using only non-verbal communication: love, jealousy, grief, shock, pain, fear, mocking, surprise
- ▶ Add non-language sounds to express the same emotions.
- ▶ Develop a ritual which a group might perform to celebrate an event such as birth, death or the changing of seasons. An audience should be able to follow the plot from the visual and verbal actions. Other events might include:

The Great Hunt, The Death of a Leader, The Power Struggle for a New Leader, The Discovery of Fire.
- ▶ Have students make masks (of a warrior, witch doctor, animal or of a god) that represent the masks used in primitive rituals.

TIMELINE: THE BEGINNINGS--Prehistoric/Primitive

MUSIC

CHARACTERISTICS

The human voice is one of the oldest forms of expression and was used in an effort to reach others to communicate feelings and give directions. Most sounds were used in ritualistic ceremonies and were the mimicking of animal sounds at different pitch levels.

Rhythm was another vital part of early rituals. To accompany their dances, tribal members used their own bodies in rhythmic accompaniment. This type of percussion included clapping, snapping, stomping, chest pounding, etc. Sticks and small rocks were slapped together for more definitive sounds. Rattles and drums were developed later in the period.

As vocal sounds, percussive accompaniment, masks and more elaborate dances were added, the ritual became the earliest example of a theatrical spectacle.

SUGGESTED ACTIVITIES

▶ Body Percussion:

Create an original piece using the body as an instrument, i.e., clapping, snapping, stomping, slapping the knee, elbow, thigh, chest pounding.

Look at things in the environment and try to imitate them by using the body as an instrument.

▶ Drums:

Use coffee cans of various sizes. Experiment to see how many different-

pitched drums you can make: use one metal head and one plastic; plastic heads on both ends; one end open.

Use wooden kegs for drum shells. For the heads, use stretched rubber sheeting, old skin drum heads soaked in warm water or unbleached muslin. Fasten heads to ends with upholstery tacks. Cross-stretch the heads to make them tight. If muslin is used, apply spray starch after the head is attached. Plan an African design and paint the drums. (Caution: Painting drum heads may deaden the sound.)

TIMELINE: THE BEGINNINGS--Prehistoric/Primitive

VISUAL ARTS

CHARACTERISTICS

In addition to creating the cave and rock paintings, the Cro-Magnons began to decorate tools and weapons by carving crude animal images, dots, dashes and lines on the handles of spears. The prehistoric people began to decorate themselves, as well, with colored clays and with cleverly fashioned necklaces, headgear, bracelets, ear lobe beads/rings, anklets, belts, etc.

The Cro-Magnon artists also sculpted small figures of animals and people. These pieces were only several inches long and could be held in the hand so they could be carried from one place to another as the tribe moved. The small, carved images may have been idols or tokens of luck. The female images appear to symbolize fertility. The materials used for these small, sculpted pieces were bone, stone, antler and wood.

The oldest form of drawing is now believed to be engraving or scratched lines into stone or rock. The Cro-Magnons also used tufts of hair, moss, ocher and minerals in their cave drawings. According to cave drawings uncovered to date, the early artists preferred to draw and paint on walls that were smooth and of a light or neutral color.

SUGGESTED ACTIVITIES

- ▶ Display reproductions or show slides of early cave drawings and discuss their probable meanings or stories.
- ▶ Place large pieces of paper on the wall and have chalk accessible. Have the students pretend to be cave painters and paint a scene depicting a life experience or a story of animals.
- ▶ Have students find small inanimate objects on the school grounds -- objects which can be easily held in the hand, such as: shell, rock, stick, feather, etc. After examining the objects, have the students fashion the objects into some type of ornamentation. Decorations could be scratches, ink lines, polished areas, sanded areas -- the possibilities are limitless.
- ▶ Have the students collect material that can be translated into color for coloring a drawing. Certain leaves, flower petals, clays, sands, etc., are possibilities. A liquid glue can be added to any dried colors to make them easy to use with a brush, Q-tip, toothpick or twig.

B. TIMELINE: EGYPT

HISTORICAL EVENTS: Wheel is invented; alphabet used; kingdoms and empires flourished; agriculture was developed; science and math advancing.

History begins with writing, so we are told. However, prehistory was far from uneventful. Evolving from hunters and gatherers to agriculture, to the village, to the city, then to the kingdom was a very arduous journey. The first million years of human existence was slow-paced, when measured against historical events of the past 5,000 years. With the advent of communication, there was a sudden increase in the speed of events that occurred and a written record of history was possible. Some areas of the world progressed faster from agriculture to kingdoms as new knowledge was gained from nature and from experiments by individuals or groups.

As the races became better survivors and populations grew, territorial disputes and conflicts began to take place over the best agricultural land, personal possessions and even wives. Many of these first conflicts began in what is now known as the "cradles of civilization" -- the Yellow River, Incus River, Tigris River and the Nile River Valleys. People were forced to build fortifications, found armies, and unify under a system of government.

Egypt was one of the most rigid and conservative civilizations ever to evolve. The basic pattern for Egyptian institutions, beliefs, artistic ideas and religion were founded during its first few centuries of existence. The Egyptians developed a strong sense of continuity. As a result, their civilization lasted for thousands of years. Our knowledge of Egyptian civilization rests

almost entirely on the art, artifacts and contents of the tombs of the kings and the remains of their architectural grandeur. Knowledge of the average citizen is meager, as their burial grounds were not easily identified.

The Egyptian temples were built using the post and lintel method, often found in today's buildings. The Egyptians developed a method of building extremely tall, wide and freestanding stone columns. This same method was borrowed and modified by the cultures of the Middle East, Greece and Rome. The elaborately decorated temples were part of huge complexes of buildings and halls used for religious and governmental rituals. The Sphinx is one such temple complex. It is carved from a rocky ledge and portrays the body of a lion and the head of Chefran, an Egyptian pharaoh. Its head rises 65 feet from the desert floor. It was common for the pharaohs to have great statues of themselves spread over the kingdoms to remind people of their jurisdiction.

Religion was important to the Egyptians; they lived for death. The belief was that the tomb should contain everything the corpse would need to exist comfortably in the next world. Because of the precious artifacts and the best of personal belongings, the tombs were constantly plundered. Tomb robbers exist to this day and often find tombs and steal articles that would add to the history of this great race.

TIMELINE: EGYPT

DANCE

CHARACTERISTICS

The motives for dance in the Egyptian culture were:

- Religious dances connected with the worship of their gods Ra, Osiris and Apis the Bull
- Agricultural or seasonal, such as the flooding of the Nile
- Ceremonial: marriages, funerals, wars
- Entertainment: banquets, feasts

The movements used by the dancers were symbolic rather than literal. The Egyptian style of dance was austere, much like their painting style.

The Egyptians were so preoccupied with death and immortal life that at funerals, professional dancers were hired as mourners. A man, skilled as a mimic and dressed in the dead person's clothes, would pantomime the remarkable deeds achieved by the deceased.

Dances using satire and burlesque as themes were performed by the peasant class. Slaves were also used as dancers for entertainment.

SUGGESTED ACTIVITIES

- ▶ Egyptian priests performed the "Dance of the Stars" based on the movement of the solar system (similar to the whirling dervishes of the 20th century). Have students create movement patterns made by the solar system.
- ▶ Egyptians also enjoyed sports and acrobatics. Have students create a sports dance using the actions of leaping, kicking and throwing.
- ▶ Divide students into small groups (3-7). Have each group develop a pantomime which they perform in unison. The pantomime might illustrate the prior day's activities. It should have a clear sequence learned by the entire group.

TIMELINE: EGYPT

DRAMA

CHARACTERISTICS

Egyptian drama dealt mostly with life after death. All five types of Egyptian plays were performed in special tombs, on special days or in special ways:

THE PYRAMID PLAYS were written on the tomb walls and dealt with the resurrection theme.

THE CORONATION FESTIVAL PLAY was performed at the crowning of a new pharaoh.

THE HEB SED or CORONATION JUBILEE PLAY was performed for the pharaoh's thirtieth year on the throne, enacting events of his reign.

THE MEDICINAL PLAY evolved around magical healing.

THE ABYDOS PASSION PLAY developed the resurrection theme and was an annual event in which the audience participated.

SUGGESTED ACTIVITIES

- ▶ Show pictures and report on the ancient Egyptian civilization. ("Footloose in History" Ls/vL)
- ▶ Visit a museum showing Egyptian artifacts.
- ▶ Compare Egyptian plays to possible modern counterparts.
- ▶ Show video "Myths of the Pharaohs" for overview of the life of a Pharaoh (Ls/vL).

TIMELINE: EGYPT

MUSIC

CHARACTERISTICS

Egyptian music included performances at festival ceremonies, such as banquets, weddings and celebrations. Music served as an accompaniment to the dances.

The Egyptian period saw the development of several musical instruments, such as reed flutes, lyres, drums and rattles. Vocal chants were also employed. The reed flute is a melodic instrument.

The lyre was a stringed instrument with five to seven strings. It was used for solo playing and to accompany the singing or the reciting of epic poems.

Chimes were percussive instruments used to play melodies.

SUGGESTED ACTIVITIES

- ▶ Research the various types of festivals held by the Egyptians. Indicate what part music played in these celebrations.
- ▶ Invite a musician to perform on the flute for members of the class.
- ▶ Have students research and draw instruments used by Egyptians during this period.
- ▶ Research some of the Egyptian gods and plan a musical celebration for one of them.

TIMELINE: EGYPT

VISUAL ARTS

CHARACTERISTICS

The art of Egypt was as rigid as their religion and government. The great statues carved from hillsides were similar in whatever part of Egypt they were situated. The paintings found in tombs, telling stories of the great deeds of the dead person, all followed a set pattern laid down by the culture of the period. The architecture of Egypt included great pillared temples and stepped tombs that still amaze those who view them.

Individualism was not encouraged in certain arts, yet some of the paintings have inspired later generations in dress design, jewelry, household objects, furniture and more. The artisans were given more latitude for designing in jewelry and household articles. They were unsurpassed in their ability to create jewelry, boxes, vases and furniture. The craftsmen were able to use gold, copper, bronze, clay and wood with equal ease. Their work was enhanced with precious and semi-precious stones; furniture was carved and inlaid with ivory.

