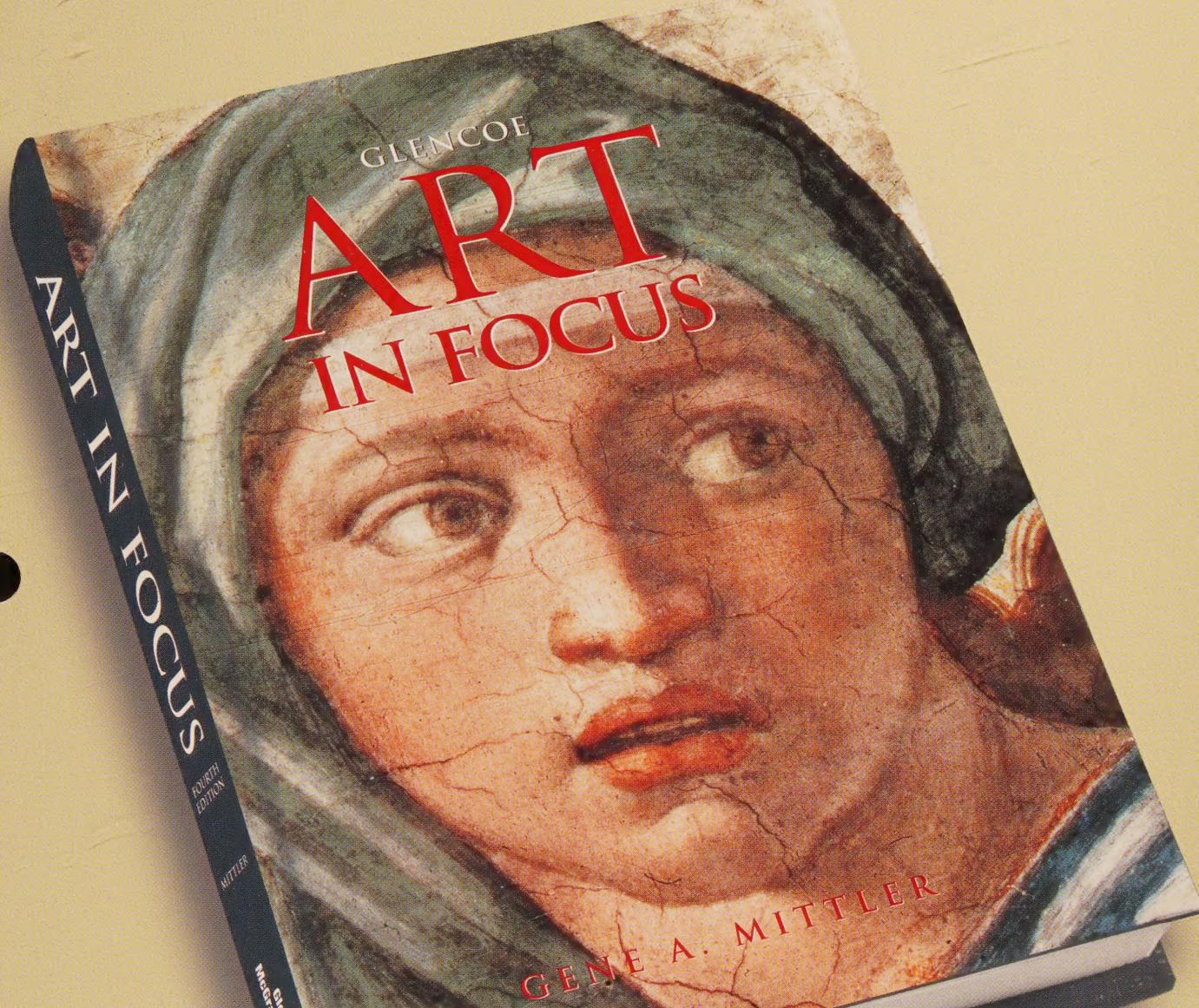


ART AND HUMANITIES



These Activities Reinforce:

- How the visual arts, literature, music, dance, and theatre influence each other
- How historical periods and events influence all the arts



ART IN FOCUS

ART AND HUMANITIES

Jean Morman Unsworth



New York, New York

Columbus, Ohio

Woodland Hills, California

Peoria, Illinois

ACKNOWLEDGEMENTS

Art and Humanities 2

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Artists Through the Ages

Directions Look at many different cultures to see how artists are recognized and trained.

► CONSIDER THIS

In many places today, specific arts are practiced by men and women. Many Native American women are skilled in weaving and pottery. Inuit men are known to be accomplished stone carvers, but in recent years Inuit women have gained recognition as carvers and also as stonewall printmakers. Men in some African tribes carry small looms on their shoulders and weave narrow strips of cloth, which are then sewn together into a large fabric. It has not always been common for both men and women to be recognized as successful artists.

In Europe during the Middle Ages women worked in all the arts. Medieval manuscript illuminations show women excelling in many areas including carving, painting, weaving, playing musical instruments, and writing. During the Renaissance, however, when individual artists gained fame, very few women were among them. In fact, as late as the nineteenth century George Sand and George Eliot—two remarkable women writers—took the names of men as pen names in order to be published. The arts are now open to all, but it is often difficult to earn a living as a painter, musician, or writer.

In the United States, where the arts are typically the first subjects to be cut in times of budget cutbacks and the arts are often not required for all students, it is easy to see that the choice of the vocation of artist, musician, dancer, writer or any other art takes courage and conviction.

By contrast, in many other places throughout the world the visual arts and music are an essential part of education. This can be seen particularly in those societies where the rhythms of daily life continue to reflect the time before machinery. In Bali, for example, all children learn dance from the earliest age; it is part of the fabric of everyday life.

In Europe, the arts are an important part of the education process. Traditional art forms are taught within each cultural community. In Asia, too, art traditions are passed down through generations. Perhaps it is the very diversity of cultures in the United States that lessens the force of continuity of culture.

Name _____ Date _____ Class Period _____

► ACTIVITY 1: ART IN THE MODERN WORLD

1. Using the resources in your library, choose another country and find out how the arts are taught and practiced there in modern times. Write a paragraph explaining whether the place you studied offers more or different opportunities for artists than the place where you live.
2. Using the chart below, fill in examples of three artists who work in the country you chose.

Name of Artist	Work of Art	Medium	Style

► ACTIVITY 2: YOUR ARTISTIC OPPORTUNITIES

List opportunities available to you that can help you learn an art form that interests you. Include specialty classes, park programs, community sponsored events, or tutoring that you might become involved in to pursue your art.

Name _____ Date _____ Class Period _____

Applying the Elements and Principles to Other Arts

Directions All art forms—visual, dance, music, literature, and theater are based on creative elements and principles that are often related. Explore the ways that line, color, and emphasis have been used in the art forms below. Then complete one of the projects and share it with the class.

► CONSIDER THIS

Line Look for line in music—the fine line of a flute sound compared to the full line of an oboe—or the melodic line of notation moving up and down the score. The line of a dancer's movement can be captured with a strobe light and turned into fascinating multiple images of the figure in motion.

Color Writers use metaphor and simile as the visual artist uses color and contrast. See the image in these lines from Leonard Cohen's poem, "Prayer for Sunset":

The sun is tangled
 in black branches,
raving like Absalom
 between sky and water,
struggling through the dark terebinth
to commit its daily suicide.

This is Robert Frost's description of a sunset:
When the spent sun throws up its rays on cloud
And goes down burning into the gulf below . . .

Emphasis Poets use the color of words—the soft sounds of short vowels and consonants like *s*, *m*, and *w*. Hear the emphasis in these lines of Dudley Randall:

the first night the magic snowfall
 the warm blue-walled room we looking at the snow
 listening to music . . .

Compare them to Marianne Moore's strong lines:

Hate-hardened heart, O heart of iron,
 iron is iron til it is rust . . .

Here the long *a* and *i* and the hardness of the *h* create emphasis and add to the bitterness of the message.

► ACTIVITY 1: COMPARE THE SOUNDS OF INSTRUMENTS

Listen to recordings of individual instrumental works and try to hear the quality of line created by that instrument—the vibrato of a violin, the thick deep tone of a tuba, the flowing sound of a viola in contrast to the plucked pattern of a guitar. Then listen to recordings of group instrumental pieces—trios or quartets—and try to distinguish each instrument sound. Finally, listen to an orchestral piece and note how the many sounds are interwoven to make a unified composition. Discuss your findings with the class.

► ACTIVITY 2: DRAW LINES TO INTERPRET SOUND

As you listen to the instrumental works, try to imagine the sounds as lines. Use the media of visual art to interpret the quality of sound you hear. Choose your drawing tool to make a fine smooth line (fine marker) or a fuzzy irregular line (chalk or charcoal). Think about the thickness of line that can represent the instrument you are hearing.

► ACTIVITY 3: TRANSLATE FROM ONE ART FORM TO ANOTHER

Wassily Kandinsky painted many works which he titled *Nocturne* or *Improvisation* after musical sounds. Read a poem, listen to music, or watch dancers in action, and create a painting that captures the line, color, and rhythm of the work.

Name _____ Date _____ Class Period _____

The Elements of Art in Descriptive Writing

Directions Think about how artists use the elements of art to express their ideas. Identify the same elements in writings from a favorite book.

► CONSIDER THIS

In Chapter 2 you read how writers use words in a manner similar to the way artists use the elements of art to communicate ideas. By explaining details about color and line, by describing the texture of objects, their shape and form, and how they take up space, a writer can enrich the story and capture the interest of readers. Rather than simply naming an object or a scene, the writer may use descriptive phrases to vary his or her style and create a certain mood or impression.

Writing can be enhanced by using this technique effectively, and often readers will enjoy a book more because the descriptive details allow them to visualize the object or scene in their minds. Think of a favorite book that effectively used descriptive phrases. Perhaps the author described the object using the elements of art to create the images you remember.

► ACTIVITY: FIND THE ELEMENTS IN YOUR FAVORITE BOOK

Write down the title of a book or article you have read that made use of descriptive elements. Then look through the writing to find sentences that include an element of art—color, line, texture, shape and form, or space. Write down examples for as many elements as you can find from the book or article.

Book Title _____

Author _____

Color sentence:

Line sentence:

Texture sentence:

Name _____ Date _____ Class Period _____

Shape or form sentence:

Space sentence:

Which element of art was most readily identified in your book?

Which element was the most difficult to find in your book? Why do you think this one was not as easy to locate?

Name _____ Date _____ Class Period _____

Music Video—Combining Media

Directions Study the design of a music video to see how the media of music, dance, theater, painting, photography and other art forms are woven together.

► CONSIDER THIS

The new technology of video production, with its potential for superimposing, fading, zooming, using chromacolor techniques and special effects has created the possibilities for an endless variety of music videos. This popular art form began in August of 1981, when MTV first went on the air. Since that time it has transformed the fields of film, advertising and recording. Trace the steps that led to the development of music video.

- 1895 Lumiere Brothers invented cinematographe, a combination of motion picture camera, printer, and projector.
- 1920 Artist Fernand Léger produced mechanized film called *Ballet Mécanique* in which shapes moved around the screen.
- 1928 Surreal effects appear in a film called *The Cabinet of Dr. Caligari*.
- 1930s With the addition of sound, director Busby Berkeley produced musical extravaganzas.
- 1940s Walt Disney's film *Fantasia* used classical music set to animated forms.
- 1960s The Beatles' *A Hard Day's Night*, with new music and cinematic effects, was a true ancestor of music video.
- 1970s Video Artist Nam June Paik experimented with multiple screens and many new video effects.
- 1980s MTV first appeared on cable television.
- 1990s Philip Glass, innovator of fast-moving photography and electronic music, inspired much of today's music video.

► ACTIVITY: LEARN MORE ABOUT THE ART OF MUSIC VIDEO

1. Watch a music video to analyze the techniques used. List all techniques and methods that you can identify.
2. Try to arrange a visit to television production studio and ask for a demonstration of the special effects that can be produced directly from the control room.
3. Explore the effects that you could produce within the limitations of your school equipment. Investigate slide projection, overhead projection of color and shape, lighting, strobe, scenery. Learn about some of the creative effects that can be achieved with the video equipment available, such as the zoom, fading in and out, and superimposition. Design a music video of your own. Try working with the school song.

Name _____ Date _____ Class Period _____

A Different Viewpoint

Directions Consider how sculpture of the human form has been used over the centuries. Study one sculpture and then write about this sculpture from the point of view of the figure itself.

► CONSIDER THIS

From prehistoric time to the present sculpture has been used in ceremonies, rituals, and in religious teachings. Sculpting the human form has enabled artists to express the feeling and emotion of the human condition. By looking back at sculpture and linking the forms with historical events, viewers can begin to interpret stories the artists wished to tell.

Egyptian sculpture immortalized members of the ruling class in decorated tombs. Greek and Roman statues stand as reminders of the heroes and gods of those civilizations. Relief sculpture in cathedrals and churches remain as visual illustrations of biblical stories. In stone, marble, bronze—whatever medium was available—viewers may find a tale of human spirit locked in the speechless forms of sculpture.

► ACTIVITY: IF SCULPTURE COULD SPEAK

Using the illustrations in *Art in Focus*, choose one sculptural work to study and explore. Find out as much as you can from your textbook, or from art resources in the library. Write as though the sculpture could speak and explain its own story. Fill in the factual information from your research. Then integrate the facts that you have compiled with your own interpretation of the purpose of the sculpture to imagine what the last paragraph should be.

Name of Sculpture _____

Figure Number _____

"I am a sculpture from (art period, country or culture) _____.

I was (cast, hewn, formed) _____

from (medium) _____ in (date) _____ by an

artist known as _____. In the beginning, I could be found (original

location) _____, but in recent history, I have been located

in _____ (art museum). Art critics have been impressed most by

my _____.

Name _____ Date _____ Class Period _____

"For so long I have stood silent and motionless. Countless people have seen in me a message from their own experience and history. I would like all people to know why I exist and what my message is. This is what I have to say:

Name _____ Date _____ Class Period _____

Art Criticism—A Changing Art

Directions Read critiques by nineteenth-century art critics and compare their approach to art critics working today.