SUGGESTED ACTIVITIES

- ▶ Show slides, videos and/or reproductions of Egyptian tombs and temples for a study of their architectural styles. ("Time, Tombs, Treasures" Ls/vL)
- ▶ Define cartouche (the name of a person written in hieroglyphics). Have the students write their names, using hieroglyphics. An Egyptian alphabet or word meaning can be found in most Egyptian history books.
- ▶ Have the students transpose a simple modern day comic strip or a creative statement into an Egyptian wall painting. Color with felt-tipped markers.
- ▶ Have the class "Read or Interpret" the statement or story.
- ▶ Divide the class into groups and have each group research and draw a floor plan of a room in an Egyptian home. Have the class put their rooms together to exhibit the entire layout.
- ▶ Design a personal sarcophagus, using Egyptian rules of art.
- ▶ Taking into account the size, relationship of figures, frontality and relief work, draw an Egyptian family group portrait.

C. TIMELINE: GREEK/ROMAN

HISTORICAL EVENTS: City-states developed in government; great philosophers and Caesar of Rome; Golden Age of Mythology; development of machinery; ship building and naval warfare.

The culture of the ancient Greeks did not happen overnight. They used Egyptian and Assyrian ideas as building blocks cemented into shape and form with traditional Greek prehistoric folk forms.

One basic idea that made the Greek civilization different from the cultures that influenced them was the importance of human beings within the governmental system. Humanity became the center of the universe rather than the "state" as the most important unit. Human forms became the ideal. Human ideas and creative expression were more important than antique rules and regulations.

Democracy had its beginnings in ancient Greece, even though it did not apply to everyone. Slavery and "democracy-for-some" existed side by side just as it did in American history. Though a democratic state was accepted by the people, they did not relinquish their mythical gods and goddesses, and they held festivals and celebrations for them all.

Increased trade with eastern Mediterranean lands influenced the arts of Greece. Near Eastern subjects such as lions and sphinxes became common motifs in pottery and painting. Greek culture expanded throughout Europe and Egypt as a result of the conquests of Alexander the Great. As a record of the wars won and the expansion of their empire, political and military leaders were honored with public statues and narrative relief sculptures carved on monumental altars, arches and columns.

The rules applied to the arts by the Greeks centered on proportion and balance in a search for perfect beauty. These rules, whether applied to architecture or sculpture, gave a sense of stability, unity and balance. Today, we often use the term "classic" to describe an object that reflects ancient Greek aesthetics.

TIMELINE: GREEK/ROMAN

DANCE

CHARACTERISTICS

Dances of the Greek-Hellenic Age had two purposes: Spartan dances used for developing agility and strength in men and women and Athenian dances performed for aesthetic satisfaction. Greek dances fell into six categories:

- Religious: including dance/dramas based on legends and superstitions;
- Ritualistic/veil: honoring the gods;
- War: toning the body for battle and for victory celebrations;
- Theatrical: the beginnings of drama that included dances of comedy, tragedy, burlesque and satire;
- Social: recreations, rituals for funerals and choral narrative dancing.

Greeks sang while they danced and often performed group dances. These had a great variety of movement: circular design, line procession and labyrinth or maze.

The Romans were people of practical and materialistic natures who had little fondness or talent for dance. The Greek form of dance was copied but because the Romans were more interested in power and self-indulgence than in aesthetic expression, the dance in Rome degenerated into a base form of entertainment performed by professionals for the masses. Dance in the Roman theatre eventually degenerated into inane, lavish spectacles.

SUGGESTED ACTIVITIES

- ▶ Many 20th century choreographers have built dance performances around Greek mythology. Have students research and discuss some of these, such as: Nijinsky's "Afternoon of the Faun" or "Rite of Spring," or Martha Graham's "Night Journey." (Martha Graham "An American Original in Dance" Ls/vL)
 - ▶ Ask the students to use mythology as a base for a simple story that can be expressed with movement, gesture and mime.
 - ▶ Discuss movement activities that fall into the athletic category, such as the following:
 - Warm-up routines;
 - Ballet lessons for football players to improve agility;
 - Calisthenics;
 - Jogging to music.
- How can these athletic exercise programs be used to develop dance?

TIMELINE: GREEK/ROMAN

DRAMA

CHARACTERISTICS

Greek music, dance and theatre gradually developed from early religious rites, starting with the Dionysian rites which paid tribute to the god of wine and fertility. Of the hundreds of plays written by ancient Greeks, only about thirty remain. Sophocles, Aeschylus, Euripides and Aristophanes were the best known of the Greek playwrights. Little was written about the theatre structure or even the methods and costumes of the actors. What little is known was pieced together from much later descriptions, paintings and artifacts. The theatre was an outdoor semi-circle with the performance surrounded by the audience. Usually three actors played all the parts, made possible by costume changes and the wearing of masks. A chorus danced, chanted and acted as intermediary between the actors and the audience. Greek actors were well-respected members of the community.

Roman actors, unlike their Greek counterparts, were regarded as low and vulgar by the aristocrats of the Roman Empire. The arts in general were copied or adapted from Greek models. The production of plays was eventually overshadowed by sensational spectacles. The Roman purpose of the arts was to glorify the state rather than for personal aesthetic expression.

SUGGESTED ACTIVITIES

- ▶ Construct a mask similar to one used in ancient Greek theatre. Symbolize the character's personality, social position and age in the mask.
- ▶ Report on the training of actors in ancient Greece. Compare your information with what you know of actors on our modern stage.
- ▶ Allow students to divide into groups to create a short Greek tragedy.
- ▶ Develop a Greek festival. Dress in costume and choose roles to play. Or, develop a Roman festival and act out events to be held in a Roman coliseum.
- ▶ Compare the social position of actors in Rome with those in Greece.

TIMELINE: GREEK/ROMAN

MUSIC

CHARACTERISTICS

There was much singing and dancing at the Grecian festivals. Choral groups were organized and it was common to have vocal contests at these celebrations. Music was often associated with social occasions and was predominant in their pagan religious rites.

Greek mythology ascribed to music a divine origin and named as its inventors and earliest practitioners gods such as Apollo, Amphion and Orpheus. One of the earliest instruments was the aulos, a double-pipe reed instrument with a shrill, piercing tone that was used in connection with the singing of certain kinds of poetry. As instrumental music became more popular, festivals were used to introduce new and talented musicians.

The Romans adapted their music from Greece and were responsible for making use of a front curtain to indicate a time lapse in their plays and musical entertainment. They also developed some brass instruments, such as the trumpet for military purposes. A knowledge of music was considered vital to the upper class Roman. Children were instructed in some form at an early age.

SUGGESTED ACTIVITIES

- ▶ Have the students make up musical chants such as were popular during this period.
- ▶ Divide students into two groups. One group will create a song to describe time, place and mood. The second group will create a song that involves action, people and an event. Bring the two groups together to mix the two songs like the interplay of the Greek chorus and speaking actors.
- ▶ Invite a band student to demonstrate the use of some brass instruments.
- ▶ Make a study of the characteristics assigned to one of the Greek gods and choose a modern song of music you think expresses these characteristics.

TIMELINE: GREEK/ROMAN

VISUAL ARTS

CHARACTERISTICS

During the Greek period, artists idealized the human form in sculpture, painting, mosaics and pottery. Artists attempted to represent action in their figure painting and sculpturing.

Pottery from the Greek period was decorated with flat linear designs. Such pottery was greatly prized and widely traded throughout the Near East and Europe. Themes from mythology and legends appear in endless variety. Ancient pottery has recorded more information about how the Greeks lived than many written records.

One of the greatest legacies from this period is the architecture. Great buildings, such as the Parthenon, the Pantheon and the Baths of Caracalla were all built using the golden rule of symmetry. In the late 18th and early 19th centuries, American railroad stations were built in imitation of the Baths of Caracalla and banks in imitation of the Pantheon.

Realistic portrait, sculpture and painting was a major contribution of the Romans. Far from idealizing a person, the Romans were almost cruel in their depiction of "warts and all." Roman portrait paintings exist in only a few examples. These were painted in encaustic, a painting medium composed of pigment mixed with wax.

SUGGESTED ACTIVITIES

- ▶ Show slides, reproductions and videos on Greek and Roman art. ("The Greek Temple," "Ancient Rome," "Ancient Greece" Videos Ls/vL)
- ▶ Ask students to choose a motif from Greek or Roman art and draw it in a repeat pattern that could be used as a band on a piece of pottery. Draw figures between the bands to tell a story.
- ▶ Choose a subject from Greek or Roman art to draw in the students' own style.
- ▶ Discuss encaustic as a medium. If possible, have an artist visit the class and give a demonstration on this ancient method.
- ▶ Draw an abstract design using circles, squares, etc., as seen in some of the mosaic floors in Grecian homes or public buildings. Cut colored papers in small, square pieces and paste within the design to create a paper mosaic.

D. TIMELINE: THE MIDDLE AGES

HISTORICAL EVENTS: Catholic Church came into power; Popes were religious and political leaders; Feudalism; barbarians; Sects; Nomadic Tribes conquered Europe; Roman Empire fell; Holy Wars and Crusades; knowledge limited to clergy and nobility; mysticism prevailed.

The medieval period or Middle Ages, was named by Renaissance historians to account for the nearly 1000-year span between the fall of Rome and the creation of Medieval Europe. The new world power was the Roman Catholic Church, which restored order and developed a new code of law based on church doctrine and Roman Law. The Middle Ages were often referred to as the "Dark Ages" by historians, yet technical progress, such as: ship rudders, the invention of the compass, windmills, a new business accounting system and new uses for gun powder created building blocks for the next historical period, the Renaissance.

The arts were almost exclusively under the patronage of the church, resulting in the building of great cathedrals throughout Europe. Literature was preserved and disseminated by churchmen. The church assumed a unifying role in Europe, despite national borders and differences in national attitudes.

Forms of society during this period consisted of feudalism, monasticism and national monarchies. Monastic groups, made up of people who valued their spiritualism, developed isolated communities where they would not be tempted by sin. Monks were responsible for scholarly research and establishing schools. In feudalism, the monarch and nobles were at the top, with the

serfs and poor workers at the bottom. A person was born and died within this system with no hope of improving economically, educationally or socially.

As commerce spread, cities in northern Europe gained prominence. The merchants and artisans became a separate social group which organized themselves in guilds. In cities such as Paris, large Gothic cathedrals were built, the work often community efforts by the artisans. The merchants gained wealth and prestige and became the new patrons of the arts. They brought changes in both society and government that were essential to developments during the Renaissance.

The beginnings of nationalism were also seen in this period. In 1215 the Magna Carta was signed, eventually leading to the development of a parliament. The Crusades of Roman Catholics against Moslem rulers of the Holy Land took place during the Middle Ages. Though the crusades were futile, they did lead to new east-west trade routes to India and eventually to China. ("Art and Music: Medieval" Ls/vL)

TIMELINE: THE MIDDLE AGES

DANCE

CHARACTERISTICS

The history of dance, as of all the arts following the fall of Rome, is closely linked with the development of the Catholic Church in Europe. The major consideration of all living was to save the soul. Consequently, the body was looked upon as a hindrance.

Theatrical entertainment, in particular, was prohibited. However, dance continued to be performed in the most unlikely of places -- within the church itself. Evidence suggests that the early church leaders approved that the dance form and intent was holy and not profane. Thus dance, when it expressed vice and luxury, was condemned; when it was virtuous and performed in honor of God, it was praised.

This unusual danceomania flourished throughout Europe from the 11th century to the 14th century. Wandering entertainers during the Middle Ages included a combination of singers, dancers, poets, musicians, actors and jugglers. Performing in village squares, they were called troubadours. Later in the Middle Ages, these entertainers were welcomed in the castles of the feudal lords. The common people amused themselves by doing dances that were essentially social. This was the beginning of national folk dances. The nobility copied the peasant dances but performed them in a more refined and courtly manner.

SUGGESTED ACTIVITIES

- ▶ Have students research 20th century festivals such as May Day, May Pole Dance, Halloween and Mardi Gras. Have students choose an occasion and develop their own festive dance.
- ▶ Medieval art is filled with skeleton drawings. Have students study this art and explore joint and body-part movements.
- ▶ Have students research folk dances from different countries and perform some of them for classmates.
- ▶ List folk dances performed today and research their origins.

TIMELINE: THE MIDDLE AGES

DRAMA

CHARACTERISTICS

Drama in the Middle Ages, as all the arts, converged into a unified structure of the liturgy, since all were to be created in the monastic concept for service in the glorification of God. While the monks spent their time in prayer, warlords, in castles outside the province of the church, spent time in preparation for war and crusades. Poems were created that gave great detail of battles where everything was exaggerated. These were often put to music and in some of the remote castles; simple drama was added as entertainment for the nobles and their ladies during leisure hours.

The peasant people were pagans who worshipped a strange assortment of gods. Their entertainment was quite different from the morality plays presented by nobility and churchmen. Wagons, called Pageant Wagons, would travel the countryside presenting plays that were as strange as their gods.

In making learned commentaries on the Scriptures, the writers unconsciously and sometimes quite consciously interpreted them in the light of contemporary views. As the untaught populace traveled about Europe on pilgrimages and later went to the Near East on the Crusades, it absorbed new ideas that eventually were to transform the provincialism of feudal times into a more dynamic social structure.

SUGGESTED ACTIVITIES

- ▶ Present excerpts from one of the following plays and discuss the elements in it that depict life and the philosophy of the Middle Ages:

THE SECOND SHEPHERD'S PLAY,
EVERYMAN
- ▶ Divide the class in two sections and have one group research the Pageant Wagon of the Middle Ages and the other group research the Medicine Show Wagon used in the American West. Compare the two as to purpose and success in their settings.
- ▶ Improvise a scene of conflict between man and his destiny in the style of the Morality Play.
- ▶ Invite a "mime" to present his/her art to the class.

TIMELINE: THE MIDDLE AGES

MUSIC

CHARACTERISTICS

The majority of music in the Middle Ages was of limited range and often centered around one note. The harmonic system eventually evolved into the major and minor scales. The Middle Ages also saw the use of musical notation and the rise of the importance of rhythm.

The early music of the church was Gregorian chant, named after Pope Gregory I. Each chant consisted of a single melodic line sung by a unison choir or a soloist without accompaniment.

Except for the words of the texts, religious and secular music of the time were very similar. Musical instruments were used to accompany secular songs but the church banned all instruments and accepted only vocal music during this period.

Troubadours and trouveres travelled throughout Europe performing songs of courtly love. They often used harps or lutes to accompany their singing. Their singing kept alive stories and allegories for centuries. Singing, whether accompanied by instruments or not, was a way of communication from untutored peasant groups throughout countries.

SUGGESTED ACTIVITIES

- ▶ If possible, locate and play a recording of a Gregorian chant. Have students make up their own chant about school, play or work. ("Art and Music: Medieval," "Music of the World" Ls/vL)
- ▶ Discuss the differences between Gregorian chants and modern church music.
- ▶ Have students research the forms of the Gregorian chant. Explain that it can be in any of these forms:
 - unison chant
 - unaccompanied chorus music
 - mixed solo and chorus
- ▶ Have the students compare a Troubadour's song (Communication) to Mark Russell (LPB) or similar type of person.

TIMELINE: THE MIDDLE AGES

VISUAL ARTS

CHARACTERISTICS

An emphasis on spirituality was found in all the arts of the early Medieval period, an impetus that began during the declining centuries of Roman civilization. A general and persistent artistic tendency was toward dematerialization and abstraction.

In the Byzantine Period, the art reflected a decorative and abstract style depicting elongated images of saints and apostles. Major efforts were directed toward constructing cathedrals which included carved decorative sculpture and wall mosaics made with tesserae, cubes of opaque colored glass, that detailed religious themes. Gothic cathedrals contained numerous and beautiful stained glass windows depicting religious scenes which added to the heightened feeling of spirituality.

As movable type was not yet invented, clergy or monks produced all manuscripts by hand and only the church and the king or extremely rich nobles could afford the luxury of owning a manuscript. Miniature paintings decorated the pages of the manuscripts and often illuminated musical scores. A sense of religious mystery was hidden in the artwork.

As the commoners, most women and some of the nobility could not read, art was used to inform and educate.

SUGGESTED ACTIVITIES

- ▶ Present slides, reproductions, video and books on the Middle Ages. ("Middle Ages," "Art and Music: Medieval," "Foot Loose in History" Ls/vL)
- ▶ Show slides or illustrations of illuminated manuscripts and ask students to design monograms utilizing interlacing and other design elements taken from illuminated manuscripts.
- ▶ Show slides of stained glass windows and ask students to create an original design for stained glass, using a moment of joy in their life as the theme.
- ▶ After studying slides of artwork featuring different costumes of the period, have students design a costume for an imaginary medieval person. ("History of Costume" Ls/vL)
- ▶ Gargoyles were prevalent as decoration and as rainspouts on medieval cathedrals. Ask students to design their own gargoyles.

E. T I M E L I N E : T H E RENAISSANCE

HISTORICAL EVENTS: Rebirth of Classical Greek and Roman culture; printing press; individualism; explorations by sea; humanism; reformations.

The Renaissance embraced new movements, such as the advancement of humanistic and scientific knowledge and an outburst of productivity in all the arts. Poets, writers, dramatists, visual artists and musicians flourished. The humanistic scholars searched the monasteries and libraries for works that were neglected during the Middle Ages. An important invention of this period was the development of movable type, which made books more readily available to the masses. Scholars believed in the joys and beauty of life in this world, as opposed to the beliefs of scholars in the Middle Ages.

The Renaissance saw a revival of interest in the every day world, reasserted confidence in men and women and reinforced a feeling of individualism. Women enjoyed a higher place in society with such figures as Queen Elizabeth of England, Catherine de' Medici of France and Caterina Sforza of Russia. These women were powerful rulers and important patrons of the arts.

The position of the Roman Catholic Church came under attack during the Renaissance. Many abuses, such as the clergy amassing land and money, laid the basis for the Reformation. The system of monasticism was also scrutinized as being pretentious. Martin Luther led the Reformation. Northern Germany, England, parts of Switzerland and the Scandinavian countries supported the Reformation while Italy, Spain, France and Austria remained loyal to Rome.

Exploration of the seas was expanded during this period. Dias, the Portuguese navigator, reached the southern tip of Africa and Vasco da Gama made the first journey to India by sea. Columbus discovered America and Magellan led the first voyage around the world while the English, French and Dutch were settling along the Atlantic coast of North America.

The merchants and artisan classes broadened their position in society and became great patrons of the arts. The Renaissance saw momentous developments in knowledge, religion, exploration and the arts. The Renaissance was truly a rebirth for humanity in the tradition of the ancient Greeks. ("Art and Music: Renaissance" Ls/vL)

TIMELINE: THE RENAISSANCE

DANCE

CHARACTERISTICS

The Renaissance period brought fresh relief to the arts. During this time, dance flowered as diversion and spectacle in the theatre as well as social entertainment. Three disciplines developed: folk dance, court dance and ballet.

Folk dances of this period were very spontaneous, lively and traditional to an area. The costumes were simple, like the dress of the people.

Court dances were choreographed by royal dancing masters and were elaborate floor patterns with complicated and affected movements. The music structured for these court dances developed the suite, still used today even though the court dances are seldom performed.

Ballet, derived from the styles of court dances, became refined, requiring more technique and training until it was finally performed only by professionals. Early ballets were based on legends and myths with stereotyped movements. Catherine de' Medici brought a company of skilled dancers from Italy to France and eventually France came into the forefront of ballet; finally, French became the language identifying all ballet movements. Even today, French is used world-wide for ballet terms.

SUGGESTED ACTIVITIES

- ▶ Have students view the court dances that are displayed during the banquet scenes in one of the following films:

ROMEO AND JULIET

ANNE OF A THOUSAND DAYS

- ▶ Have students research clothing worn during the Renaissance and demonstrate movements which show gravitational pull on the body due to the weight and design of the clothing and elaborate headdresses. Movements should

resemble posturing and posing with circular arms and simple walking steps. ("History of Costume" Ls/vL)

- ▶ Divide the class into groups to research folk dances of this period and demonstrate their findings to the class.

- ▶ Ask a professional to demonstrate ballet positions or have students of ballet contribute components. Encourage students to participate, especially in assuming ballet positions. ("Best of Ballet" Ls/vL)

TIMELINE: THE RENAISSANCE

DRAMA

CHARACTERISTICS

An important form of theatre to originate in Italy during this time was the **COMMEDIA DELL' ARTE**, a professional improvised comedy performed in the streets for the people.

When Queen Elizabeth came to power in England, theatre became highly visible. She oversaw the creation of many new playhouses throughout England.