► CONSIDER THIS

The task of the art critic is to inform viewers through his or her objective analysis of a work of art. Art is personal, however, and it is difficult to keep one's aesthetic viewpoint or personal taste out of the criticism.

In decades past, critics often got caught up in this kind of subjective, or personal, criticism. Read this review by Walter Pater in the late nineteenth century of Leonardo da Vinci's *Mona Lisa*:

"She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in the deep seas, and keeps their fallen days about her; and trafficked for strange webs with Eastern merchants, and, as Leda, was the mother of Helen of Troy, and, as St. Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments, and tinged the eyelids and the hands."

In fact, the *Mona Lisa* (Figure 16.19, page 369) has been the victim of many kinds of criticism through the centuries. Some will say that the eyes follow you around the room; others say that if you stare long enough, the lips will begin to smile. The *Mona Lisa* has been called the "greatest picture in the world." This is an opinion, of course. No one painting can be the greatest, because every work of art is unique. Every successful work of art achieves unity by its own special combination of expression, technique, and composition.

It was another late nineteenth-century art critic, Englishman John Ruskin, who wrote a criticism of James McNeill Whistler's paintings. In a July, 1877 issue of an art magazine, Ruskin charged that Whistler had flung "a pot of paint in the public's face" and that his price of 200 guineas was exorbitant. Whistler decided to sue Ruskin for libel. The case went to court, with the paintings brought in as evidence. *The Falling Rocket*, also titled *Nocturne in Black and Gold*, pictured an explosion of fireworks in a night sky over Cremorne. The judge asked if this was a view of Cremorne. Whistler said no, it was an "artistic arrangement." Today we understand this, but the Victorian society of the late nineteenth century looked for accurate detail. Asked to explain the beauty of the picture, Whistler said: "It is as impossible for me to explain to you the beauty of the picture as it would be for a musician to explain to you the beauty of harmony in a particular piece of music if you had no ear for music."

Name _____ Date _____ Class Period _____

The judge asked how long it took Whistler to complete the painting. When he said it took two days, the judge asked if that amount of labor was worth the price Whistler was asking. Whistler's answer is a very important one for art. He said, "No, it was for the knowledge gained through a lifetime."

The judgment went to Whistler, but he was awarded one farthing (worth not even one penny) as damages. Whistler went into bankruptcy as a result of the trial.

What was really on trial in this case was nonrepresentational art. The judgment opened a new freedom to artists.

► ACTIVITY: COMPARE ART CRITICISM THEN AND NOW

Read current art critics' reviews in magazines and newspapers and compare their judgments to those of Pater and Ruskin. Comment on the similarities and differences you find.

Artwork being reviewed: _____

Name of artist: _____

Name of art critic: _____

Publication or source: _____

Write your comparison and comments:

Artwork being reviewed: _____

Name of artist: _____

Name of art critic: _____

Publication or source: _____

Write your comparison and comments:

Name _____ Date _____ Class Period _____

Guide to Perceptive Listening

Directions Learn some of the criteria involved in appreciation of another art form—music. Follow the advice of composer Aaron Copland in how to enjoy music more deeply.

CONSIDER THIS

Aaron Copland, one of America's great composers, wrote a book entitled *What to Listen for in Music* (McGraw-Hill, 1957). He was a great composer, and an inspirational teacher. He knew how to guide his listeners to hear all that the music has to offer. In his book, Copland explains that music is heard on three separate planes.

- **The sensuous plane:** Just for the pleasure of the sound, not thinking about anything but that.
- **The expressive plane:** Getting the meaning. Copland warns that music that always says the same thing to you will become dull; fine music will always give you new insights.
- **The sheerly musical plane:** The rhythms, harmonies, melody, and tone color. It is this third plane that Copland wants to open to us.

Listen to the power of Beethoven's Ninth Symphony, and the "Eroica"—meaning heroism.

These are Aaron Copland's four elements of music:

Rhythm: Rhythm begins as *meter* (measure) but it becomes a rhythm with the addition of a beat, an emphasis. Gregorian chant had no beat, but flowed in a continuous voice with emphasis given to notes expressing important words.

- The simple "ONE, two, three, ONE, two, three" of a waltz rhythm can become monotonous. Jazz took the basic march beat of "ONE two, THREE, four" and shifted the beat to "one, TWO, three, FOUR."

Feel the rhumba beat—one, two, three, FOUR, five, six.

- Many contemporary composers use polyrhythms—overlaying two rhythm patterns.

On a piano, the right hand plays 1-2 1-2 as the left hand plays 1-2-3 1-2-3.

Melody: This is the expressive element of music, the refrain that you remember. Melodies are usually built on the diatonic scale: *do, re, mi, fa, sol, la, ti*. These

Name _____ Date _____ Class Period _____

tones—two whole steps and a half step and three whole steps and a half step on the piano—can be played in many variations (keys) along the keyboard.

- In the early twentieth century Arnold Schoenberg began composing melodies with no tonal center like a scale. He used all twelve notes and imposed his own rule that he must use each of the twelve notes before he could repeat one.

Find the five black keys and seven white keys together on a piano.

- In jazz, the melodic line is improvised by each instrument, so you must listen for its refrain.

Harmony: Until the ninth century all music was monophonic—played and sung as one voice. Harmony is the sounding together of separate tones that form chords. The chord we know best is the tonic—*do, mi, sol*—built on thirds intervals.

- Claude Debussy in the late nineteenth century introduced a period of complete harmonic freedom.
- With the use of the chromatic (twelve tone) scale, new harmonies and dissonances were introduced.

Play two notes next to each other on the piano to hear dissonance.

- In the visual arts at this time, Matisse was experimenting with a visual form of dissonance, placing closely related colors together.

Tone Color: This is called *timbre* and it is much like color in painting. Each instrument has its own tone color.

- The timbre of a violin, with its vibrato, is very different from the timbre of a trumpet or a reed instrument.

Listen to steel drums and kettle drums or African drums to hear the timbre of each.

- Composers write for particular instruments, just as an artist will choose paint, watercolor, block print, or another medium to express a particular idea.

► ACTIVITY: EXPERIENCE THE ELEMENTS OF MUSIC

Listen to three pieces of music. Try to choose three different styles of music to listen to. After you hear each piece, a) list which musical elements you were most aware of (rhythm, melody, harmony, tone color) and, b) did you experience the music mostly on the sensuous plane, the expressive plane or the sheerly musical plane?

Name _____ Date _____ Class Period _____

Art History — Informing the Public

Directions Visit a nearby museum and find out what kind of historical information the museum provides for its patrons about the artworks in its exhibits.

CONSIDER THIS

The administrators who run a museum try to make their exhibits accessible to all types of people by providing information. Some visitors have extensive knowledge of art history when they arrive. Others have very little previous knowledge, and for some people it may be their first time in a museum. Even people who are familiar with art history sometimes require more information about specific works on display in order to fully appreciate them.

Imagine you are in a museum that has a large collection of sixteenth century paintings. As you walk through the galleries, you recognize several works at first glance because you have seen them in books or reproductions. Others you may recognize slowly, after taking a moment to study them. Finally, you come to a room containing the works of the great Spanish painter El Greco. You see a painting that you have never seen before. A soldier is explaining something to his officers while above his head the heavens open up and a group of angels looks downward. You wonder when and where this work was painted and what real life stories it may contain.

Looking in the exhibition guide, you find out that El Greco painted this picture for King Philip II of Spain. The title is *The Martyrdom of St. Maurice and the Theban Legion* (Figure 18.8, page 404). The painting depicts a group of Roman soldiers who were early Christians and who refused to worship the pagan gods as the emperor commanded, even though that meant they would face execution. When the painting was completed, King Philip refused to hang it up because he was displeased with it. As a result of this, El Greco was never again invited to paint for the king.

Having this historical background, you may appreciate the correspondence between the fateful decision of the soldiers and the fateful result of El Greco's painting. This is how the art historian can put a work of art in context for you so that you are capable of deriving more meaning from it.

ACTIVITY: FINDING INFORMATION AT THE MUSEUM

1. As you visit the museum make a list of the ways in which you can find information there. Where can you read, buy, or ask for information?
2. Choose one artist you see in the exhibit, and find out how much information is available about him or her in the museum.
3. List the ways in which art historians help museum visitors by providing the type of information that you found there.

Name _____ Date _____ Class Period _____

The Myths of Ancient Sumeria

Directions Read one of the oldest surviving examples of epic poetry and see how it resembles other ancient stories you've heard.

► CONSIDER THIS

Gilgamesh was a king who ruled around 2700 B.C. in Sumeria. The earliest myths written about him date from much later—around 1850 B.C. In these myths, Gilgamesh's friend Enkidu dies and as a result, Gilgamesh begins a search for the secret of eternal life which he wants to share with the friend he has lost. The passage below concerns a great flood over the land and the building of a huge boat.

There was a city called Shurrupak
On the bank of the Euphrates.
It was very old, and so many were the gods
Within it. They converged in their complex hearts
On the idea of creating a great flood.
There was Anu, their aging and weak-minded father,
The military Enlil, his adviser,
Ishtar, the sensation-craving one,
And all the rest. Ea, who was present
At their council, came to my house
And, frightened by the violent winds that filled the air,
Echoed all that they were planning and had said.
Man of Shurrupak, he said, tear down your house
And build a ship. Abandon your possessions
And the works that you find beautiful and crave,
And save your life instead. Into the ship
Bring the seed of all living creatures.

I did as he commanded me to do. I spoke to them,
And some came out to help me build the ship
Of seven stories, each with nine chambers.
The boat was cube in shape, and sound; it held
The food and wine and precious minerals
And seed of living animals we put
In it. My family then moved inside,
And all who wanted to be with us there:
The game of the field, the goats of the steppe,
The craftsmen of the city came, a navigator
Came. And then Ea ordered me to close
The door. The time of the great rains had come.

Name _____ Date _____ Class Period _____

► ACTIVITY: COMPARING THE MYTHS OF ANCIENT PEOPLES

Discuss this passage from the epic of Gilgamesh. Think of other stories from ancient times that are still told today. Write down some of the similarities and differences that you have found.

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Ancient Egypt's "Renaissance Man"

Directions Read an account of an Egyptian inventor and sage. Learn about people whose interests and skills reached into many areas. Find ways to enhance or broaden your own interests.

► CONSIDER THIS

The term *Renaissance Man* was coined to describe Leonardo da Vinci, who was scholar, inventor, painter, scientist, lute player, mathematician, astronomer, architect, and botanist. He was a man whose interests had no bounds and his ideas had no limits.

Leonardo was not the first, however, and not the last. In ancient Egypt, during the reign of the Pharaoh Zoser I (2686–2613 B.C.), lived a man named Imhotep, who was vizier, or chief administrator, to the pharaoh. Imhotep designed and erected the first pyramid, the famous Step Pyramid at Sakkara. As engineer, he was the first to put aside mud brick and build with stone. As administrator, he became a model for scribes and bureaucrats. He is even credited with possessing miraculous powers to heal the sick.

Before Imhotep, the tombs of pharaohs and other powerful people were mastabas—flat-topped, slope-sided rectangles. Imhotep added tiers made of stone blocks, narrowing them down to form a pyramid measuring 413 feet (125 m) by 344 feet (105 m) at the base and towering 200 feet (61 m) tall.

Imhotep's reputation as a writer and administrator started him on the path to godliness. Long after his death, around 1500 B.C., he had been given the status of sage, or wise man. Poets sang of his wise words. Scribes wrote extensively about his accomplishments. Later, in the sixth century B.C., Imhotep was raised to the status of demigod, shown in statues with a clean-shaven head, wearing apron and sandals, and sitting pensively holding an open scroll in his hand. In fact, many small bronze figurines of this image have been found, probably made as votive offerings to Imhotep's curing powers. Under the rule of the Ptolemies in the third century B.C., he became Egypt's god of medicine. Memphis was his celebrated place of worship, and the sick flocked there to be cured. When Greece came into power in Egypt, Imhotep was identified with the Greek god of medicine, Asclepius. Under Roman rule, he was given even more esteem, being made the major god of Memphis. After Rome adopted Christianity in the fourth century A.D., Imhotep's fame was lost. Today, archaeologists are searching for the tomb of Imhotep.

Specialization in today's society has resulted in the focusing of education to training in a specialty area. There are scientists who never read a novel, musicians who know nothing about Romanesque art, business people who never see a play or read a book, doctors who never go to a symphony.

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► ACTIVITY: CALL YOURSELF “RENAISSANCE PERSON”

Think about your education and your plans for the future. Are you laying the groundwork for a broad education or narrowing in on a specific skill? List your interests in the column below. Next to each item write what you are doing to pursue this interest: books you read, places you might visit, and courses you are taking.

YOUR INTERESTS

PURSUIT OF INTERESTS

Think of other ways that you might broaden your interests. In the space provided, make some additional suggestions that will help you expand your knowledge.

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Words of Greek Philosophers

Directions The humanism of ancient Greek culture has shaped the ideas of the Western world from early times until today. Read and discuss the words of some of the great Greek philosophers. Choose three entries and write your interpretations of the statements made by these philosophers.

► CONSIDER THIS

The search for truth in ancient Greece was a subject of debate for all Greek citizens. They gathered in the streets and in the shaded plazas and listened to the great philosophers of their time. Sophocles had said, "Many are the wonders of the world, but none so wonderful as man himself." This humanism is basic to Greek philosophy—a belief in the worth of the human being.

Read some ideas of the Greek philosophers and see how these thoughts apply to life today. Then think about how these subjects apply to your own life. Write your own reactions and interpretations.

NOTE: The writings of past ages use the universal masculine. Today we are very conscious of "inclusive language" and we take these sayings to exclude women. Read them as including both male and female.

Socrates: (469–399 B.C.)

I do nothing but go about persuading you all, young and old alike, not to take thought for your persons or your properties, but first and chiefly to care about the greatest improvement of the soul. I tell you that virtue does not come from money, but that from virtue comes money and every other good of man, public as well as private.

—from Plato's *Apology*

Epictetus: (First century A.D.)

When you do a thing because you have determined that it ought to be done, never avoid being seen doing it, even if the opinion of the multitude is going to condemn you. For if your action is wrong, then avoid doing it altogether, but if it is right, why do you fear those who will rebuke you wrongly?