Many prominent playwrights were from this period. Christopher Marlow was known for his **DR. FAUSTUS**. Ben Jonson, a classic writer, wrote in a biting, satirical nature. The best known writer of the time was William Shakespeare, who is considered to be the greatest dramatist of all time.

As Oliver Cromwell gained control of England, he and his Puritan group closed theatres, and they remained closed until the Stuarts again gained control in 1660.

The Renaissance came late to France because of its engagement in numerous wars. The French drama developed as entertainment for the nobility only. Moliere, a great dramatist and actor, wrote in a satirical fashion. After his death, his dream of a state-supported theatre came true when the "Comedia Francaise" was opened in 1680. It is still running today.

SUGGESTED ACTIVITIES

- ▶ If possible, show the following video or film: **SHAKESPEARE AND THE GLOBE** (Ls/vL)
- or
- ▶ **DRAMA: THE RENAISSANCE** (30 minutes) Shows types of stages and theatre developments.
Net Film Service
Audio-Visual Center
University Extension
Bloomington, Indiana 47405
- ▶ Ask students to modernize one of Shakespeare's plays in a short outline form. This can be a group effort.
- ▶ Discuss the differences of a theatre used by Shakespeare and a modern theatre of today.

TIMELINE: THE RENAISSANCE

MUSIC

CHARACTERISTICS

Music was skillfully woven into nearly every aspect of court life. Melodies were singable and often written in four-part harmony.

The motet was the most important type of religious music during the Renaissance. In the Protestant areas of Europe, hymns became very important to people. Martin Luther's music was of significance as it heralded the Reformation movement.

During the late fifteenth century, people in the upper and middle classes were expected to develop a considerable amount of musical skill. Playing a stringed instrument, the harpsichord or harp and the ability to sing were social accomplishments expected of most young ladies. Music helped fulfill their needs to communicate, entertain and to express themselves aesthetically. After dinner, it was common for a family and their guests to tune their instruments, set out part books and play the latest madrigals.

Keyboard instruments such as the organ and the harpsichord gained prominence during the Renaissance. The organ was an instrument of the cathedrals and the great choruses of the church. The harpsichord was the favorite instrument of composers and for social evenings of music.

SUGGESTED ACTIVITIES

- ▶ Suggested listening:
 - Gabrieli, A. "Ricercar"
 - Josquin, "Absalom, Fili Mi"
 - Morley, "Now is the Month of Maying"
 - Palestrina, "Kyrie" from Missa Brevis
 - Monteverdi, "L'Incoronazione Di Poppea"
 - Buxtehude, "Prelude and Fugue in G Minor"
- ▶ Have students perform simple quartet music. Is our "Barbershop Quartet" similar in spirit?
- ▶ Research motet, madrigal, harpsichord and other musical terms and instruments of this period and share with the class.
- ◀ If music can be found, compare that played on a harpsichord to today's modern piano.

TIMELINE: THE RENAISSANCE

VISUAL ARTS

CHARACTERISTICS

The Renaissance brought a glorification of individual creativity to the artist of the period. Geniuses such as Michelangelo, drove themselves into heroic and often near-unattainable goals. Though the Pope and the nobility controlled the subject of art, artists were free to explore the scientific aspects of art, such as proportion, anatomy, perspective and a three-dimensional representation based on scientific study of man and nature. These studies resulted in delicate surface modulations in sculpture and the use of modeling in painting.

The development of movable type made books available to a greater number of people. Woodcuts were made to print illustrations. In painting and sculpture, especially in northern Europe, Renaissance humanism fused with theology was reflected in the art. Intense light and iridescent colors were used as expressive forces in paintings.

In the Italian cities, great emphasis was also placed on human values and the ideals of classical Greece and Rome. Massive figures, three-dimensional space and majestic settings were common. Great sculptures adorned public buildings and were available to everyone. Many great cathedrals were completed and others started, each reaching higher toward the heavens. These were so well-designed and well-built that many stand today.

SUGGESTED ACTIVITIES

- ▶ Show slides, reproductions, videos on Renaissance art. ("Art and Music: Renaissance," "Return to Glory: Sistine Chapel" Ls/vL)
- ▶ Have students make individual reports on mosaics, frescoes, woodcuts, perspective, glazing, all methods of art expression during the Renaissance.
- ▶ Study early type and compare it to modern type faces. Have students design a type face that celebrates a certain moment in Renaissance history.
- ▶ After careful observation of nature, make a small abstract design in a circle that might be seen as an architectural decoration.
- ▶ Discuss methods used in painting that made the Renaissance different from previous periods.

F. TIMELINE: BAROQUE AND ROCOCO PERIODS

HISTORICAL EVENTS: Large-scale productions of buildings with contrasts and ornamentation; France became a world power; medical science moved forward with much experimentation; New World and African colonization; concept of the Absolute Monarch.

The arts of the 1600s are known as Baroque and Rococo. Baroque meant irregular, grotesque and contorted, and was an insulting term. This term would seem to describe the movement, curves and frivolous elegance seen in Baroque and Rococo art and architecture. Rococo was a term given to a refined miniature form of Baroque art. It was a time of expansion, artistic embellishment and restlessness, yet it is often referred to as the "age of reason."

Scientific knowledge, creativity, religious challenges and the absolute monarch all made monumental gains during the Baroque period. Scientific discoveries from this period include Newton's laws of gravity, calculus, laws of basic chemistry and the beginning of modern medicine.

Western European kingdoms expanded in the wake of exploration. France, for example, created trading posts and colonies in Canada and the Mississippi Valley down to New Orleans. France became the dominant power of the western world. French became the language of culture and diplomacy.

The concept of the Absolute Monarch became apparent over Europe in general. Money was used to build lavish courts for kings and nobles. Though the king kept most of his powerful subjects under his eye,

in small apartments at court, many built elaborate estates as summer homes which the king and his retinue would visit on special occasions such as the hunting season.

Louis XIV, better known as the Sun King, epitomized the glory of court life. The Sun King's preoccupation with everything on a grand scale was not simply an expression of taste--the arts were used as tools to illustrate the power of the state and the position of the king as a ruler by divine right. To prevent his court from becoming involved in intrigues due to boredom, the King created elaborate rules of etiquette and occupied every moment with trivial duties and entertainments.

The Baroque period was a favorable time for the arts. Artists were in demand by popes, princes, kings, emperors and those successful in politics as well as business.

("Art and Music: Baroque" Ls/vL)

TIMELINE: BAROQUE AND ROCOCO PERIODS

DANCE

CHARACTERISTICS

France was considered the cultural center, which was brought to its peak under Louis XIV, the Sun King. Louis was responsible for developing the Royal Academy of Dance in 1669. Ballet entered the theatre under the patronage of the King and was the favorite form of dance, with the King taking part in many performances.

Standards for ballet were established at this time. The five major positions of the feet used then are still used in ballet today. The dominant parts of the court ballet and public performances were danced by men, with women taking minor or secondary parts. The latter part of the Baroque Period saw the rise of the prima ballerina, and the female performer gained major importance, with the male figure in the supporting role.

Throughout the period, the minuet was the most popular dance form of court entertainment. Costume and customs of the period had much to do with the type of movements of the dance.

SUGGESTED ACTIVITIES

- ▶ Research the five positions of the feet used in ballet and have students place their feet in each of these positions. Ask students to move from one position to another by using simple walking movements and partial turns.
- ▶ Have the students learn and perform a simple minuet. Consider the decorum and refinement used in the period.
- ▶ Research dances that might have been performed by the peasants of this period.
- ▶ Contrast the dances at the court of the Sun King and those executed in the royal court of Russia.

TIMELINE: BAROQUE AND ROCOCO PERIODS

DRAMA

CHARACTERISTICS

In the early part of the period, England's view of the theatre was less sophisticated than that of France. French drama, though somewhat restricted, had developed into entertainment mainly for royalty.

On his restoration to the throne in 1660, Charles II of England started a new era of drama fashioned after the theatre he had seen in Paris. New indoor theatres were built with deep aprons on which to act and proscenium arches with flats painted in perspective and spaced one behind the other to give the illusion of distance were also created. Candles and oil lamps provided lighting, and women were finally allowed to perform onstage.

SUGGESTED ACTIVITIES

- ▶ Read and act out scenes from one of Sheridan's or Moliere's comedies.
- ▶ Choose a scene from a play of this period and rewrite it with modern characters and stage presentations.
- ▶ Design costumes for a play that might be given during the Baroque period. ("History of Costume" Ls/vl)
- ▶ List specific characterizations that would place an unidentified play in this period.

TIMELINE: BAROQUE AND ROCOCO PERIODS

MUSIC

CHARACTERISTICS

This was a classical period in music, with many new developments in concepts and forms and rising composers who today are studied as masters. These include names such as Handel, Vivaldi, Scarlatti, Purcell, Lully and J.S. Bach. Opera developed into lavish productions, and the combination of music and drama was staged in a highly stylized manner. Operas were originally small-scale, staged events often acting mythical drama intended as diversions for aristocratic patrons. Opera developed into much larger and more elaborate spectacles later in the period.

New vocal developments during the Baroque period included the cantata and the oratorio, such as Handel's "Messiah." Instrumental music developed the sonata, concerto, fugue, toccata and suite. The development of the orchestra took place gradually.

From 1750-1800, a new style in music evolved with a sense of order, strong independent melodies, rhythmic variety and phrasing, all common elements used by the classical composers. Instrumental music became more prominent with the development of the symphony. Great composers of the Classical Period included Haydn, Mozart and Beethoven.

SUGGESTED ACTIVITIES

- ▶ Help students understand the difference between listening to and hearing music. Listening is a deliberate act that takes a person beyond merely hearing. Points to aid in ascertaining understanding:
 - Does it seem sensible?
 - Does it move along without seeming stagnant?
 - Are there specific details of form, rhythm and melody?
 - Does it demand attention most of the time?
 - Does it demand a reaction from the listener?
- ▶ Have the students research early musical instruments. The recorder, a Baroque period musical instrument, is the only one of this period still in use today. Have someone give a demonstration on this instrument.
- ▶ J.S. Bach was basically a composer of church music and was paid by the church for his works. Play a recording of one of his shorter works and have students compare this music with church music played today.