—*The Manual*, circa A.D. 100

Plato: (427–347 B.C.)

What is honored in a country is cultivated there.

—*The Republic*, Book VIII

Until philosophers are kings, or kings and princes of this world have the spirit and power of philosophy, and political greatness and wisdom meet in one, and those commoner natures who pursue either to the exclusion of the other are compelled to stand aside, cities will never rest from their evils.

—*The Republic*, Fourth century B.C.

Epicurus: (341–270 B.C.)

Justice is never anything in itself, but in the dealings of men with one another in any place and at any time. It is a kind of compact not to harm or be harmed.

—*Principle Doctrines*, XXXIII

Aesop: (620–560 B.C.)

In the meantime while the tortoise came jogging on with a slow but continued pace, and the hare out of too great a security and confidence of victory overslept herself, the tortoise arrived at the end of the race first.

—Aesop's *Fables*, "The Tortoise and the Hare"

Do not count your chickens before they are hatched.

—“Fable of the Milkmaid”

No act of kindness, no matter how small, is ever wasted.

—“Fable of the Lion and the Mouse”

Heraclitus: (540–480 B.C.)

Much learning does not teach a man to have intelligence.

Character is a man's guiding destiny.

Pericles: (495–429 B.C.)

Trees, though they are cut and lopped, grow up again quickly, but if men are destroyed, it is not easy to get them again.

Aristotle: (384–322 B.C.)

Democracy arises out of the notion that those who are equal in any respect are equal in all respects; because men are equally free, they claim to be absolutely equal.

—*Politics*, Book IV

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Music in Greek Culture

Directions Learn about the music of ancient Greece and its relation to drama and to mathematics. Compare your emotional reactions to different types of music.

► CONSIDER THIS

For the Greeks, the word *music* came from the Muses, those beautiful mythical maidens whose father was the god Zeus and whose mother was the human Mnemosyne, whose name means “memory.” Music meant “recorded inspiration”—a union of the divine creative urge and human memory.

Music in ancient Greece was a combination of poetry, dance, drama, and tonal art, with poetry as the core, melody as accompaniment, and dance as the rhythmical extension of the words and melody. Most Greek festivals honored gods, and music was thought to be a kind of charm connecting humans with the gods.

As in all other arts, mathematics and proportion were central to Greek music. Pythagoras, a famous Greek mathematician, formulated the ratios that gave us the octave, a precursor to the scale that we use today. The Pythagoreans discovered that the sound produced by a plucking string varied with the length of the string and the number of oscillations. Our science of acoustics is based on the theories of Pythagoras and other mathematicians over the centuries. Mathematical discoveries such as periodic functions are basic to today’s electronic music and voice-activated computers.

Music was much more than mathematical proportions, however. The Greeks felt that certain modes of music would produce moral and ethical responses in listeners. Music could affect the human will in three ways: by moving the person to action, by either strengthening or weakening spiritual balance, and even by numbing the willpower. Music therapy today is based on these same concepts and uses music to improve mental health.

► ACTIVITY: COMPARE MUSIC THEN AND NOW

Over the centuries, aspects of Greek musical theory have influenced Western European church music, classical instrumental music, and the modern musical compositions popular today. Compare the emotional effect of listening to classical music or to hard rock. Choose a piece of music from each of these two categories. Spend five minutes listening to one piece and then evaluate your mood or emotional state. Write down the name of the piece and record how you feel.

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Hard Rock or Popular Piece:

Take a break for a few minutes, and then listen to the other piece of music.
Record your feelings again.

Classical Piece:

Name _____ Date _____ Class Period _____

The Tragedy and Comedy of Greek Theater

Directions Research some of the great Greek dramatists and read their plays.

► CONSIDER THIS

Greek drama was a lively experience of sound, images, and words.

THE THEATER DESIGN

Imagine sitting on a bench high up in a Greek amphitheater, built into the rising curve of a hillside, and focusing on the circular stage at the base. These amphitheaters were so large that they could accommodate the entire population of a city. About 17,000 attended the Theater of Dionysius in Athens. Behind the circle of the theater a background of columns suggests a temple, but actually leads to the dressing rooms of the actors. The acoustics of the amphitheater are so perfect that the sound of a coin dropped in the center of the circle can be heard in the top row of seats.

THE PLAYS

Greek playwrights had to be music and chorus directors, actors, writers, and producers. The performance included a chorus singing and moving in gestures to accentuate the message of the play.

Aeschylus

Aeschylus was one of the greatest of the Greek dramatists. His tragic *trilogy*—three plays meant to be performed together—is composed of “Agamemnon,” “The Libation Carriers,” and “The Furies.” This trilogy is widely considered to be one of the finest tragic dramas ever written. Aeschylus changed the structure of Greek theater by having two characters on stage at the same time, wearing masks representing the kind of character they portrayed. These masks also had megaphones concealed in them, although the acoustics of the theaters made these superfluous.

The story of Agamemnon is part of the history and myth of Greece. In fact, the ruins at Mycenae are the site of the tomb of Agamemnon. The play examines the incomprehensible mystery of the will of the gods and their relationship with humans. Agamemnon’s killing of his daughter Iphigenia to obtain a fair wind for sailing to Troy is avenged by his wife, Clytemnestra. In the second play, “The Libation Carriers,” the son, Orestes, returns from war and avenges the death of Agamemnon by killing his mother. He is immediately pursued by the Furies, symbols of the ancient morality of Athens. Athena eventually exonerates Orestes.

Euripides

Euripides was another of the great writers of tragedies. Some of his plays, particularly *Medea*, are frequently produced today. Euripides was the first dramatist to deal with the individual rather than the community, with the passions of the person instead of broad questions of morality. Euripides is often called the “most tragic of the tragic poets,” but he also wrote comedies, including *Helen*, *Iphigenia in Tauris*, a romantic comedy, and *Phoenician Women*, a pageant-play. Euripides also added to the structure of the Greek play the *prologue*, a convention that has been an important part of drama ever since, especially in Elizabethan drama.

Aristophanes

Aristophanes wrote hilarious comedies. Sophocles’ famous *Oedipus Rex* is still a favorite production.

► ACTIVITY: READ ALOUD A GREEK PLAY

Find some of the Greek plays and read them. Form a group to be the chorus and assign individuals to be the character roles. Then act out the personalities of the play in the spirit of the Greek dramas.

Name _____ Date _____ Class Period _____

Wisdom from Roman Writers

Directions Read some of the poetry, philosophy, and satire of the ancient Roman writers to see how it applies today.

► CONSIDER THIS

Marcus Aurelius: (A.D. 121–180)

The art of life is more like the wrestler's art than the dancer's, in respect of this, that it should stand ready and firm to meet onsets which are sudden and unexpected.

—*Meditations VII*

He who lives in harmony with his own self lives in harmony with the universe; for both the universal order and the personal order are nothing but different expressions and manifestations of a common underlying principle.

—*Meditations*

A man should *be* upright, not be *kept* upright.

—*Meditations*

Never esteem anything as of advantage to you that shall make you break your word or lose your self-respect.

—*Meditations*

Horace: (65–8 B.C.)

He is not poor who has enough of things to use. If it is well with your belly, chest and feet, the wealth of kings can give you nothing more. Once a word has been allowed to escape, it cannot be recalled.

—*Odes, Book III*

Lucretius: (99–55 B.C. Poet)

The greatest wealth is to live content with little, for there is never want where the mind is satisfied.

—*De Rerum Natura*

Lucius Seneca: (3 B.C.–A.D. 65)

Most powerful is he who has himself in his own power.

—*Epistles 2, 2*

► ACTIVITY: PHILOSOPHIES OF TODAY

Discuss these words of wisdom from the ancient Roman poets and philosophers. Think of other sayings that can be heard today and write them down. Write some original sayings that apply to your own life and times.

Name _____ Date _____ Class Period _____

Ravi Shankar—Connecting with the Past

Directions Learn about traditional Indian music and culture through the works of Ravi Shankar.

CONSIDER THIS

Ravi Shankar plays the sitar, an ancient instrument of India. He speaks of the traditions in art—sculpture, painting, dance and music—that go back many centuries and have evolved and are alive today. Shankar is a symbol of his country's culture, having spent almost four decades performing, teaching, and explaining the complexities of Indian music to people around the world.

The sitar is a large, ornamented stringed instrument with raised metal frets, dozens of tuning pegs along the fingerboard, a resonating gourd at the top of the neck, and sets of strings on which sinewy melodies are played. Shankar sits cross-legged on an Indian rug as he plays the sitar. He was born in 1920, and as a child he was already known for his dance performances and his ability to play many instruments, including the sitar, sarod, tabla, and flute. In 1937, he decided to leave the stage, and for seven years he studied more traditional forms of Indian music with Allauddin Khan, an older musician. He learned improvisation, which is the basis of Indian musical performance, and he mastered the complex *ragas* (melodic patterns) and *talas* (intricate rhythmic cycles), based on Vedic hymns from past centuries.

Shankar said of this music, “It was simpler at first. Music was very much attached to religion, and in the olden days it was performed with the deity as the main listener—to whom the musician poured out his feelings.”

The ragas were closely associated with nature. Shankar became a cult figure during the 1960s “hippie” era. However, his aim was to make the young people sit and listen, assuring them that they did not need drugs to be high on the music.

Shankar has been composer, music director of All-India Radio, and director of the national orchestra. He has composed scores for ballets and films, particularly the epic film, *Gandhi*.

ACTIVITY: LISTEN TO THE SITAR

Find recordings of sitar music by Ravi Shankar or other Indian musicians. Listen to its unique sounds and try to hear the improvisation that is basic to its rhythms.

Name _____ Date _____ Class Period _____

Sharing Thoughts from Oriental Wisdom

Directions Read these quotations from the great sages of China, India and Japan and compare them with the wisdom of Western philosophers. Make a bound book of your favorite sayings.

► CONSIDER THIS

Lao-Tzu was a librarian in the court of Chow in the sixth century B.C. and was the founder of the Taoist religion. Legend has it that Confucius met him in 517 B.C. and was most impressed with his wisdom.

Lao-Tzu: (China, c. 500 B.C.)

He who obtains has little; he who scatters has much.

When the highest type of men hear Tao,

They diligently practice it.

When the average type of men hear Tao,

They half believe it.

When the lowest type of men hear Tao,

They laugh heartily at it.

He who knows does not speak,

He who speaks does not know.

I have three treasures. Guard and keep them:

The first is deep love,

The second is frugality,

And the third is not to dare to be ahead of the world.

Because of deep love, one is courageous.

Because of frugality, one is generous.

Because of not daring to be ahead of the world, one becomes
the leader of the world.

—from *The Way of Lao Tzu*

Confucius: (China, 551–479 B.C.)

When you know a thing, to hold that you know it; and when you do not know a thing, to allow that you do not know it—this is knowledge.

The superior man is satisfied and composed; the mean man is always full of distress.

Virtue is not left to stand alone. He who practices it will have neighbors.

Those who know the truth are not equal to those who love it.

Learning without thought is labor lost; thought without learning is perilous.

What the superior man seeks is in himself. What the mean man seeks is in others.

He who speaks without modesty will find it difficult to make his words good.

—from *The Confucian Analects*

Buddha: (Nepal, 563–483 B.C.)

Victory breeds hatred, for the vanquished is stricken with suffering; but the tranquil man lives in happiness, disregarding both victory and defeat.

Never in the world can hatred be stilled by hatred: it will be stilled only by non-hatred—this is the Law Eternal.

Though one should in battle conquer a thousand men a thousand times, he who conquers himself has the more glorious victory.

Mahatma Gandhi: (India, 1869–1948)

I do not want my house to be walled in on all sides and my window to be stuffed. I want the culture of all lands to be blown about my house as freely as possible.

ACTIVITY: MAKE A BOOK OF SAYINGS TO KEEP

Make an accordion fold book of the sayings of these Asian sages. Letter them or write them on each folded section. Add illustrations that reflect the ideas expressed in the quotations.

Optional:

Bind your book in Japanese style. Prepare each page on a single fold sheet, keeping the fold to the right. When all of your pages are finished, clamp them together and sew the left edges together. Start by marking off one-inch intervals one-half inch (1.3 cm) in from the left edge. Then, using a needle and yarn or embroidery thread, start at the top and tie the thread. Proceed down the edge, stitching first down to the next mark and then around the edge. If you stitch up again from the bottom, you will complete the pattern.

Name _____ Date _____ Class Period _____

Enjoying Native American Poetry

Directions Read poetry of Native American tribal poets and learn poetry's connections to music and dance and the intimate relation to nature. Write a poem to express an activity.

► CONSIDER THIS

Without written language, the poetry of early Native Americans was passed down from memory to each generation, sung and danced as one vital expression of the activities of daily life. Poems were for specific occasions—like a woman's grinding song, a song for starting out on a journey, or a song for the first sight of its destination.

The deep spirituality of the Native American is revealed in the simplicity of poetry. The death song (poem) of a Yokut Song Maker was this:

"All my life
I have been seeking,
Seeking!"

From the Haida tribe on Queen Charlotte's Island, British Columbia comes this poem:

O Good Sun,
Look down upon us;
Shine, shine on us, O Sun
Gather up the clouds, wet, black, under thy arms—
that the rains may cease to fall.
Because thy friends are all here on the beach
Ready to go fishing—

Ready for the hunt.
Therefore look kindly on us, O Good Sun!
Give us peace within our tribe
And with all our enemies.
Again, again, we call—
Hear us, hear us, O Good Sun!

From the Pueblo people of the Southwest comes this song of the town crier calling at dawn to announce the feast:

All people awake, open your eyes, arise,
Become children of light, vigorous, active, sprightly.
Hasten clouds from the four world quarters;
Come snow in plenty, that water may be in abundance when
 summer comes;
Come ice, cover the fields, that the planting may yield
 abundance,
Let all hearts be glad!

The knowing ones will assemble in four days;
They will encircle the village dancing and singing songs . . .
That moisture may come in abundance.

This is a Navajo Creation song:

I

Earth Magician shapes this world.

Behold what he can do!

Round and smooth he molds it.

Behold what he can do!

II

Earth Magician makes the mountains.

Heed what he has to say!

He it is that makes the mesa.

Heed what he has to say!