TIMELINE: BAROQUE AND ROCOCO PERIODS

VISUAL ARTS

CHARACTERISTICS

The monarchs and nobility of this period, both men and women, dressed in powdered wigs, high heels, laces and ruffles, jeweled buttons and buckles and with jewelry on both hands and necks. Elaborate balls, carnivals and festivals were held on most any occasion. Louis XIV of France, known best as the Sun King, took Baroque and Rococo art to its zenith. The court of the Sun King and the center of French government was at the Palace of Versailles.

The architecture at this time was extremely ornate, inside and out. Stylized curves and leafs, gold leaf and gold paints, silks and brocades, plaster work in designs of cherubs and many other types of decoration made the interiors appear as cakes with much icing.

Paintings of the period contained twisted figures, movement and dramatic lighting. Statues appeared in every hallway, garden and even lined rooftops. Artists became residents of the court, painting portraits of the king, his family and friends. Fashions of silk, satins and laces with lavish jewelry and stylized wigs were realistically and beautifully painted in rich colors. It was a time when the wealthy were happy and carefree and the lower classes suffered in poverty. This difference would bring about the rebellions of both the American colonists and the French lower classes.

SUGGESTED ACTIVITIES

- ▶ Show slides, reproductions or videos that have Baroque and Rococo forms of art in painting, architecture, household objects, clothing, etc. ("History of Costume," "Art and Music: Baroque" Ls/vL)
- ▶ Take drawing "notes" while viewing Baroque slides. Combine the most interesting shapes on a large sheet of paper to compose an abstract design with Baroque components.
- ▶ Have students design a Baroque dinner plate.
- ▶ Research artists of this period and compare their styles of painting.
- ▶ Have students choose one of the great summer homes of the nobles and give a report on the style of architecture and gardens.

G. TIMELINE: ROMANTIC and NEO-CLASSICAL PERIODS

HISTORICAL EVENTS: Age of Reason; American & French Revolutions; Age of the Individual; Thomas Jefferson; Benjamin Franklin; Marie Antoinette; Tennyson.

The art of the 1700s is an emotional reaction against established order, especially the religious and political order of the time. For many, life of the Baroque and Rococo had become too artificial. The "noble savage" who lived in dignity and freedom in a state of nature was becoming much admired. The poor man was viewed as simple, good and honest, as opposed to the immoral and decadent aristocrat.

The American and French revolutions are a direct result of this emotional reaction against the established order. People were no longer willing to be ruled by an absolute monarch; they insisted on having a voice in their government. The American colonists drafted the Declaration of Independence and elected George Washington as their first president. Across the Atlantic, the French beheaded Marie Antoinette and elected a National Assembly as their governing body.

Not only were freedom and nature worshipped, so were the marvelous, melancholy and remote places and times. Classical Greece, the Middle Ages, the forests of America and the kingdoms of the East were all topics of curiosity and much admired. Many of the subjects of the past were revived. Old themes came to symbolize the new nationalism and patriotism. Much of the art comments on and protests the Baroque and Rococo styles.

Romanticism is not so much a style of art as a way of perceiving and dealing with the world. Its outstanding characteristic is its stress on the individual and on subjective feeling. Because of this subjective emphasis, the Romantic movement is difficult to define in general terms. While some Romantic artists placed faith in utopias to come, others saw the past, particularly the Medieval period, as the ideal age. Some sought truth in the life of the common people, in rural settings and in urban creations of the Industrial Revolution, while others sought escape in exotic dreams and fantasies. Many artists derived inspiration from their own countries' cultural heritage, while others aspired to more universal visions. These many impulses, all a part of the Romantic spirit, exerted a major influence on the minds and imaginations of the people of the nineteenth century.

Romanticism originated in a desire to change the world for the better--to build upon the debris of the old Europe a structure that would reflect the beauty of the natural world and the nobility of humanity. The Romantic and Neo-Classical movements began a new age of rapid and violent change. This change eventually produces our own modern world of technology and science. ("Art and Music: Romanticism" Ls/vL)

TIMELINE: ROMANTIC/NEO-CLASSICAL PERIODS

DANCE

CHARACTERISTICS

The Romantic movement offered color, fantasy, fairy tales and folk legends. The ballets became more poetic and appealed more directly and profoundly to the emotions of the audience.

The star dancer emerged with such personalities as: Marie Salle', Marie Camargo, Gaetan Vestris, Jean Georges Noverre, Marie Taglioni and Fanny Ellsler as the stars.

As an increasing number of outstanding dancers developed in Paris, they began to travel from court to court throughout Europe, performing and beginning their own ballet schools and companies. It was at this time that rulers in Italy, Austria, Russia, England and Scandinavia established royal opera houses and theatres to which ballet companies became attached.

Reforms in staging developed the Romantic tutu in ballet costumes, thus freeing the legs for more intricate movements. Dancing on pointe evolved. Major works of the period were: LA SYLPHIDE, GISELLE, PAS DE QUATRE and COPPELIA. Many of these same ballets are performed on modern-day stages.

SUGGESTED ACTIVITIES

- ▶ Have students view videos of any of the following Romantic ballets: GISELLE, LA SYLPHIDE, PAS DE QUATRE, or COPPELIA. Especially recommended: Dance Theatre of Harlem's CREOLE GISELLE (Ls/vL).
- ▶ Discuss how the theatrical elements such as lighting, costumes, sets and music contribute or detract from the themes identified.
- ▶ What part did the choreographer take in ballet performances?
- ▶ Discuss "special effects" as students know them today in television and movies, for example. ("Setting the Stage" Ls/vL) Then point out that the tutu and the pointe shoes provided the special effects of this age. How did these "special effects" help the ballet? ("Best of Ballet" Ls/vL)
- ▶ Choose two countries and contrast the dance forms.

TIMELINE: ROMANTIC/NEO-CLASSICAL PERIODS

DRAMA

CHARACTERISTICS

The dramatic style that firmly established itself in the early 19th century was Romanticism, an emotional escape into adventure, beauty and sentimental idealism.

In the 19th century, American drama grew and developed its own national flavor. The first playhouse to be built in America was in Williamsburg in 1716.

Numerous showboats entertained up and down the Mississippi River. Playhouses were built in major American cities. The use of historically accurate costumes also began in the 19th century.

SUGGESTED ACTIVITIES

- ▶ Give biographical sketches on great American actors of the 19th century.
- ▶ Research and describe a day's activities on a showboat as it plies the Mississippi River and prepares for an evening's entertainment.
- ▶ Research the types of playhouses and dramas presented in America in the early 19th century.
- ▶ List some of the better known playwrights of the period with a short statement of their messages, such as morality, adventure, nationalism, humor, etc. (Mary Shelley, "Frankenstein"; Victor Hugo, "Les Miserables"; Alexander Dumas, "The Three Musketeers" and "The Count of Monte Cristo"; Dion Boucicault, "The Octoroon" or "Life in Louisiana."

TIMELINE: ROMANTIC/NEO-CLASSICAL PERIODS

MUSIC

CHARACTERISTICS

Poetry and painting inspired most of the music of the Romantic period. The music contributed human emotion to Romanticism. The Romantic style was, in a manner of speaking, an extension of the Classical era.

General stylistic characteristics of music in this period were:

- | | |
|---|--|
| solo passages with concerted work | chromaticism |
| long asymmetrical phrases | exploitation of tone color |
| varied, exotic instrumentation | exploitation of virtuosity of performers |
| new developments in nationalism and program music | |

SUGGESTED ACTIVITIES

- ▶ **Research the meaning of:** chromaticism, asymmetrical phrases, tone color, etc.
- ▶ Invite a musician to demonstrate an unusual or exotic instrument developed in this period.
- ▶ Suggested listening:
Berlioz - Symphonie Fantastique, 4th movement
Brahms - Symphony No. 3 in F Major, 1st movement
Chopin - Nocturne in E flat Major
Liszt - Hungarian Rhapsody No. 6 in D flat major

Schubert - Heidenröslein
Smetana - The Moldau
Mahler - Symphony No. 5, 1st movement
Tchaikovsky - Violin Concerto in D, 1st movement
Puccini - Act 1 Finale, from Turandot
Wagner - Prelude to Tristan und Isolde
Strauss - Also Sprach Zarathustra

After listening to parts of any of the suggested listenings, discuss how they differ in sound. Have students choose the one they like the best and defend their choice.

TIMELINE: ROMANTIC/NEO-CLASSICAL PERIODS

VISUAL ARTS

CHARACTERISTICS

As society changed in the early 19th century, so did the role of the artist and the relationship of art to society. Romantic artists became severe critics of society and its institutions. The artist of the Romantic period achieved unprecedented artistic and social independence, rejecting the limitations of patronage and subartistic creation. The highly charged atmosphere of individualism produced art with heavily subjective qualities; emotional forces were dominant.

Romantic artists often chose themes of nature and its many different moods. They also showed a keen interest in exotic themes, places and ideas. Oriental and African work, foreign legend and mythology offered artistic imagination for many works of art. Painters derived many of their themes from Romantic literature as well as from the more general impulses that influenced all the arts of the period. Landscape paintings copied natural settings as the ideal. The use of simple peasants as subjects reflected the growing interest in the common people.

Painters, sculptors and architects sought inspiration where they could find it -- in the revival of older styles, especially the distant Gothic style and in innovation. New subjects and techniques were tried. The bizarre, the horrible and the supernatural fascinated some painters. Artists also displayed a developing social conscience, as seen in works of Goya.

SUGGESTED ACTIVITIES

- ▶ Show slides or reproductions of styles in painting that are typical of Romantic, Neo-Classical and Realistic art. ("Art and Music: Romanticism," "Goya" Ls/vL)
- ▶ Research the work of two recognized landscape painters of this period and discuss the differences in their approach to nature, such as Delacroix, Turner, Caspar, Friedrich, Runge.
- ▶ Have the students choose a favorite artist of this period and tell why they like this particular artist and the paintings.
- ▶ Research styles of architecture of this period and share findings with the class.
- ▶ Have the students design a Gothic illumination using their initials. Follow the characteristics of Gothic art: light, airy, flowery, delicate and highly decorative.

H. TIMELINE: VICTORIAN-EDWARDIAN PERIOD

HISTORICAL EVENTS: Research advances on all levels; mass production of goods; elementary education becomes universal; Edison, Marconi, Darwin, Wright brothers, Pasteur, Einstein are names to remember; World War I.

For Europe and America, the 19th century was a golden age of progress and prosperity. Education was spreading and illiteracy was reduced, science opened up a new world with new machineries invented every day and government showed increasing solicitude for people's economic and social needs. Political liberty was on the march, living standards were realized through applied science, there were new forms of transportation and communication devices telescoped distances.

This period was given the name of the Second Industrial Revolution because of the many significant alliances between industry and chemistry. Research became more systematized, giving rise to Pasteur and Koch's proving the germ theory of disease and opening the door for other discoveries that saved lives. Mass production of goods made life easier for the people. Ford began the first on-line production of his cars. There was a growing spirit of internationalism which was helped with Marconi's wireless telegraphy, Edison's motion pictures and the Wright brother's first motorized airplane. Darwinism became a topic of discussion among scientists as did Einstein's equation for the theory of relativity among mathematicians.

During the latter part of this golden age, the arts flourished as did progress and prosperity. Realism dominated the scene with realist painters, writers and musicians, followed by the naturalists, who exposed social problems with their works.

An "art for art's sake" cult was originated by English and French symbolists who represented a reaction against extreme realism. This was the first thread in the pattern leading to abstract painting, in which area the French took an early lead.

However, with progress, science and technology came progress in destructive armaments. Unstable civilizations in Europe, old rivals and callous ambitions fanned the flames that engulfed the world, creating the holocaust known as World War I. This catastrophe was followed by many civil wars and eventually with World War II.

("Art and Music: Impressionism" Ls/vL)

TIMELINE: VICTORIAN-EDWARDIAN PERIOD

DANCE

CHARACTERISTICS

Following its Romantic peak, ballet in France began to decline, and the male dancer's role came to little more than support for the ballerina. But classical ballet continued to grow and prosper in Czarist Russia, where it was subsidized by the government. Empress Ann had founded the Imperial Ballet Academy and appointed a French director. Ballet continues to thrive in Leningrad today as the Vaganova Choreographic Institute.

In 1869, a Frenchman, Marius Petipa, was appointed director of the school and remained for twenty years. Working closely with composer Tchaikovsky, he created some of the greatest classical ballets of the era: SWAN LAKE (1895), THE SLEEPING BEAUTY (1890), THE NUTCRACKER (1892). Russian ballets gave equal importance to dance, music, costume and scenery. These ballets survive today in much the same form that they appeared then.

Some dancers who were noted during this period were: Nijinsky, Massine, Balanchine, Diaghilev and Anna Pavlova. Some ballets of importance were: THE DYING SWAN, LES SYLPHIDES, LE SPECTRE DE LA ROSE, SCHERAZADE and CARNAVAL.

SUGGESTED ACTIVITIES

- ▶ Have students view film or video of one major work of the era. ("Nutcracker," "Best of Ballet" Ls/vL)
- ▶ Discuss why dance is a creative vehicle for expression. Discuss how dance becomes visual music.
- ▶ Research costume sketches made by Picasso for PARADE.
- ▶ Research costume designs of Leon Bakst used in productions of L'APRES-MIDI, D'UN FAUN, SCHERAZADE, SPECTRE DE LA ROSE. Have the student pick what he/she considers the weakest design and then draw one appropriate to the production.

TIMELINE: VICTORIAN-EDWARDIAN PERIOD

DRAMA

CHARACTERISTICS

Theatre was rapidly changing: gas lights and finally incandescent bulbs lighted the stage and scenery. Costumes became more accurate to the history of the play and simple backdrops gave way to the realism of the box set.

Playwrights and plays moved from Romanticism to Realism. Realism depicted a selected view of real life and was found in dramas by Henrik Ibsen. His work influenced the Swedish playwright, August Strindberg, as well as Chekhov and the Russian director, Stanislavski. Honore de Balzac was the first great realist among French playwrights. Until the triumph of realism, acting was a display of individual talent. Richard Wagner, the creator of "music drama," brought the production into a whole. At the decline of the repertory theatre, around 1880, the touring system was thoroughly established.

In America, the theatre was growing with the country, moving from dining rooms and social halls to showboats and permanent playhouses in the larger cities. Most stars came from England but remained to live in America. John Howard Payne was the first American star. Laura Keane, from England but living in America, was playing "Our America Cousin" at Ford's Theatre in Washington when actor John Wilkes Booth assassinated Abraham Lincoln.

SUGGESTED ACTIVITIES

- ▶ Read aloud lines from a play of this period. Give mood, feeling and emotion as you imagine the playwright intended.
- ▶ Identify major units of a play: acts, scenes, exposition, rising action, climax, falling action and resolution.
- ▶ Explore the role of the director.
- ▶ Perform pantomime based on clear and specific details relevant to a subject of this period.
- ▶ Design a poster that might be an advertisement for a particular play in the late 19th century in England or America.

TIMELINE: VICTORIAN-EDWARDIAN PERIOD

MUSIC

CHARACTERISTICS

The burgeoning interest in drama gave the composers in the early part of the period an opportunity to combine their works with the playwrights, and the two arts gave birth to imaginative and innovative works. The common goal seemed to have been -- do not follow any patterns.

Composers broke with tradition and tried to capture sounds that had a flavor more in keeping with their homelands and folk music. Folk music, far from simple scales and harmonic progressions, caused the composers to develop new scales.

The composers sought to appeal to the senses rather than the intellect. Some names from this period were: Verdi, Rossini, Bellini, Puccini and Wagner in opera and composers Liszt, Brahms, Bizet, Debussy and Ravel.

Richard Strauss exemplified the post-Wagnerian school of music during the latter part of the period that led into Impressionism, a movement that affected all the arts. Debussy was the foremost exponent of Impressionism, and his elusive music, where progressions moved about freely in tonal space, cast a spell over the most indifferent audiences. Stravinsky experimented with poly-tonality, and expressionist Schonberg developed a two-tone system.

SUGGESTED ACTIVITIES

- ▶ Suggested listening:
 - L'Après-Midi D'un Faun -- Debussy
 - The Children's Corner -- Debussy
 - Piano Concerto in G Major -- Ravel
(3rd movement)
 - Gloria -- Poulenc
 - Bolero -- Ravel
 - "Organ" Symphony -- Franck
- ▶ Show the class an example of a Romantic/Classical painting by Rubens and play the music of Beethoven. Also show the class an example of a work by impressionist painter Monet or Renoir and play music by Debussy. Have the students look at the paintings while listening to the music.
- ▶ Have the class discuss and make a comparison of the two exercises. Did the music and paintings share the same feelings? Did the music project "colors" similar to those used in the painting? Could you identify the music and painting as belonging to the same period of time?

TIMELINE: VICTORIAN-EDWARDIAN PERIOD

VISUAL ARTS

CHARACTERISTICS

The most significant artistic movement of the 19th century occurred in the latter part of the period. The artists, seeking closeness to nature in order to develop an art based on immediacy of expression, took their easels outdoors to do their painting rather than in a studio. A fascination with light led to a preference for outdoor themes shaped and shaded by the changing sunlight at different seasons and different times of day. They were against their work carrying any moral message.

In 1874, Claude Monet exhibited a painting called *IMPRESSION -- SUNRISE*, which gave name to the new movement. At first the word impressionism was used to express derision, but it does have a certain appropriateness, implying an affair of the moment, an act of instantaneous vision, a sensation rather than a perception. The revolutionary style of painting and sculpture found in the works of Monet, Renoir, Manet, Rodin and others emphasized the play of light on a subject, using diffused outlines and subtly interwoven colors to suggest moods. Impressionist paintings became paintings of light and atmosphere.

In architecture, Sullivan pioneered the steel-skeleton skyscraper and Frank Lloyd Wright originated revolutionary ways to design houses.

SUGGESTED ACTIVITIES

- ▶ Present slides, reproductions, video, books, magazines, etc., on Impressionism to give the students an overview of the movement from its inception to its peak. ("What is Impressionism?" Ls/vL)
- ▶ Compare the works of the master artists of this movement and discuss the differences and similarities of their styles. ("Art and Music: Impressionism" Ls/vL "The Great Impressionists" Ls/vL)
- ▶ Research and discuss the changes in sculpture during this period. ("Calder: Mobiles" Ls/vL)
- ▶ Research and make a chart of drawings showing the development of architecture from the beginning (caves) to the skyscrapers pioneered during this period. ("Frank Lloyd Wright," "LeCorbusier" Ls/vL)
- ▶ Have students dampen a paper and use watercolors to develop a simple landscape, flower study or a subject of choice. The results should replicate the indistinct edges and soft colors of the Impressionist concept.

I. TIMELINE: THE MODERN PERIOD/THE CHANGING WORLD

HISTORICAL EVENTS: World Wars: Hitler, Middle East; United Nations established; space travel; end of the Cold War; computer technology; greenhouse effect; AIDS.

The industrial progress begun in the 19th century accelerated at a breath-taking pace -- inventions multiplied and moved the world into a technical period. Advances in science, medicine, economics, sociology and astronomy have grown so rapidly in a mere decade that by the time a concept is understood or accepted, a new one takes its place. Under a broad umbrella, science has made it possible to explore the skies and distant planets; explore the depth of the seas, transplant major human organs to lengthen lives; gain knowledge of the genetic code of life; extend communication and education through television, computers and satellites; and develop the atomic bomb and related missiles of war. Science has advanced to the point that modern instruments of war can now destroy an entire continent.

Times are far from peaceful. Pearl Harbor and World War II, the Spanish Civil War, the Chinese Revolution, the Russian Revolution, the spread of Communism and dictatorships, the Korean War, the Vietnam War and the continuing conflicts and wars in the Middle East do not project a rosy picture of world unity in the near future.

It has been said that the arts not only record history but are harbingers of things to come. World unrest, coming after the emotionality of the Romantic and Edwardian ages, caused drastic change in all the arts. The horrors of the wars, especially the holocaust of World War II, saw many European artists, architects, writers and American expatriates

flee to America for a safe place to create in freedom. Many of the early works were in rebellion against the new technological world; some were images that reflected the fragmentation of life by unrest and continual wars.

Art has progressed from Impressionism to Post-Impressionism, where artists and sculptors moved from outdoor, delicate impressions to brilliant color and controlled compositions or abstractions and back again to realism. Modern dance has taken many forms, from ballet and jazz to the young dancers on the street. Isador Duncan and Martha Graham brought freedom of movement and improvisation to dance, and Alvin Ailey and Michael Jackson brought it to fruition. Writers brought realism to the printed page, such as John Steinbeck's "The Grapes of Wrath." The musical theatre grew from small entertainments to spectacles and writers and directors worked together to bring to the audiences entertainment and communication through both stage and television. Audiences of all the arts have become sophisticated and educated appreciators and listeners.