Earth Magician shapes this world;

Earth Magician makes its mountains;

Makes all larger, larger, larger.

III

Into the earth the Magician glances;

Into its mountains he may see.

IV

I have made the Sun!

I have made the Sun!

Hurling it high

In the four directions.

To the East I threw it

To run its appointed course.

V

I have made the Moon!

I have made the Moon!

Hurling it high

In the four directions.

To the east I threw it

To run its appointed course.

VI

I have made the Stars!

I have made the Stars!

Above the earth I threw them.

All things above I've made

And placed them to illumine.

► ACTIVITY: WRITE A POEM

Think of one of your daily activities or routines, such as studying, bicycling to school, washing dishes, or visiting with friends, and write a poem about it.

Name _____

Date _____

Class Period _____

Probing the Mystery of the Mound Builders

Directions Learn about the ritualized life style of the Adena Indians, the builders of the Serpent Mound. Express your own beliefs about it, and design an earthwork for a message or historical legacy.

► CONSIDER THIS

Read these facts about the Serpent Mound:

- **Location:** Adams County, Ohio
- **Date of building:** 1000 B.C. to A.D. 300
- **Builders:** Adena Indians
- **Description:** 1400 feet (426 m) long, shaped like a serpent uncoiling. It is the largest effigy mound in the world. Head is a large triangle with forked jaws wide open. An egg shape is in the mouth, as if the snake is swallowing an egg.
- **Dimensions:** Body is 7 feet (3.2 m) deep, coils are 5 feet (1.5 m) high by 20 feet (6 m) wide.
- **Purposes:** Constructed for a religious observance related to death, to gain control over the spirit world, communicate with the gods, or to obtain basic needs of fertility, food, rain.
- **Symbolism:** Snake sheds skin—suggests rebirth. One archaeological theory relates the mound to Halley's Comet devouring the moon every 75 years (great serpent in the sky). The mound may have been built for the gods since it is best seen from above. Archaeologists have not been able to determine whether the Serpent of the Mound symbolizes good or evil.

Excavation of the Serpent Mound began in 1886 by Frederic Putnam of Harvard University. His first excavation on the site, a conical mound, was thought to be a house. The partially cremated remains of a six-foot (2-m) tall male were found with clay thrown on top to stop the flames. Later investigations concluded that this was perhaps the shaman or chief. After the cremation, the house was burned down and the tribe or family built another.

► ACTIVITY: DESIGN AN EARTHWORK

Imagine that you have been given the task of designing a huge, lasting work of art that will be significant of our culture and that will bring information about our beliefs, customs, or purpose to future generations. What will you make it from? Where will you build it? What symbolism will you use? Describe your ideas in a paragraph, or make a sketch. Then share your ideas with classmates.

Name _____

Date _____

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How the Incas Learned to Be Civilized

Directions Learn how the Inca Sun god, Viracocha, taught the world the art of civilization.

► CONSIDER THIS

An ancient Inca myth tells how, when the world was young, the Sun god, Viracocha, saw that mankind was living without aim or purpose. He saw humans wandering the earth, without clothing, eating wild plants, small animals and even other people. He saw that they mated indiscriminately so that no one knew who his father was. Viracocha knew that without leadership, mankind would always be unhappy and would remain at the level of the animals.

Viracocha looked around to see if there was one group of people who could raise themselves and others to a higher level. Near the site where Cuzco would one day stand, Viracocha found a very small tribe that showed promise: the Ayar. The tribe was so small that it had only eight people in it—four brothers and their four sisters—but they were a very intelligent tribe. The cleverest sister was Mama Occlo and the bravest brother was Manco Capac. Without the help of the gods, they had already taught themselves to build small huts and to make clothes out of leaves.

Viracocha came to the Ayar and said to them, "I have great need of such intelligent people as you to teach the rest of humanity how to live. I shall teach you everything you need to know to build houses, to weave clothing, to hunt for food, and to lead your family life. Then you will help the people of the world who are still dirty, hungry and disorganized."

After the god had taught Manco Capac and Mama Occlo all the arts of civilization, they set forth to teach the people of the valley of Cuzco who would one day become the Incas.

Mama Occlo taught the women how to weave using looms, how to turn cotton into cloth and how to make the cloth into fine clothes. She also explained how to build houses and how to group these dwellings into villages for protection.

Manco Capac taught the men which foods were the most nutritious and how to pick the best seeds. He taught them how to build hoes to till the fields and how to build irrigation ditches to bring water from the mountains to the valley. He showed them how to skin animals, tan the hide and make sandals so they would not bruise their feet. Finally, he taught the men the art of war because he knew that other people would be jealous of their new prosperity.

After this, many people saw that the Incas had great wealth and knowledge and were anxious to join them without a struggle.

Name _____ Date _____ Class Period _____

► ACTIVITY 1:

Choose a theme and improvise a short sketch about a subject you can role-play with friends or classmates. Use one of the suggestions below, or come up with your own ideas.

- Teaching people the art of living
- Escaping from a cave
- Making your clothes in a new way
- Traveling to find new tribes of people.

ACTIVITY 2: CREATE A LEGEND, WEAVE A MYTH

Consider a natural phenomenon such as thunder, rainbows, fire, or the seasons. Create your own explanation of this phenomenon, and write an imaginative story about its origin. Think of the symbolism associated with the native peoples of North and South America, and incorporate some symbols as you write your myth.

Name _____ Date _____ Class Period _____

The African Roots of Jazz

Directions Learn about the origins of jazz. Listen to the sound and patterns of jazz to hear its African roots.

► CONSIDER THIS

Rhythm is the heartbeat of African life. The drums set a beat for dance, for work songs, and for living patterns. This rhythm came to America in the hearts of those brought here as slaves and was heard as they worked in the fields. Its deep emotional quality is found in the spirituals they sang.

These sounds were carried through generations of African slaves until, by the end of the nineteenth century free African-American musicians began composing and playing jazz. Scott Joplin's ragtime was one of the first forms. Since then, jazz has given us blues, Dixieland jazz, dance steps such as the Charleston, the swing, boogie woogie, bop, cool jazz, mombo, and many forms of rock.

There is a special musical scale used in jazz and the blues. It takes the ordinary scale played by the right hand and modifies three notes by lowering them one half step—the 3rd, the 5th and the 7th. This scale gives the quality of “blue notes.”

In the meantime, the left hand plays the regular scale, causing *dissonance*—the sound of playing two notes next to each other on the piano. This sound comes directly from Swahili melodies.

Jazz rhythm is produced by shifting accents—instead of “ONE, two, three, four” it will play “one, TWO, three, four”—or by removing accents. A real Congo sound is produced by this beat—“one, two, three, FOUR, —, six, seven, eight.”

Tonal quality of jazz comes from the special sound of the music. Louis Armstrong was the essence of jazz, and his trumpet imitated the throaty sound of his voice. Jazz musicians achieve this sound with mutes to get a vibrato on the trombone. Bongo drums add to the tonal quality that makes jazz essentially African. As jazz evolved into the great art form it is today, other elements were added. The Oriental vibraphone and cymbals are now typical jazz sounds.

There is a true classical form to jazz, however. The pattern of a blues song is *iambic pentameter*—the same as Shakespeare used in sonnets. Find the beat in these lines:

“My man don’t love me treats me awful mean
Oh he’s the lowest man I ever seen.”

The blues singer repeats the first line, often with, “I said,” and instrumental improvisation fills in after each line. Improvisation is a stylization in which each player “plays around” with a basic melody, and this style is the heart of jazz.

Name _____ Date _____ Class Period _____

► ACTIVITY: EXPERIENCE THE SOUNDS OF JAZZ

Choose one of the activities below and experience some of the unique qualities of jazz. Then share your impressions in a class discussion.

1. Experiment with the blues scale by playing it on a piano to hear the difference in sound. Play two adjacent notes to hear dissonance. Then listen for both in a jazz recording.
2. Beat out the march rhythm of “ONE, two, three, four, ONE, two, three, four.” Then do the congo beat of “one, two, three, FOUR, —, six, seven, eight,” shifting the beat and eliminating one beat.
3. Find an iambic couplet from Shakespeare and try to sing it as a blues song.
4. Find examples of the many forms of jazz and listen to the variations. Then find recordings of African music and listen to hear the essence of jazz in it.

Name _____

Date _____

Class Period _____

The Influence of Islamic Culture

Directions Review the Spanish language and literature of the Middle Ages to find the influences of Islamic culture. Use your dictionary to find words with Arabic roots.

CONSIDER THIS

Spain was under the control of Islam from A.D. 716 until 1492, when King Ferdinand and Queen Isabella ousted the last Muslim ruler. Although the struggle between Christian and Muslim culture raged through all those centuries, the influence of Islam on literacy and art was powerful. The elegant filigreed architecture of Islam spread throughout Spain. In Cordoba alone there were 3000 mosques and 300 baths.

During the Dark Ages in northern Europe, the poetry and music of the Muslims, their theological and philosophical writings, enriched and pervaded Spain. Scholars in northern universities eagerly sought after the Arabic thinker Ibn Rushd, called Averroes, whose commentaries on the writings of the Greek philosopher Aristotle led the way to St. Thomas Aquinas's *Summa Theologica*.

Muslim mysticism embraces the Sufi doctrine of God as Beloved Friend. The Muslim concept of renunciation of the world in order to know God influenced the Christian mystics, St. Theresa and St. John of the Cross. The Muslim idea of *fakir* or wise man, as one who considers nobility of spirit as higher than riches is found in the legendary Don Quixote of Cervantes' famous tale.

SPANISH WORD	ARABIC ROOT WORD	MEANING
Guadalquivir (longest river in Spain)	Wadi-al-kabir	long valley
Hasta as in hasta mañana	hatta	until

Name _____ Date _____ Class Period _____

ENGLISH WORD	ARABIC ROOT WORD	MEANING
algebra	al-jabr	to bind together disorganized parts
nadir	nazir	lowest point, opposite of zenith
zenith	samt	upward, highest point
cipher	sifr	empty, zero

► ACTIVITY: IDENTIFY MORE ARABIC ROOTS

Use a dictionary to locate more words in the English language that have roots from the Arabic language. A detailed dictionary will list the origin of a word in brackets or parentheses immediately following the word, before the definition. The origin may be abbreviated “Ar.” for Arabic.

Begin by looking up one of the words listed in the above chart to compare the way your dictionary identifies the root or origin of the words. Then complete the chart below with words that you find.

ENGLISH WORD	ARABIC ROOT WORD	MEANING

Name _____ Date _____ Class Period _____

Dances in Medieval Times

Directions Read about dance as a form of expression and ritual during the Middle Ages. Then design a labyrinth maze like the ones found in cathedrals and used for symbolic dance during this period.

► CONSIDER THIS

The Dance Epidemic of the Middle Ages was a remarkable phenomenon. Crowds of people would seem to be struck by a wild fury of dancing, sometimes dancing themselves to death. Often these dancers would gather before a church, seeking healing from their frenzy. One of these dances, even today called St. Vitus' Dance, is a nervous muscular reaction that causes uncontrolled body movement. Epilepsy, a curable disease today, was one of the illnesses for which sufferers invoked St. Vitus.

Plagues were common during these centuries. The Black Death was the worst of these disasters. It struck Florence in 1348, and soon spread throughout Europe, killing an estimated one-quarter to one-half of the population. The Dance of Death, performed in many places, was a symbolic ritual with some dancers depicted as skeletons carrying a scythe, a clock and a banner. Sometimes it culminated in a Resurrection Dance symbolizing the final Resurrection of the Dead.

These dances continued long past medieval times. Today, these dances are still carried out in memory of the past. In Catalonia, Spain, it is part of the annual Corpus Christi procession. In Mexico, during Holy Week, skeleton dolls made of papier-mâché are used in ceremonies and then burned.

The Labyrinth Dance was another symbolic form done in churches in which a labyrinth or maze was set into the floor. The labyrinth was copied onto the cathedral floor for symbolic reasons. The labyrinth, which dates back two thousand years B.C., symbolizes the kingdom of the dead. Theseus moved through the labyrinth to find Minotaur from ancient Crete who represented the devil. According to the Christians, Theseus symbolized Christ, and the Christian dancing his or her way through the maze symbolized Christian life and victory over sin.

Mazes, or labyrinths, continue to fascinate people. Mazes have always been used in children's games. Sculptor Robert Morris builds mazes today. Mazes have been seen as symbols of life. We move through life, often taking blind paths, but hoping to find the goal. Mazes usually have blind paths to confuse the person traveling through them. There is always one way to get from one side to the other.

► ACTIVITY: DESIGN A LABYRINTH OR 3-D MAZE

Construct a maze that is both a good design and a functional game. Gather the materials and tools you will need:

- Rectangle of mat board in chosen size
 - Railroad board or oak tag in varied colors
 - Utility knife or scissors
 - Ruler, pencil, glue
 - Marble
 - Graph paper
 - Tracing paper
1. Plan your design on graph paper. Work with straight lines or curves. Use a tracing paper overlay to test the maze as you work, creating intricate movements, blind passages, but always leaving a way out. When you are satisfied, draw your plan on your mat board base.
 2. Choose one color, or a combination of colors, of railroad board or oak tag. Cut the board into strips 1-inch (2.5-cm) wide. Fold edges over 1/4 inch (.6 cm) for gluing. Measure strips and glue them in place along the outline of your maze, working from inside out.
 3. When your maze is finished, test it with a marble.

Name _____

Date _____

Class Period _____

Rhythmic Movement in Art and Music

Directions Compare the visual movement of frescoes from Romanesque churches with the rhythmic movement of Gregorian plainsong. Listen to the unique sounds of medieval music.

► CONSIDER THIS

Medieval art had one central goal—to express the meaning of Christianity. As Roman Christianity moved northward and merged with the barbarian tribes of the Goths, Visigoths, Huns and others, priests and artists tried to explain the mysteries of religion to people who had no words in their vocabulary to describe spiritual concepts. However, circle and rhythm are universally understandable. Therefore, the image of Christ in glory painted in the half-dome apse of churches is drawn in forceful repeated curves. Study figure 14.27 on page 326 in your textbook. The circle symbolizes infinity and power. The gesture is one of teaching, with the book in his left hand and the right hand lifted.