More than any of the other 20th Century arts, architecture has shown a greater sense of responsibility and achieved a wider popular acceptance. The discipline of sound engineering has kept the architects from flights of fancy. ("Art and Music: 20th Century" Ls/vL)

TIMELINE: THE MODERN PERIOD/THE CHANGING WORLD

DANCE

CHARACTERISTICS

The rise in popularity of dance around the world, the emergence and contributions of modern dance and the constant interchange and communication between ballet, modern, jazz, tap and ethnic dance are all a part of the twentieth century dance movement.

The major changes that have occurred in modern dance over the past decade include:

new choreographic approaches

different kinds of settings for stage

innovative methods of fiscal management
and promotion of dance companies and
programs with growing geographic diversity

evolving relationship with ballet

Some major contributors to dance in this century include: Isadora Duncan, Pearl Primus, Martha Graham, Ted Shawn, Doris Humphrey, José Limon, Alvin Ailey, Twyla Tharp, Agnes De Mille, Eugene Loring, Fred Astaire, Gene Kelly, George Balanchine, Nureyev, Baryshnikov, Jerome Robbins, Bob Fosse, The Nicholas Brothers and Michael Jackson. ("Martha Graham" "Alvin Ailey Dances" Ls/vL)

A few major works include: OKLAHOMA!, BILLY THE KID, WEST SIDE STORY, REVELATIONS, SPARTACUS.

SUGGESTED ACTIVITIES

- ▶ Select an "oldie" and one recent pop song with differences in tempo, texture, style, lyric, arrangement and instrumentation. For example: Elvis Presley (1950s), Beatles (1960s), Bee Gees (1970s), Michael Jackson (1980s), Janet Jackson or Hammer (1990s). Demonstrate one popular dance from each era. Raise the question of whether music and dance reflect the times or whether the times are influenced by music and dance
- ▶ Dance has been, is and may always be one of the most effective means of passing on the culture of nations from one generation to another. Have students give examples of this.
- ▶ Dance is a celebration of life, tradition, socialization, therapy, ethnic expression, worship, communication, physical education and it is an aesthetic experience. Have students research an example of each of these areas and share them with the class.

TIMELINE: THE MODERN PERIOD/THE CHANGING WORLD

DRAMA

CHARACTERISTICS

America is completely stage-struck as theatre, film and television activities multiply and techniques advance daily.

Musical theatre is a uniquely American offering. Some fine examples are WEST SIDE STORY, THE KING AND I, A CHORUS LINE and CATS.

Regional theatres and summer theatrical festivals continue to grow. The smallest town values its cultural activities and is active through groups organizations and colleges.

Avant-garde theatre is often tabbed the "theatre of the absurd." These plays are written to jar the audience into thinking along unique planes. An example is Samuel Beckett's WAITING FOR GODOT.

Film is a rapidly expanding medium in today's world. Through the screen, Hollywood has challenged the imagination of the audience with great epics (THE TEN COMMANDMENTS), created legends (GONE WITH THE WIND) and showcased special effects (TOTAL RECALL). With the mastery of computers, super special effects can be commandeered. Day to day television brings into the home world-wide news as it happens, addresses immediate issues and educates ("MIND'S EYE" (Ls/vL).

SUGGESTED ACTIVITIES

- ▶ Report on one of the following in the United States; discuss growth and contribution:
Community theatre Children's theatre
Reader's theatre Musical comedy
Motion Pictures Television
Potential of computers in entertainment
- ▶ In 1821, the African Company of Negro Actors was established. Discuss the contributions made by 20th century Black actors and authors such as: Toni Morrison, James Hewlett, Whoopi Goldberg, the African Grove Theatre, Sidney Poitier, James Earl Jones and the New York production of THE WIZ.
- ▶ Present a report on the history of the American musical comedy. Include famous song excerpts from recordings. ("Stage For a Nation" Ls/vL)
- ▶ Have students write a scene dramatizing a current event or social problem. Discuss appropriate costume, background music and lighting effects.

TIMELINE: THE MODERN PERIOD/THE CHANGING WORLD

MUSIC

CHARACTERISTICS

One of the most important new trends among composers in the years after World War I was the emphasis on objectivity. A new version of nationalism was also seen. The 20th century composers used folk idioms to expand the tonal possibilities, as seen in works by Bartok, Stravinsky, Prokofieff and Shostakovich.

The music of the 1980s and 1990s is more conventional, with a return to tonality, melodic development and rich textures. This new period in music history has been called the "new simplicity" or "new conservatism." Composers such as John Adams, John Corigliano and Jacob Druckman are considered to be the "new romantics."

An important development in today's concert music is the emergence of composers from diverse backgrounds previously excluded from classical music, such as African-American composers T.J. Anderson and Olly Wilson and women composers Ellen Taaffe Zwilich, Thea Musgrave and Joan Tower.

General stylistic characteristics of music in the modern period are:

poly-chordal	poly-tonal	atonal
serial	return of modes	dissonance
free concept of rhythm	poly-meter	poly-rhythm
rhythmic ostinati	sounds as sound sources	
move away from tonal center		
exploitation of traditional and non-traditional		

SUGGESTED ACTIVITIES

► Suggested Listening:

- Bartok - Concerto For Orchestra
- Copland - Appalachian Spring (1st and 2nd sections)
- Ives - Fourth of July from a Symphony: Holidays
- Menotti - Amahl and The Night Visitors
- Schoenberg - Suite for Piano (1st movement)
- Stravinsky - Danse Sacrale from the

Rite of Spring

Verese - Poeme Electronique

After listening to recordings by different composers, have students pick their favorites and tell why they like or dislike a particular selection.

- Invite a musician to visit the class and give demonstrations of new ways of expressing music (electronic).

TIMELINE: THE MODERN PERIOD/THE CHANGING WORLD

VISUAL ARTS

CHARACTERISTICS

The visual arts have mirrored the political and social events of our modern period. In 1907, Pablo Picasso painted the first Cubist work, where subject matter presents separate planes on one flat surface. In one sense objective and adhering to a definite formal logic, it was nonetheless disorienting to the world that was used to Romantic art. This opened doors to many new and freely expressed art forms.

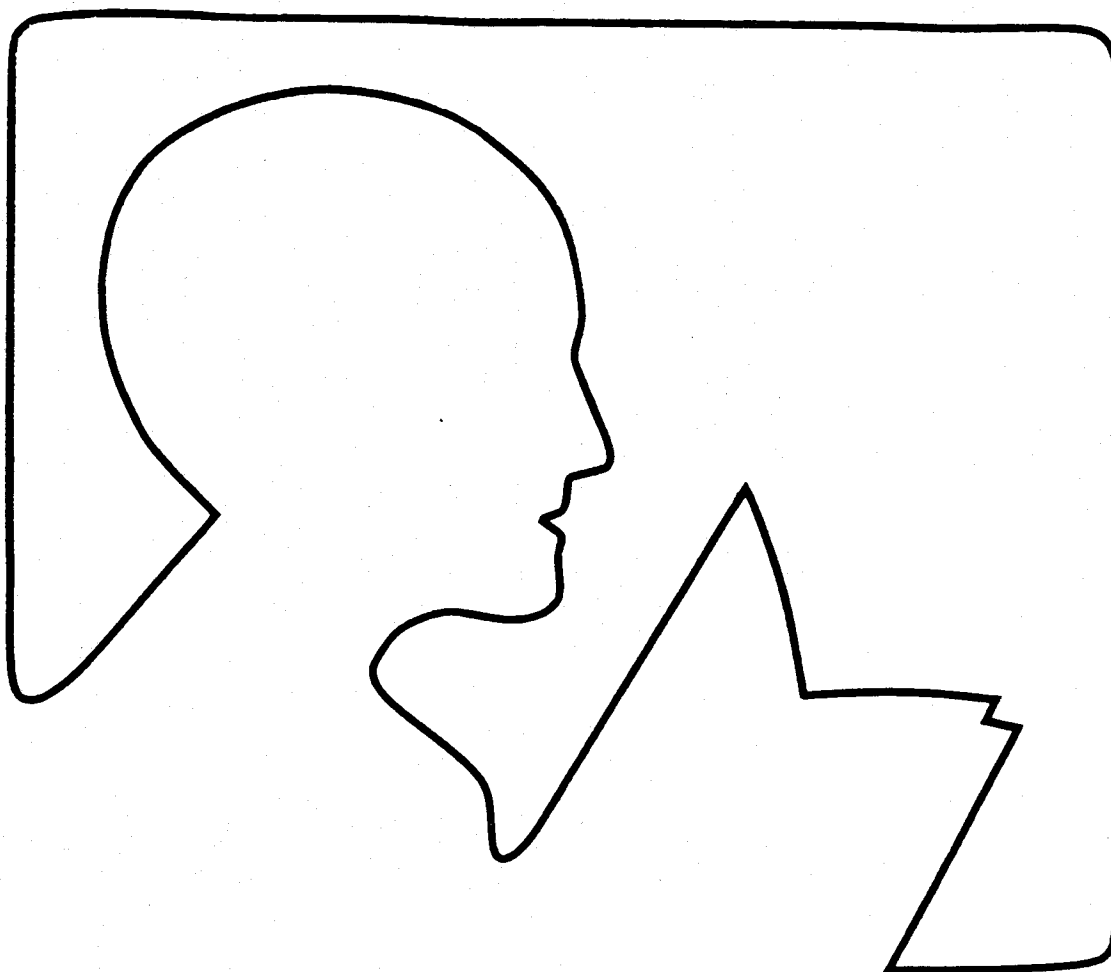
In Paris, Surrealist painters such as Joan Miro, Salvador Dali and Max Ernst created endless images of anxiety and torment populating strange and fantastic landscapes. The Abstract Expressionist works carried this process further, avoiding all semblance of a recognizable image. Similar trends were apparent in sculpture as well. The Bauhaus School, Germany, influenced industrial and advertising art, interior design and the artful designing of household objects.

Technology provided new means of expression in photography. Film directors recognized the artistic potential of cinema and developed this art form far beyond expectations. Architecture became a period of "eclecticism," as architects borrowed freely from any period and fit the design to special situations. New materials were a threat and a challenge but the more they were used the more progressive architecture became.