During these centuries, Gregorian chant was the music of worship. Just as meaning dominates the painting, so does it form the rhythm of the music. No beat or measure controls the pattern of Gregorian plainsong. Rather, the melody intensifies the text.

On the words *nostrum* (our), *immolatus* (sacrificed), *Christus* (Christ), and *alleluia* you find many notes that carry the voices, sung as one, in a rich flowing movement up and down the scale. As a choir sings Gregorian, individuals attempt to sound like one voice. The singers break for breath individually so as to keep the flow of movement. Crescendo and decrescendo also help to produce the effect of rhythmic movement.

There is also a parallel to the two-dimensional style of painting during this period. Later, in the Renaissance, music will become *polyphonic*—many voices—and painting will be three-dimensional.

► ACTIVITY: LISTEN TO MEDIEVAL MUSIC

Find a recording of Gregorian chant and listen for the *monophonic* style of singing—as one voice. Feel the pull of the voices as they mount to crescendos on significant words. Then look at more examples of Romanesque fresco painting to find the same powerful meaning and rhythm.

Name _____

Date _____

Class Period _____

The Origins of Plainsong

Directions Discover how the acoustics of a building affect the sound produced in it and how this influenced the beginning of plainsong. Learn about the acoustics of your school buildings.

► CONSIDER THIS

Acoustics today are a very important aspect of any building constructed for assembly or performance. If sound reverberates, it is impossible to sing or speak to an assembled group. If you have ever walked through a barrel-vaulted tunnel, you have heard its echoes. When the first heavy walled Romanesque churches were built, their mosaic floors, hard walls, and marble columns caused just such an echo. If the priest spoke loud enough to be heard, his voice would echo and the sound would be jumbled.

It was discovered that in such spaces there is a “sympathetic note”—one pitch in which the tone is reinforced. If the speaker intoned his words on that note—usually near A or A Flat—and then let his voice go down in a cadence, the sound would flow smoothly and could be heard without echo. The church walls became “instruments” on which the sound was played. Gregorian chants are just such intonations. When many persons sing Gregorian chant, they sing as one voice.

Soon it was realized that the tonal effect of a church could be controlled and used. In polyphonic music—many voices—the reverberations can be used in the harmonies produced. The design of Gothic cathedrals with more open space and fan vaulting added to the sound of polyphony.

Domed vaults, too, are acoustically powerful. St. Mark’s Cathedral in Venice has one huge center dome and four others over each of the arms of the cross extending from the center. The seventeenth-century organist Giovanni Gabrieli placed two music galleries at opposite ends, each with its dome as resonator. Two orchestras were used and the congregation heard two sounds seeming to answer one another.

The addition of wood surfaces in later Baroque churches absorbed much of the sound. This made more complicated music possible. In eighteenth-century theaters, heavy upholstery and drapery were added to the boxes to absorb sound and enable the coloratura voices of opera to be heard clearly.

In the Rococo Palace of Versailles, each room was planned for a particular kind of acoustical effect. A dining room was adapted for table music, a salon with silk-damask-covered walls and wooden dadoes, or lower sections of walls, for chamber music. Small rooms were designed for spinet piano music, and the lady’s boudoir was heavily draped for whispered conversations.

The revival styles of the nineteenth century ignored all that had been previously learned about acoustics. Domed or flat ceilings were installed with no concern for the sound. With soundtracks and musical backgrounds of films, new problems in acoustics arose. Today, acoustics is a complex science.

► ACTIVITY: LISTEN TO ACOUSTICS IN YOUR SCHOOL

1. Learn more about acoustics. Listen to the sounds created in your school lunchroom or auditorium during a busy time. What devices are used to absorb the sound—acoustical tile on ceilings?
2. Talk to people in the music department at your school. Ask the choir or band director about the quality of sound where the choir performs. How are the acoustics in the rehearsal area?
3. Get a volunteer from the choir to help you with your inquiry. Accompany this volunteer to different areas of the school, inside and outside, where acoustics will be different—in large rooms, in hallways, in open areas, and in protected corners or roofed-in sections of the campus. Have the choir member sing a warm-up phrase or part of a song and record the results below for each area you test.

LOCATION DESCRIPTION	SOUND RATING (1=poor, 5=best)				
	1	2	3	4	5

Name _____ Date _____ Class Period _____

Caring for Your Environment

Directions Read the “Canticle of the Sun,” composed by St. Francis of Assisi in the thirteenth century. Apply the ideas expressed in the poem to your concern for the environment, conservation, and proper use of the earth’s resources. Then compose a poem or create an artwork to express your own feelings about these issues.

► CONSIDER THIS

Canticle of the Sun

Most high, Almighty, good Lord,
Thine be the praise, the glory, the honor,
And all blessing.
To Thee alone, Most High, are they due,
And no man is worthy
To speak Thy Name.
Praise to Thee, my Lord, for all Thy creatures,
Above all Brother Sun
Who brings us the day and lends us his light;
Lovely is he, radiant with great splendor,
And speaks to us of Thee,
O Most High.
Praise to Thee, my Lord, for Sister Moon and the stars
Which Thou hast set in the heavens,
Clear, precious and fair.
Praise to Thee, my Lord, for Brother Wind,
For air and cloud, for calm and all weather,
By which Thou supportest life in all Thy creatures.
Praise to Thee, my Lord, for Sister Water,
Who is so useful and humble,
Precious and pure.
Praise to Thee, my Lord, for Brother Fire,
By whom thou lightest the night;
He is lovely and pleasant, mighty and strong.
Praise to Thee, my Lord, for our Sister Mother Earth
Who sustains and directs us,
And brings forth varied fruits, and colored flowers and plants.
Praise to Thee, my Lord, for those who pardon one another
For love of Thee, and endure
Sickness and tribulation.
Blessed are they who shall endure it in peace,
For they shall be crowned by Thee,
O Most High.
Praise to Thee, my Lord, for our Sister bodily Death
From whom no man living may escape:

Woe to those who die in mortal sin.
Blessed are they who are found in Thy most holy will,
For the second death cannot harm them.
Praise and bless my Lord,
Thank Him and serve Him
With great humility.

► ACTIVITY: YOUR OWN EXPRESSION FOR THE ENVIRONMENT

1. Find newspaper articles about the ways in which the earth, air, and water are being polluted, depleted and destroyed. Make a collage of these articles and pictures.
2. Find artists today who use music, poetry or visual art forms to bring an awareness of the environment to the community. Compile a list of their names and works of art and share their ideas with classmates.
3. Think of a statement that you can make *in any art form* to promote concern for the environment in ways that can be effective in your own school or community.

Name _____ Date _____ Class Period _____

Writers from the Renaissance

Directions Read excerpts from a writer of the Renaissance. Then choose one of the Renaissance writers and learn more about his work, beliefs, or the times in which he lived.

► CONSIDER THIS

The transition during the fourteenth century from the Gothic spirit to the humanism of the Renaissance was a rebirth in many ways:

- a rethinking of the Greek and Roman philosophy
- a renewing of the human-centered thought and away from the theological-centered
- a re-seeing of the human body as a subject for art
- a blossoming of science, literature, music, and
- a profuse building of cities

Dante Alighieri brought it all together in his *Divine Comedy*, an epic poem in which the theology of the Middle Ages and the human view of life of his time merged in the language of the people, Tuscan Italian. (All literature of value in Dante's day was written in Latin or Greek.) In his opening lines, Dante said:

"The style is careless and humble, because it is in the vulgar tongue, in which even housewives converse."

The musical pattern of his poetry, the rich allegories from ancient Greece combined with the very real problems of his day—avarice, greed, usury, and other problems arising from the wealth of the time. This made *The Divine Comedy* a treasure for all time. Dante takes the reader through three stages: Hell, Purgatory, and Heaven. With Virgil, the great Greek author of the *Aeneid*, as his muse of reason, and his tragic love, Beatrice, as his inspiration, he travels through the spiritual journey of life.

Dante's imagery is as vivid as a painter's. Similar to his contemporary, Giotto, who was making revolutionary steps in painting by showing light and dimension, Dante used light as a constant image, from the everyday of sunlight and firelight to rainbows and jewels to the glow of Paradise.

Read these brief excerpts to enjoy this imagery:

As little flowers, that by the chill of night
Are closed, prick up their stems drooping and bent,
And to the early ray re-open white,
So was it with my courage fallen and spent.
—*Inferno*, Canto 2

So may grace quickly sift away the scum
Upon your conscience, so that through it clear
The stream of memory down-flowing may come.
—*Purgatorio*, Canto 13

Naught but a wind's breath is the world's acclaim,
Which blows now hence, now thence, as it may hap,
And when it changes quarter, changes name.

Your fame is like the summer flower
Which blooms and dies in one short hour;
The sunny warmth which brings it forth
Soon slays with parching power.

—Purgatorio, Canto 11

Wherefore the sight that your world liveth by
Penetrates not the eternal justice more
Than into the ocean penetrates the eye.

—Paradiso, Canto 19

O covetousness, so hasty to submerge
Mortals, that each and all are powerless
To draw their eyes forth from thy blinding surge.

—Paradiso, Canto 27

Then saw I how each heaven for every soul
Is paradise, though from the Supreme Good
The dews of grace not in one measure fall.

—Paradiso, Canto 3

Two other writers of the early Renaissance were Francesco Petrarch, who wrote about Laura, his love, in his poetry, glorifying the sensuous world; and Boccaccio, whose *Decameron* tells a very earthly story of good and evil.

Name _____ Date _____ Class Period _____

Symbolism of Greek Mythology

Directions The mythology of Ancient Greece exemplifies an early use of visual symbolism in art. Read about some heroes of Greek mythology and the images that represent them.

► CONSIDER THIS

Greek mythology provided a rich source of subject matter for artists. Get to know some of the main figures in Greek mythology and create a work of art that incorporates a mythological figure.

Zeus: King of the Gods
(Roman Name: Jupiter)
Symbols: Thunderbolt, chariot

Apollo: God of Light and Truth, God of Healing, God of Music
Symbols: Crow, dolphin, laurel, lyre

Aphrodite: Goddess of Love and Beauty
(Roman Name: Venus)
Symbols: Dove, Sparrow, Swan, Myrtle

Hermes: God of Motion, God of Travelers
(Roman Name: Mercury)
Symbols: Winged Sandals, Winged helmet

Hestia: Goddess of the Hearth
(Roman Name: Vesta)
Symbol: Fire

Ares: God of War
Roman Name: Mars
Symbols: Vulture, Dog

Athena: Goddess of Wisdom, Goddess of Arts and Crafts
Roman Name: Minerva
Symbols: Shield, Olive Branch

Name _____ Date _____ Class Period _____

Creating a Sound Score of Your Name

Directions Plan a musical score in polyphonic sound. Create a score to show how you would like your name to sound if it were sung.

► CONSIDER THIS

Renaissance music took on a third dimension, just as Renaissance painting did. To the monophonic (as one voice) sound of medieval music, Renaissance music added more voices to make polyphonic sound. Music had elements that can be easily paralleled to the visual elements—line, shape, texture, color, and space. Think about these parallels as you say your name (first or last or both) over and over to find its special rhythm and tone quality.

For example, “Alice” has two soft, prolonged sounds—ahhhh and lissss. Compare these sounds to the contained sound of “Bill.” This one needs repeating in a rhythm that will come from Bill’s personality.

► ACTIVITY: COMPOSE A MUSICAL SCORE

Plan a polyphonic score, a musical composition for several voices. Compare the voice sounds you choose to different instruments: the piercing sound of a saxophone, the fine line of a flute, the sonorous beat of a kettle drum, for instance.

1. Gather the following materials and tools:
 - Drawing paper, 12 x 18 inches (30 x 46 cm)
 - Your choice of colored pencils or markers
2. Draw the sounds as you wish them to be heard. Use thin or heavy lines, large or small sized letters to indicate the tone, volume, and timbre you want to achieve. Place the sounds on your paper as you plan them to relate to one another. In polyphonic music, voices start at different times. (A *round* is a polyphonic. You could design your name as a round.)
3. Use color also to indicate sound quality. Red letters will be spoken or sung differently from pink, orange, or purple letters. Use repeated letters to prolong a sound. Enlarge or reduce letters to indicate a crescendo or decrescendo.
4. When your score is finished (it should be an interesting visual design as well) choose individual classmates to perform each of the voices. With you as director for your own name, practice until you have the sound and rhythm the way you want it. Then have a class performance of all the scores.
5. Try tape recording each person’s polyphonic score. Listen to all the performances and discuss the results. Did they catch the individual’s personality?

Name _____

Date _____

Class Period _____

Education in Fifteenth-Century Italy

Directions Discover an innovative school in fifteenth-century Mantua, Italy. Explore further to learn more about this subject.

► CONSIDER THIS

By the fifteenth century, university education in Europe was highly developed. Elementary education, however, was not part of a system. Instead, parents, particularly those of nobility who could afford it, sought out tutors for their children.

One of these tutors was Vittorino da Feltre, considered the greatest of the Renaissance educators and the founder of modern education. Born of a poor family in Venice in 1378, he had to acquire his own learning piece by piece. Having studied Latin, Greek and mathematics, he decided to open a school in Padua.

Vittorino da Feltre's educational goal was a harmonious blend of physical, mental, and moral development. Subjects included mathematics, Latin, Greek, history, philosophy, theology, music, and drawing. In addition he included riding, wrestling, archery, fencing, and swimming. Dancing and frequent outings to the countryside were also important. Latin literature was the basis of the curriculum, with Greek and the basic principles of Christianity enriching it more as spirit than doctrine. Of all of his students, da Feltre expected sincerity, truthfulness, and a realization that all knowledge must be used for the good of all.

Da Feltre was soon recruited by Paola Gonzaga, head of a wealthy and famous family in Mantua, to educate the children of his estate. Da Feltre was promised a free hand in designing his school and educational program, and he began by choosing a house in one of the gardens of the estate that had been used as a pleasure house. Renaming it "La Casa Giocosa," the Joyful House, he had murals of children playing painted on its walls. His innovative program produced enthusiastic children mastering difficult subjects and an atmosphere of caring, respect, and discipline.

This remarkable educator taught the sons and daughters of nobility as well as the children of the poor. His approach was to respect and encourage each student in his or her particular abilities. At a time when women had few rights, he supported Cecelia, daughter of one of the Gonzaga nobles, in her refusal to marry a man of her father's choice. Cecelia had mastered the works of Virgil, knowing every line, had learned Greek and the mathematics of Euclid. In her father's eyes, however, her vocation was marriage. Cecelia's education had taught her to recognize her own worth, and she was encouraged by her teacher to resist a forced marriage.

In *A Renaissance Tapestry*, by Kate Simon, the author describes da Feltre's educational program as stressing "manners and bearing, inner grace and grace addressing the world."

► ACTIVITY: RESEARCH EDUCATION

Choose one of the following activities to further your knowledge of education during this period.

1. Compare Vittorino da Feltre's curriculum to your own. Are you aiming at a balanced education and one that will give you not only knowledge but also the "inner grace" to use it well? Write an essay on your conclusions.
2. Read *A Renaissance Tapestry*, by Kate Simon (Harper & Row, New York, 1988) for a fascinating story of the Gonzaga family. It reads like a novel, but it is based on the history of this influential family. Through its story you learn about Renaissance Italy, its music and theater, its famous writers, the plague, the remarkable magic shows given in the mansions of the wealthy. Famous artists were commissioned by the Gonzagas to paint murals on the walls of their mansions. The intrigues and struggles, the majestic festivities, all add to the "tapestry" of Renaissance Italy.

Name _____ Date _____ Class Period _____

Traveling the Road to Canterbury

Directions Discover the mosaic of humanity that Chaucer put together in his poetry about characters on the road to Canterbury. Create a poem about one of your own adventures.

► CONSIDER THIS

Geoffrey Chaucer (1340–1400)

Geoffrey Chaucer grew up in England during the years of the Black Plague. As a child, he heard fantastic stories and tales told by family members, minstrels, shopkeepers, workers, beggars, and wandering friars. Superstition abounded during this time, probably due to the efforts of people trying to understand the plague. Christianity and old pagan religion were interwoven into tales of witchcraft and spells. In fact, in one of the tales Chaucer wrote, he pokes fun at the gullibility of people.

In *Canterbury Tales*, Chaucer brings together people of every rank and occupation, all traveling together to Canterbury Cathedral on a pilgrimage. Perhaps, they are the first real men and women portrayed in English literature. There are twenty-nine to thirty-three characters assembling at the Tabard Inn in Southwark, London, to travel to the shrine of St. Thomas à Becket at Canterbury. It is spring, and Chaucer writes in the dialect of London:

“Whan that Aprille with his shoures sote
The droghte of Marche hath perced to the rote,
And bathed every veyne in swich licour,
Of which vertu engendered is the flour . . .”

Try to recognize familiar words as you read aloud—shoures (showers), sote (sweet), droghte (drought), veyne (vein), swich licour (sweet liquor of rain from the sky), vertu (virtue), flour (flower). Spring fills people with virtue and sends them off on pilgrimages.

Chaucer uses a simple device to unify the story: the innkeeper suggests that each pilgrim tell four tales, two going and two returning, and the person who tells the best story will be rewarded with a free supper when he or she returns. These are some of the tales:

The Wife of Bath tells of a knight who learns that the best way to marital success is to submit to his wife's rule. She herself seems to have followed her own advice, having bullied, bossed and buried five husbands.

The Miller tells a farcical story of an old carpenter, his young wife Alison, a boarder Nicholas, and a foppish suitor, Absalom. The carpenter, fearing Nicholas' warning of another Great Flood, sleeps in a tub hung from the ceiling, from which he eventually tumbles after a night of escapades by his wife and boarder and suitor.

The Merchant's Tale is a story about a January (old man) and May (young girl) marriage.

The Friar tells a tale about a church official who tries to extort money. The Man of Law explains how the virtuous Constance, long-lost daughter of a Roman emperor, is falsely accused of murder. As the real murderer, a knight whom she has spurned, testifies against her, he is struck dead and his eyeballs pop out of his head.

There are tales by the Reeve (a town official in medieval times), the Squire, the Clerk of Oxenford, the Nun's Priest, who told a tale of the rooster and the fox, the Pardoner, the Monk who loved to eat:

"He was not pale as a fore-pined ghost.

A fat swan loved he best of any roast."

In Chaucer's time, morality was not emphasized as it was in Dante's great poem. After surviving the plague, life was simple survival. This was a time for waging war, telling stories, engaging in courtly love, and pursuing occupations such as playing chess. Chaucer's varied cast of characters catches the spirit of his time, a spirit which can be easily understood today.

► ACTIVITY: CREATE A POEM OF TRAVEL

Using Chaucer's rhythmic poetic form, tell a tale of a journey or an adventure you have had. Include imagery, personalities, and humor to liven up your poem. You might even wish to use exaggeration to add humor and interest to your tale.

Name _____ Date _____ Class Period _____

Art as Theater

Directions Think about the placement of *The Ecstasy of St. Theresa* in a theater setting. Find out about other connections between theater and art throughout history. Plan a performance art presentation for your school.

► CONSIDER THIS

The spirit of Baroque art was theatrical. Theater, including opera, dance, orchestra and plays, was at the height of splendor. It is not surprising to find that the Bernini dramatic sculpture of St. Theresa of Avila in ecstasy, her heart being pierced with an arrow by a youthful angel, is set as on a stage with two theater boxes in the side walls of the alcove in the church of Santa Maria della Vittoria in Rome. In the work, members of the Cornaro family lean forward in fascinated viewing.

This was the age of mysticism. Nuns and priests in the Catholic Church were among those experiencing and writing about mystical experiences, visions, and miracles. The idea of placing the patrons in the theater watching intently as a vision was enacted, was not unusual. During the previous century, patrons were pictured kneeling at the feet of the Virgin. In contrast, this setting portrays the patrons as theater-goers.

Theater and the visual arts, with the exception of stage sets, have been distinct art forms throughout the ages. Today these two art forms are merging once again, as the artist enacts his or her idea. This method is called *performance art*.

The development of performance art began early in the twentieth century with the Futurists, who wanted to liberate art from the “Solemn, the Sacred, the Serious, and the Sublime.” Trying to make an art that “finds its components in its surroundings,” the Futurists went on stage and involved their viewers in the action. As poets, as painters and as performers, they made no distinction between their art.

Giacomo Balla, a Futurist painter, performed “Printing Press” with twelve people, each representing a part of a machine, in front of a backdrop with one word painted on it—“TIPOGRAFICA.” Standing one behind the other, six people moved their arms to simulate the action of a piston, while six others became a wheel driving the pistons. Balla arranged the performers in geometric patterns and aimed to represent the sound of a rotary press in movement. Each performer was assigned a sound to repeat with the action.

In Cabaret Voltaire in Zurich, Switzerland, the Dada movement carried this audience-involved theater art further. The aim of Dada was a violent response to World War I and the conditions in Europe following the end of the war. The 1960s, another time of protest against war, produced *Happenings*, orchestrated events in which all the arts were involved in spontaneous actions. Often they were designed to bring participants “face-to-face, in satire, with the unreasonable demands of life.”

The performance art of the present is frequently a very personal autobiographical statement by the artist, spoken and enacted in a setting of artifacts, paintings, or light effects designed by the artist.

Name _____ Date _____ Class Period _____

► ACTIVITY: PLAN A PERFORMANCE ART

Think about a performance you might give. It could be a satire on some aspect of school, social life, or sports.

Begin by brainstorming possibilities for subject matter, and then combine the subject with a method of presentation: acting, movement, posing characters, costuming, or setting.

Write a proposed plan for a performance artwork and the materials, people, and setting you would need. Present your ideas to your art teacher and the school administration and discuss the possibility of offering your performance art piece for the school.

Name _____

Date _____

Class Period _____

Don Quixote— *The Spirit of Sixteenth-Century Spain*

Directions Discover how Miguel de Cervantes' famous novel, *Don Quixote*, caught the changing spirit of sixteenth-century Spain. Make an illustration of a dream or fantasy.

► CONSIDER THIS

Artists have their finger on the pulse of time. Whether in a painting, sculpture, poetry, or novel, artists reflect the social, political, and religious climate of their country and their age. *Don Quixote* has been called the great social novel of its time. Published in 1605, it reflected the changing social climate of Spain in the 1500s.

Some events in Spanish history:

- 1492 Columbus reached America, sailing under the flag of Spain.
- 1519 Charles I became King of Spain and Holy Roman Emperor, beginning a period of power and glory for Spain.
- 1521 Cortes conquered the Aztecs in Mexico.
- 1522 Magellan completed his circumnavigation of the world.
- 1532 Pizarro conquered the Inca empire in Peru.
- 1535 Spain established Lima, Peru.
- 1541 Coronado explored the territory around the Mississippi River.
- 1556 Charles I abdicated the throne. Philip II became king.
- 1571 Spain defeated the Turks at Lepanto.
- 1588 The Spanish Armada was defeated by the English.
- 1590 Plague and famine struck Spain, the Crown was bankrupt and the nation impoverished.

Through this series of historical events, Spain experienced a time of exaltation and adventure. Spanish writers caught the spirit and produced a profusion of “romances of chivalry” that were the equivalent of today’s science fiction—absurd fantasy, reflecting a boundless confidence in which nothing was impossible. Spanish readers loved these works. Although condemned by the Church as dangerous, they were read by St. Theresa of Avila and St. Ignatius, as well as by Spaniards from all walks of life, including the emperor.

Miguel de Cervantes, born in 1547, lived through the exaltation and the defeat of his country. He fought in the Battle of Lepanto and lost his left hand. On the way home, he was captured by Barbary pirates and held for five years as a galley slave. He returned in 1580 to a Spain under the rule of Philip II and in a time of disillusionment.

The character of Don Quixote represents Cervantes himself, filled with the romance stories of chivalry and living fantasy as reality. The novel satirizes the avid Spanish readers of these romances. When Don Quixote leaves home to “battle his windmills,” his housekeeper, niece, barber and curate decide to burn all his wicked books which have disturbed his mind. As they identify the books, however, they realize that they have also read them and they save most of them.

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Later, as they pursue Don Quixote to the inn at Sierra Morena, they explain his madness to the innkeeper and discover that he and his household are also avid readers of these romances. "How can such delightful reading make one mad?" they ask.

Don Quixote has been called a "schizophrenic" book because of its mixture of heroism and disillusionment, make-believe and reality. It is this very mixture that captures the spirit of this time in Spain. The period of conquest created a mood of overwhelming confidence, heroic tension, and fantastic romance. Within one generation the mood had changed to defeat, disappointment, and disillusionment. Members of the new generation were cynical, passive, and empty. Cervantes, knowing both of these moods, expressed both the noble intentions and depressing failures of his own life in the irony of his hero's action.

► ACTIVITY

Read *Don Quixote* or see the play, "Man of La Mancha," and identify your favorite scene. Explain the reasons for your choice.

Name _____ Date _____ Class Period _____

Enjoying the Satire of Voltaire

Directions Discover the wit, irony and satire in Voltaire's *Candide*, an Age of Reason lampoon of eighteenth-century optimism. Then identify satire in current political cartoons.

CONSIDER THIS

Voltaire's writings represent the essence of the eighteenth-century rational person. Voltaire rejected the theology and philosophy of past ages and the optimism of the classicists of his time. Voltaire shared the same philosophy that the English writer Alexander Pope wrote about in his *Essay on Man*:

All nature is but art unknown to thee,
All chance, direction which thou canst not see;
All discord, harmony not understood;
All partial evil, universal good;
And, spite of pride, in erring reason's spite,
One truth is clear, Whatever is, is right.

A German philosopher, Liebnitz, had claimed that God is good and so he had created "the best of all possible worlds." When a great earthquake causing a tidal wave and fire devastated Lisbon, Spain, in 1755, Voltaire could no longer accept such philosophy.

In *Candide*, Voltaire lampoons this kind of empty optimism in the character of Pangloss (gloss over all), the teacher of "metaphisico-theologo-cosmolonigology," whose "best of all possible worlds" is made ridiculous by his teaching that . . .

things cannot be otherwise than they are: for all things having been
made for some end, they must necessarily be for the best end. Observe
well, that the nose has been made for carrying spectacles: therefore we
have spectacles . . .

Candide (candid or naive) is a young man "on whom nature had bestowed the most agreeable manners." He and the beautiful young daughter of the Baron, Cunegonde, are led by Pangloss's example into indiscretions that cause the Baron to expel Candide from the castle . . .

with lusty kicks. Cunegonde fell into a swoon and as soon as she came
to herself, was heartily cuffed on the ears by my Lady the Baroness.
Thus all was thrown into confusion in the finest and most agreeable
castle possible.

Candide's adventures, as well as those of Pangloss and Cunegonde, are a series of violent, impossible disasters, in the face of which Pangloss always assures that this is the best of all possible worlds. Voltaire's satire makes *Candide* almost comparable to a Marx Brothers' movie. In the end, however, restored to the castle, Candide, Pangloss and Cunegonde decide that they must "work without reasoning. It is the only way to make life endurable."

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► ACTIVITY: SATIRE IN POLITICAL CARTOONS

Look for satire today in political cartoons. Find an example depicting a subject that you can relate to, or sketch your own satirical cartoon of a subject you feel strongly about. Write an explanation of the conditions or humor the cartoon is satirizing.

Name _____ Date _____ Class Period _____

Musical Innovation in the Eighteenth Century

Directions In the early eighteenth century, musical development reached a peak of innovation in vocal and instrumental, compositional and performance aspects. Learn how this period of growth influenced music today.

► CONSIDER THIS

The eighteenth century, the Age of the Enlightenment, was a time of religious doubt and political unrest. The great musicians of this time seemed never to waver in their faith and they caught the fervor of innovation that marked the century.

The late Baroque composers—Vivaldi, Scarlatti, Telemann, and Corelli—gave new names to their compositions: *sonata*, *concerto*, and *sinfonia*. However the meanings of these musical forms were loose and it took later composers to formalize the structures of these popularized musical forms. Johann Sebastian Bach, born in 1685, wrote cantatas, chorales, concertos and suites, as well as secular and church music and solo instrumental compositions. His *Coffee Cantata* shows a delightful sense of humor. It is a dialogue in music between a girl and her father over whether it is proper for a young girl to drink this new and exotic beverage. Coffee, as well as hot chocolate (in Mozart's "Così Fan Tutte") and smoking were popular subjects for satire. Bach's *Mass in B Minor* and *St. Matthew's Passion*, on the other hand, are masterpieces of religious music.