SUGGESTED ACTIVITIES

- ▶ Discuss and show examples of Bauhaus-inspired designs. What were the underlying ideas behind the Bauhaus School? Does "form follows functions" express their idea?
- ▶ Research and report on several new techniques of art developed by artists, such as hard-edged painting, earth sculpture, wrapping, computer art, etc. Give a background on the leading artist in their field and explain their purpose in experimentation. ("Mind's Eye" - Computer Art Ls/vL)
- ▶ Assign students one of the following styles of art and have them give a short report on the highlights.

Abstract Expressionism	Art Deco
Art Nouveau	Cubism
Dadaism	Fauvism
Kinetic	Minimal
Op	Pop
Photo-realism	Surrealism
Symbolism	Blue Riders



REFERENCES/RESOURCES

UNIT IV

DANCE . DRAMA . MUSIC . VISUAL ARTS

A. ONGOING OR YEAR-END ACTIVITY SUGGESTIONS

AN ORIGINAL VIDEO PERFORMANCE

Students divide into teams to plan a video program of their choice. All components of such a production are discussed and, if appropriate, a storyboard is made. Students plan the opening theme music, closing credits, station identification, camera angles, lighting, etc., before production actually starts.

The program is put on camera by a student team and edited for use in future classes. Students and instructors evaluate the finished work.

MINSTREL SHOW FROM THE MIDDLE AGES

Students plan a program depicting wandering minstrels during the Middle Ages. To be included are singers, dancers, poets, musicians, jugglers, fortune tellers and actors. A loose theme, such as "the first day of May" or "the last day of summer" might be chosen as a focus. The production might be presented to other classes or to a full evening audience.

A DINNER THEATRE

This activity is suggested as ongoing throughout the course study and to be concluded in a year-end performance. The performance can be a mix of singing, dancing, music selections, interpretive readings or a one-act play. The students may want to include comedy skits. Plans should include:

Place of performance (in or out of school) menu plans (catering or school cafeteria) scheduling and clean-up committees display areas (artwork, photography, sculpture) invitations, programs (design, print), selection of hosts/hostesses. This event may be used as a fundraiser for the fine arts department.

MUSEUM BOARD OF DIRECTORS IN ACTION

The class chooses a museum director and "members of the board" are selected. The action takes place in the board room. Students who take part, dress in the atypical uniforms of the person they represent.

ACTION: As the Museum Director you have discovered a piece of artwork that in your opinion is the "find of the year." It is your job to describe, interpret and evaluate the artwork. You must convince the Board of Directors and the curator that this piece of art, which costs a lot of money, is a worthy purchase for the museum. You are in charge of the meeting and must see that each board member has a chance to voice an opinion about the suitability of the work as part of the museum collection.

THE BOARD: The bank president thinks that art has to be made of traditional materials (clay, paint, etc.) by an artist who uses his/her (preferably, his) hands to make it. Art should have a message, a meaning and reflect the tradition of the old masters. The primary interest is the effect the art will have on future funding.

The automobile dealer has spent a great deal of time and some expense encouraging members of the board to accept the new ideas, techniques and materials of emerging artists, but with little success. The primary belief is that art should make a visual statement about the world and humanity.

The dowager (with worldly riches) believes that art should reflect realism. She has been known to withhold funds from the museum if they vote against her choices.

The president of the junior league thinks art should reflect beauty, much like the work of the Impressionists. Any art without a recognizable subject cannot be considered a worthy purchase for community enjoyment.

Other probable members of the Board of Directors are a young lawyer, a reputable member of the judicial bench, an arts organization representative, the mayor, a school principal and a museum docent. After each of the board of directors makes a plea expressing his or her point of view, the class members vote on accepting or rejecting the artwork and defend their decision.

FURTHER IDEAS FOR YEAR-END ACTIVITIES THAT INCLUDE ALL FOUR ARTS:

"showboat" performance
pageant or a Greek festival
series of "great plays" scenes from various periods
spoof of a well-known play

B. EVALUATION SUGGESTIONS

SELF-EVALUATION

Was the project I chose a worthy one?
Did I accomplish what I set out to do?
How well did I do the project?
What steps did I take to accomplish my purpose?
How have I improved?

GROUP EVALUATION

Did we accomplish what we set out to do?
How many ways did we find to solve the problem?
What limitations did we have?
What resources did we have?
What past activities helped us?

TEACHER EVALUATION

Did the student use a creative approach to the problem?
Did the final product show the use of imagination?
Were the response/responses original to the student?
Was the student able to express thought and meaning in a sequential manner?
Was the problem solved with taste and sincerity?

GENERAL EVALUATION

Did the problem grow out of the interests and needs of the student or the group?
Was the student encouraged to express original ideas?
Did this experience extend the student's knowledge and abilities?
Was individual growth and development evident?

C. OUTSTANDING FINE ARTS PERFORMERS AND ARTISTS FROM THE STATE OF LOUISIANA

Albert, Donnie Ray - Opera Singer
Albrizio, Conrad - Murals for Capitol Building

Armstrong, Louis - Jazz Trumpet
Ashley, Elizabeth - Actress
Aubudon, John James - Artist and Ornithologist

Batiste, Alvin - Jazz Clarinet
Batiste, Harold - Jazz Saxophone
Barker, Danny - Jazz Guitar
Bachet, Sidney - Jazz Saxophone
Betts, Judi - Painter/Author
Bourgeois, John - Conductor of The U. S. Marine Band

Clauge, Richard - Painter
Cliburn, Van - Classical Piano
Cole, Ronnie - Jazz Piano
Connell, Clyde - Sculptor/Painter
Connick, Harry Jr. - Pianist/composer and singer

Conti, Bill - Composer
Cory, Richard and Irene - Stained glass

Dandridge, Dorothy - Actress
de Lavallade, Carmen - Ballet
Drysdale, A.J. - Painter
Durieux, Caroline - Printmaker/Newcomb Pottery

Evans, Lee - Jazz Pianist

Fernandez, Royes - Classical Ballet
Ferrante and Teicher - Piano Duo
Fountain, Pete - Jazz Clarinet

Gennaro, Peter - Dancer/Broadway
Gilley, Mickey - Country Western Singer
Gottschalk, Louis Moreau - Composer

Gray, Henry - Rhythm/Blues Piano
Guy, Buddy - Rhythm/Blues Piano

Hanna, James - Composer
Harpo, Slim - Rhythm/Blues Harmonica
Hayden, Frank - Sculptor
Hays, Bill - Set Designer (Carol Burnett)
Hellman, Lillian - Playwright
Herthum, Louis - TV actor
Hirt, Al - Jazz Trumpet
Hogan, Moses - Classical Piano
Hogan, Silas - Rhythm/Blues Guitar
Hunter, Clementine - Folk Art

Jackson, Mahalia - Gospel Singer
John, Dr. - Jazz Piano

Kelly, Arthur "Guitar" - Rhythm/Blues
Kirstan, Dorothy - Opera Singer
Klaus, Dr. Kenneth B. - Composer
Kohlmeyer, Ida - Painter

Lafayette, Lenora - Opera Singer
Laughlin, Clarence John - Photographer
Leadbelly - Jazz
Lewis, Jerry Lee - Rock-a-billy
Lockwood, C.C. - Wildlife Photographer
Logan, Josh - Director/Broadway Musicals

Marsalis, Branford - (son) Jazz Saxophone, Music Director, The Tonight Show
Marsalis, Delfeayo - (son) composer, bandleader, top jazz record producer
Marsalis, Ellis - (father) Jazz educator/piano
Marsalis, Jason - (Son - 15) drums, (NOCCA student)
Marsalis, Wynton - (son) Trumpet/Concert Jazz
Martin, Ferdinand Joseph "Jelly Roll" - Jazz
McCrary, John - Painter

Meeker, Joseph Rusling - Painter
Millet, Clarence - Painter/National Academy
Morgan, Elmo - Painter

Neal, Raful - Rhythm/Blues/Harmonica

Prima, Louis - Jazz
Reed, Rex - Drama Critic
Rodrigue, George - Painter
Rucker, Robert - Painter

Smith, Keely - Jazz Singer
Sterling, Bernard - Gospel Singer

Taylor, Soft Shoe Willie - Street Dancer
Thomas, Tabby - Rhythm/Blues Piano
Traigle, Norman - Opera Singer

Walker, William Aiken - Painter
Ward, Cecelia - Opera Singer
Woodward, Ellsworth - Painter
Woodward, Joann - Actress
Woodward, William - Painter



D. BIBLIOGRAPHY

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2. DRAMA/THEATRE

HISTORY OF THE THEATRE (1991/6th edition)

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(617) 455-1200

THE ARTS: A HISTORY OF
EXPRESSION IN THE 20TH CENTURY
(1991)

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VIDEO PROGRAMS

The Louisiana Slide/Video Library (Ls/vL), State Department of Education has slide and video programs available that will enhance the teaching of THE FINE ARTS SURVEY. A partial list of video programs is listed below.

ARCHITECTURE

Frank Lloyd Wright
Seven Wonders of The World
LeCorbusier
The Greek Temple

DRAMA

Places, Please
Setting the Stage
Cinderella
Stage for a Nation
Shakespeare and the Globe

MUSIC

Looking at Music
Music is ...
Music is: The Conductor
The Nature of Music
Young Person's Guide to the Orchestra
Don't Drop The Potato (Cajun Music)
Hansel and Gretel (Opera)
Metropolitan Opera Centennial Gala
Fantasia

ART AND MUSIC

Art and Music in America
Art and Music as Reflections of Time: Medieval
Art and Music as Reflections of Time: Renaissance
Art and Music as Reflections of Time: Baroque
Art and Music as Reflections of Time: 18th Century
Art and Music as Reflections of Time: Romanticism
Art and Music as Reflections of Time: 20th Century
Art and Music as Reflections of Time: Surrealism

FINE ART

The Louvre
Color Perceptions
Graphic Design
Mind's Eye (computer art) computer animation
Return to Glory: Sistine Chapel
Many individual artists

DANCE

Best of Ballet
Creole Giselle
Nutcracker
Baryshnikov Dances Sinatra
Ailey Dances
Martha Graham

HISTORY

Cajun Country
Ancient Rome
Ancient Greece
Footloose in History
The White House
Crete and Mycenae
Time, Tomb and Treasures (Egypt)
Feast of the Gods
Middle Ages
Daimyo