George Frederick Handel, born in the same year as Bach, was in demand for performing before huge audiences. His compositions were designed for such events. His *Music for the Royal Fireworks* was scored for an orchestra and 101 cannon. He often based his compositions on folk music and country dances, and even took inspiration from the shouts in the streets of London. Nature is a source of inspiration for much of his music. He wrote suites to be performed in the parks of London. His *Water Music* was played to accompany a procession of royal barges on the Thames River in London.

If Bach and Handel wrote music by instinct, Christoph Willibald Gluck (1714–1787) composed on principle. He composed operas based on theories which still hold today. In his time, opera themes had become absurd, with characters supposedly dying of tuberculosis and singing exquisite arias. Long coloratura arias would be given to one word. Gluck's opera, *Orpheus and Euridice*, composed in 1762, was revolutionary in its unity and simplicity. Music and words work together to express the ancient Greek drama. Gluck wanted to give audiences "strong passion, interesting situations, the language of the heart and a continually varied spectacle."

Wolfgang Amadeus Mozart (1756–1791) was a musical phenomenon at age six, giving harpsichord concerts. By age seven he was composing, and by age eight he had toured most of Europe. Mozart gave form to classicism in music and the spirit of the Enlightenment. His music is clear, rational, ordered, and brilliant. He composed for the royal courts of France, giving them the minuets and fanfares

that delighted them. But his operas, symphonies, sonatas, quartets, and every form of composition are treasures for all time. His final work, *Requiem*, was left unfinished because of his early death.

New forms of musical instruments were invented in abundance during this time. The “piano-forte” (which means soft-loud) began to replace the harpsichord, which gives a more uniform plucking sound. The first public piano concert was given in London in 1767. Thomas Jefferson brought the first piano to America as a gift for his fiancé, Martha Wayles Skelton.

Orchestras grew as new instruments were designed for them. While Baroque orchestral compositions kept the instrumental sounds distinct, the classical symphony, built around an enlarged string section, blended its instruments into one magnificent sound. Today the orchestra has thirty-four instruments, including first and second violins, violas, violincellos, flutes, oboes, bassoons, clarinets, double basses, horns, trumpets, timpani and piano.

► ACTIVITY: EXPLORE ORCHESTRAL MUSIC

Choose one of the projects below to research and prepare a report for your class.

1. Compare the structure of the classical orchestra to today’s symphony orchestras. Learn how many instruments and which new ones are now standard parts of a symphony. List the names of instruments that make up a classical and a symphony orchestra to see how many instruments are duplicated.
2. Compare the instruments used in symphony orchestras to those used in rock bands, in jazz, and in heavy metal. Prepare three lists and include instruments from each musical form after researching or checking recording labels.
3. Listen to a Mozart symphony and try to hear each of the instrumental sounds. Make note of which instruments you can identify, then check the label to see what you might have missed.

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William Blake—Poet, Visionary, Artist

Directions Find out about this remarkable man of eighteenth-century England. Express your feelings and images about current concerns.

► CONSIDER THIS

William Blake is an unfortunate lunatic, whose personal inoffensiveness secures him from confinement . . . the poor man fancies himself a great master, and has painted a few wretched pictures, some of which are an unintelligible allegory . . . the whole blotted and blurred and very badly drawn.

The above was published in an English newspaper, *The Examiner*, in 1808, when Blake was nearly fifty years old. Today, however, he is regarded as a genius, a mystic, an artist and a poet.

In fact, William Blake (1757–1828) is very much in tune with today's concerns, relevant to the heaviest problems of here and now—how to live, what to do with pollution, urban renewal, poverty, war, and women's liberation. These are some of his words:

On women:

Must she drag the chain of life in weary lust . . . driv'n to madness, bound to hold a rod over her shrinking shoulders all the day, and all the night to turn the wheel of false desire?

On self-determination:

No bird soars too high, if he soars on his own wings.

On cruelty:

A Robin Red breast in a Cage puts all Heaven in a Rage.

On poverty programs:

Is this a holy thing to see
In a rich and fruitful land,
Babes reduc'd to misery,
Fed with cold and usurous hand?

On urban renewal:

Drastic changes are due in the central Cities of the Nations where Human Thought is crush'd beneath the iron hand of Power.

On pollution:

Pestilent fogs round the cities of men must cease and the happy earth sing its course.

T. S. Eliot said that Blake's writing had the unpleasantness of great poetry because it came from a terrifying honesty. He may have lived the most intense inner life of any person of his time, but his outward life was uneventful. Unable to make a comfortable living, he began publishing his own poetry in an elaborate technique of "illuminated printing" in which handwritten texts as well as illustrations were etched onto the plates. Each sheet was hand-colored according

to his mood, so no two are alike. The value of these today is inestimable.

Blake welcomed the French Revolution, but when he saw the outrage of the Napoleonic Wars, he turned his focus from energy to love as the foundation of the Golden Age he sought. Of the wars he wrote:

The Rhine was red with human blood,

The Danube roll'd a purple tide.

On the Euphrates Satan stood,

And over Asia stretch'd his pride.

He anguished over the devastation he saw in cities where farm workers were being turned into factory laborers:

Then left the sons of Urizen the plow & harrow, the loom,

The hammer & the chisel & the rule & compasses.

They forg'd the sword, the chariot of war, the battle ax . . .

And all the arts of life they chang'd into the arts of

death . . .

And in their stead intricate wheels . . . invented, Wheel
without wheel,

To perplex youth in their outgoings & to bind to labours

Of day & night the myriads of Eternity, that they might file

And polish brass & iron hour after hour, laborious

workmanship,

Kept ignorant of the use they might spend the days of wisdom

In sorrowful drudgery to obtain a scanty pittance of

bread . . .

In the last years of his life, a group of Romantic artists gathered around him, eager to learn. One painter, Samuel Palmer said of him, "I remember Blake, in the quiet consistency of his daily life, as one of the sanest, if not the most thoroughly sane man I have ever known."

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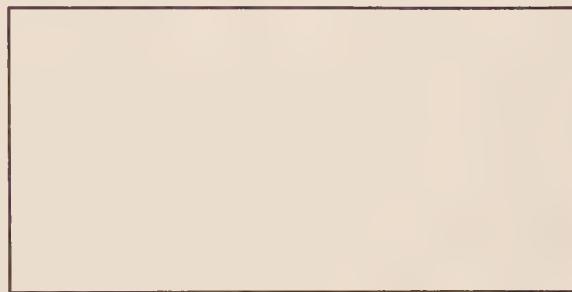
► ACTIVITY: PONDER TODAY'S CONCERNS

If William Blake were alive today, what problems would be his concerns?
Identify three things that concern you, and think about what you could say about them in words or images.

Problem _____

Your Comments _____

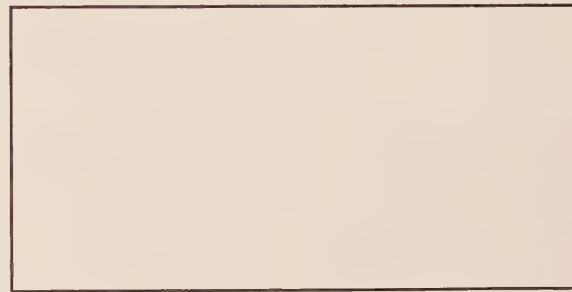
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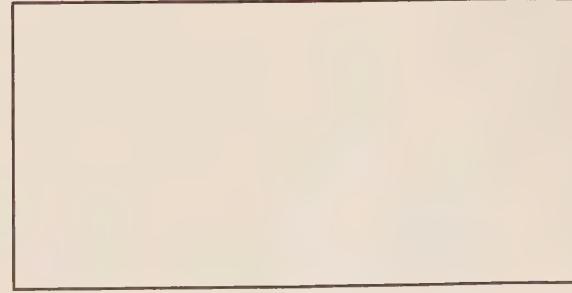
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Comparing Styles in Literature

Directions Read poetry and writings by both Neoclassical and Romantic writers and compare the form and ideas in them.

CONSIDER THIS:

In the late 1700s, the Neoclassicism that expressed the pre-revolutionary spirit in France in the late 1700s, looked back to the Stoics of ancient Greece, a philosophical sect that taught freedom from passion, absence of joy or grief, and submission without complaint to any suffering. The Rationalism of the eighteenth century, a strong reaction against the sensual superficiality of the French Court, found strength in this Stoicism. It formed the spirit of the Revolution.

For the first time in European history, a second opposite philosophy arose in response to the same political upheaval. Romanticism was as diversified as Classicism was contained and controlled. George Bernard Shaw would write in the twentieth century, "The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable man." The Romanticists explored new ideas, responded with strong emotions to nature, human feelings, and political convictions. It was observant and imaginative, responsive to the individual.

The writings of the Neoclassical and Romantic artists state their convictions clearly.

Neoclassicist Jacques Louis David:

"I want to try to avoid the theatrical gestures and expressions which modern artists have entitled 'expressive painting.' In imitation of the artists of antiquity, who never failed to choose the moment before or after the climax of their subject, I am going to paint Leonidas and his soldiers calm before the battle, promising themselves immortality."

From Romanticist Eugène Delacroix, come these words:

"I see in painters prose writers and poets. Rhyme, measure, and the turning of verses, which is indispensable and which gives them so much vigor, are analogous to the hidden symmetry, to the equilibrium at once wise and inspired, which governs the meeting or separation of lines and spaces, the echoes of color, etc. But the beauty of verse does not consist of exactitude in obeying rules. . . . It resides in a thousand secret harmonies and conventions which make up the power of poetry and which go straight to the imagination; in just the same way the happy choice of forms and the right understanding of their relationship act on the imagination in the art of painting."

Anton Raphael Mengs, Neoclassicist:

"A group is an assemblage of many figures closely related to one another. It should be composed of an odd number such as 3, 5, 7, etc. Every group must form a pyramid and at the same time be as rounded as possible in its relief. The masses must be set thickest toward the center of the group. Beware of showing too much background; that is,

of making only one row of figures. Never let two limbs—two arms or two legs—of the same figure appear in an identical foreshortening. Let no limb be repeated, and if you show the outer side of the right hand you must show the inner side of the left. Always contrive to exhibit the most beautiful part."

John Constable, English Romanticist:

"The deterioration of art has everywhere proceeded from similar causes, the imitation of preceding styles, with little reference to nature . . . The climax of absurdity to which art may be carried when led away from nature by fashion may be seen in the works of Boucher. . . . His landscape . . . is the pastoral of the opera house. . . . It is remarkable how nearly, in all things, opposite extremes are allied, and how they succeed each other. The style I have been describing was followed by that which sprang out of the Revolution, when David and his contemporaries exhibited their stern and heartless petrifications of men and women . . . with trees, rocks, tables and chairs, all equally bound to the ground by a relentless outline, and destitute of chiaroscuro, the soul and medium of art."

Constable again:

"Painting is a science, and should be pursued as an inquiry into the laws of nature. Why, then, may not landscape be considered as a branch of natural philosophy, of which pictures are but experiments?"

Jean-Auguste-Dominique Ingres, Neoclassicist:

"Expression in painting demands a very great science of drawing; for expression cannot be good if it has not been formulated with absolute exactitude."

Jean-Baptiste-Camille Corot, French Romanticist:

"Beauty in art is truth bathed in an impression received from nature. I am struck upon seeing a certain place. While I strive for a conscientious imitation, I yet never for an instant lose the emotion that has taken hold of me. Reality is one part of art; feeling completes it. . . . Before any site and any object, abandon yourself to your first impression. If you have really been touched, you will convey to others the sincerity of your emotion."

► ACTIVITY: ANALYZE WRITINGS ABOUT ART

Consider the words of these artists for opposing theories about the following:

- Drawing
- Composition
- Expression
- Experimentation

List four of the artists quoted in this activity. Decide what each artist felt about the four categories above and write a short sentence describing his or her feelings.

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Impressionism in Music

Directions Listen to works by Debussy and Ravel to find characteristics parallel to those of the Impressionist painters. Listen to a recording and paint images of the sea.

► CONSIDER THIS:

In the midst of the Victorian age, when moralistic storytelling paintings abounded, Edouard Manet, Claude Monet and the Impressionists put aside story and looked for light, for the changing effect of atmosphere on color.

In this same way, Claude Debussy was not interested in “painting” romantic or sentimental pictures like program music.

He, too, was fascinated by light, by the changing sky, the flickering light, and the movement of the ocean. He absorbed impressions from many sources, including his visits to Italy and listening to the sound of sixteenth-century church music performed in the space of the cathedrals; hearing Gregorian chant in the Sistine Chapel; and visiting Russia and hearing the new sounds of Moussorgsky. All of these became part of his own vision. He heard the Javanese Gamelan orchestra at the Paris Exhibitions of 1889 and was inspired by the rhythms, the resonance of the gongs, and the Asiatic scales and harmonies.

Debussey’s music is an art of sensory stimulus, a music of impressions. His music never describes scenes. Instead, Debussy searched for colors and sounds that would create an impression. In his *Nuages*, he wanted to capture “the unchanging aspect of the sky, with the slow melancholy passage of clouds, dissolving in a vague greyness tinged with white.” In *Fêtes* he created a vibrant effect of night dancing with sparkling lights and revelry, but overriding it is a veil of melancholy.

In *La Mer (The Sea)*, Debussy broke established rules of meter and rhythmic framework, shaking off the weighty tones of Wagner and opening the way to twentieth-century music. *La Mer* is composed in three parts, to which Debussy gave descriptive names only to suggest associations to the listener. “From Dawn to Midday on the Sea,” “Play of the Waves,” and “Dialogue of the Wind and the Sea” act only to challenge the listener’s imagination. You must listen to the shifting structure of accents and rhythm and the tone color to feel the power of the sea, the surf striking the rocks, the cry of seagulls, the piercing light of the sun rising over the sea, the glass-like calm and the surging waves.

► ACTIVITY: PAINT TO MUSIC

Listen to a recording of *La Mer* and let your imagination play with its sounds. Notice the free rhythmic structure, the building of crescendos, the cymbals, and the dissonances (notes close together). Then paint your image of the sea.

Name _____ Date _____ Class Period _____

Perspectives by African-American Poets

Directions Discover the strength and beauty of poetry written by African-American poets from the time of slavery until now.

CONSIDER THIS:

The first poet of African descent to gain recognition in the United States was Phyllis Wheatley (1750–1784). She was brought to Boston as a slave, although she never lived as one. She wrote in the Neoclassical style of the English poet Alexander Pope, emphasizing reason rather than emotion. One poem, however, touches deeply on the situation of the slave. It is written to the Right Honorable William, Earl of Dartmouth, His majesty's Principal Secretary of State for North America:

Should you, my Lord, while you pursue my song
Wonder from whence my love of Freedom sprung,
Whence flow these wishes for the common good,
By feeling hearts alone best understood,
I, young in life, by seeming cruel fate
Was snatch'd from Afric's fancy'd happy seat:
What pangs excruciating must molest,
What sorrows labor in my parents' breast?
Steel'd was the soul and by no misery mov'd
That from a father seiz'd his babe belov'd
Such, such my case. And can I then but pray
Others may never feel tyrannic sway?

A New Poetry Movement began before World War I and centered in the Harlem Renaissance in the 1920s. Two magazines, *The Crisis* and *Opportunity*, aided and encouraged African-American writers by publishing their works and awarding literary prizes. One of the Harlem Renaissance poets, Langston Hughes, has been called “the poet laureate of the Negro race.” He wrote novels, collections of short stories, biographies, children’s stories, opera librettos, as well as poetry. Born in 1902, he was writing poetry as a young man in 1924, when he met the famous poet, Vachel Lindsay. Lindsay was so delighted with Hughes’ poems that he read them at a poetry reading. By 1925, Hughes had won first prize in the *Opportunity* poetry contest and published his first book of poetry, *The Weary Blues*, the following year. Robert Hayden was born in 1913. He writes from many sources, including, but not limited to, African themes. His poem “The Diver” is rich in imagery. Gwendolyn Brooks won the Pulitzer Prize for poetry in 1950, with her poem “Annie Allen.” She has lived most of her life in Chicago and her writing often deals with the life of Chicago’s south side African-American community.

Name _____ Date _____ Class Period _____

Out of the Depression

Directions Discover the remarkable output in the arts through the government sponsorship of the WPA. Make a poster about WPA projects.

CONSIDER THIS:

It was the 1930s, and the United States was in the depths of the Great Depression. President Franklin Delano Roosevelt, in an effort to offer work relief rather than cash relief to the thousands of unemployed, launched a \$5-billion program called the Works Progress Administration (WPA) under the direction of Harry Hopkins. It was designed to give people the opportunity to use and develop their skills as well as to earn their own living doing it.

In addition to employing secretaries, plumbers, ditch-diggers, teachers, lawyers and every other form of work, the WPA gave special concern to the arts. Hopkins set aside \$27 million for Federal Project Number One, to satisfy the desire of millions of Americans for plays, books, music, and pictures. The project was organized into four divisions—the Federal Art, Music, Theater, and Writers' Projects.

Hopkins' goal was to give artists not only work but an opportunity for artistic expression and growth. Few artists who worked on the WPA can recall any limitations to their artistic freedom.

To head the Theater Project, President Roosevelt chose Hallie Flanagan, whose aim was "an art in which each region and eventually each state would have its unique, indigenous dramatic expression, its company housed in a building reflecting its own landscape and regional materials, producing plays of its past and present, in its own rhythm of speech and its native design, in an essentially American pattern." From this theater program came John Huston, Orson Welles, Sinclair Lewis, and many other producers and actors. Flanagan's dream of regional theaters was never realized, but it stimulated a growth of theaters that persists today.

The Music Division not only trained musicians and encouraged composition, but it sent performers into public schools, hospitals, welfare institutions, parks, and other public places. Anyone who wanted to learn would have a chance. In New York City, fifteen thousand people from ages six to seventy-five attended weekly music classes.

One of the rich products of the Writers Division was a collaboration of writers and photographers to document life in the 1930s. Photographer Dorothea Lange teamed with Paul Taylor to publish *An American Exodus*, and Margaret Bourke-White worked with Erskine Caldwell to produce *You Have Seen Their Faces*. *Let Us Now Praise Famous Men*, by Walker Evans and James Agee, is another product of this era.

Unfortunately, as Hitler became a threat in Germany, and Stalin in Russia, Fascist groups in America began labeling Roosevelt's social programs as communistic. A Congressional Un-American Activities Committee began casting artists as radicals. By the middle of the 1940s, the arts projects were being

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transformed into a defense program, in which artists made posters and taught camouflage to enlisted men. By mid-1943, all WPA projects were phased out.

► ACTIVITY: A POSTER OF WPA PROJECTS

Collect pictures or make sketches of works produced by the Works Progress Administration and put them together to make a poster about the WPA. Find out if there are buildings, artworks, or other WPA projects in your area that are still in existence. Look in the library for photographs of some of the art produced by artists who worked under this program.

Design your poster to include examples of the kinds of things artists and workers created for the WPA. Let the poster express the feeling of the times.

Name _____ Date _____ Class Period _____

Enjoying Twentieth-Century Poetry

Directions Read the wide range of poetry that American poets offer. Find poetic images in a painting from your text.

► CONSIDER THIS:

The writings of poets are as unique as the individuals who produce them. Read their poems, "see" the images they draw with metaphor and simile, hear the rhythm and onomatopoeia (or sound imagery) the pathos, and humor.

Robert Frost (1875–1963) wrote of personal experience, giving profound meaning to ordinary moments.

Blue-Butterfly Day

It is blue-butterfly day here in spring,
And with these sky-flakes down in flurry on flurry
There is more unmixed color on the wing
Than flowers will show for days unless they hurry.

But these are flowers that fly and all but sing:
And now from having ridden out desire
They lie closed over in the wind and cling
Where wheels have freshly sliced the April mire.

Marianne Moore (1887–1972) brings color, texture, imagery into her verses as in these lines from "The Mind is an Enchanting Thing":

The mind is an enchanted thing
 like the glaze on a
katy-did wing
 subdivided by sun
 till the nettings are legion,
Like Giesecking playing Scarlatti;

like the apteryx-awl
 as a beak, or the
kiwi's rain-shawl
 of haired feathers, the mind
 feeling its way as though blind,
walks along with its eyes on the ground. . . .

Ogden Nash (1902–1971) was a delightful humorist. These are a few lines of "Kindly Unhitch That Star, Buddy":

I hardly know anybody who wouldn't rather be a success than
 a failure,
Just as I suppose every piece of crabgrass in the garden
 would much rather be an azalea . . .
Indeed, everybody wants to be a wow,
But not everybody knows exactly how . . .

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e. e. cummings (1894–1962) played with the shape and arrangement of his words and sounds:

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and
it's
spring
and
the

goat-footed

balloonMan whistles
far
and
wee

► ACTIVITY: POETRY IN ART

Compare verbal imagery and visual imagery. Think about how painters use exaggeration and emphasis to express an idea.

Choose a painting illustrated in *Art in Focus* that suggests an image or feeling when you look at it. Think of verbal images, adjectives, feelings or word combinations suggested by the visual image of the painting. List the words that the painting brings to mind. Look at the list of words you have made. See if they can be organized to create a poem about the artwork that you have chosen.

Name _____ Date _____ Class Period _____

Modern Dance as Sculpture in Motion

Directions Study the new forms of modern dance to recognize the emphasis on coordinating body shapes and movements into sculptural compositions. Perform a dance sculpture with light.

CONSIDER THIS:

From the beginnings of classical ballet, the execution of carefully defined steps and movements was essential to the performance. Coordinating the movements of crowds of dancers on stage was challenging. Since Martha Graham and the many choreographers and dancers who have followed her through the twentieth century, dance has new goals. Martha Graham has been ranked with Picasso in art, Stravinsky in music, and James Joyce in literature, artists who have shaped the taste and vision of this century and have given us a new way to see the world. Read about some innovators in the art of modern dance.

Martha Graham said, "Inside the body is an interior landscape which is revealed in movement." Using the flowing movements of costumes designed with the dance, Graham pioneered new forms. Her *Lamentation* is one of her most famous productions. Swathed in stretch fabric, the dancer is transformed into a living statue of grief as she moves on stage. Graham took her themes from mythology and rituals of the Native Americans of the Southwest. She brought into her dances the full range of human fears, hopes, fantasies, frailties, loves.

Paul Taylor "paints with dance," using the stage as a canvas and his dancers as paint. In *Mercuric Tidings*, choreographed to Schubert's first two symphonies, dancers move like flames, leaping, swirling and flying through the air. Taylor used the ordinary movements of walking, running, rolling and crawling as elements of his choreography.

Alwin Nikolai choreographs light as well as body movement in his dances. Projecting slide images on his dancers, they sometimes appear "sliced." Costumes work with the light to create sculptural form. Two dancers in one stretch costume can change the abstract shape made by their movements.

Pilobolus is a Dance Theater begun at Dartmouth in 1970, when three students in a modern dance class choreographed an eleven-minute program they titled *Pilobolus*, the name of a sun-loving fungus that sends its ripened spores out great distances. From this class assignment, a unique and challenging dance troupe evolved. The essence of their performance are the remarkable sculptures formed by groups of dancers.

Merce Cunningham choreographed a dance titled *Rain Forest* in which the dancers moved across the stage and, by the air current created by their movements, caused large mylar pillows inflated with air and helium to lift from the floor. The music accompanying this creation is an electronic composition by David Tudor.

Name _____ Date _____ Class Period _____

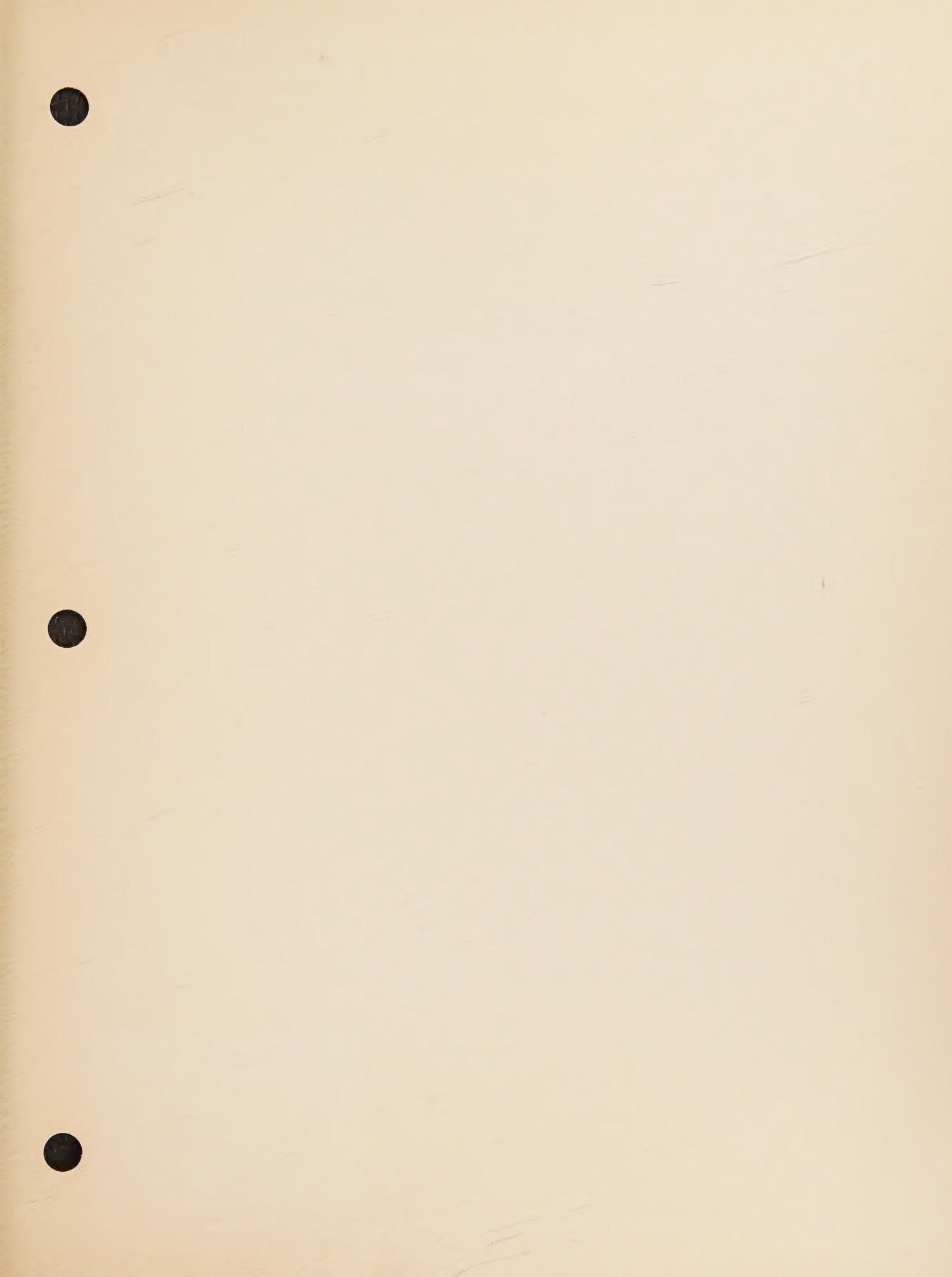
Alvin Ailey, the Joseph Holmes Dancers, Twyla Tharp, and Laura Dean are other dancers and choreographers whose innovations are constantly changing the shape of dance.

► ACTIVITY: DANCE MOVEMENT WITH LIGHT

Experiment with overhead projectors and shadow shapes to develop a dance sculpture.

1. Use clear acetate page protectors as frames. Make cellophane and cut paper designs to place on the overhead projector.
2. Arrange pieces of opaque and transparent materials in the acetate frames and test your design on the overhead until you are satisfied with the result.
3. Project your design on a large wall and have two or three students in leotards move in front of the projection.
4. Study the shadow shapes they create and the effect of the color on the bodies of the students.







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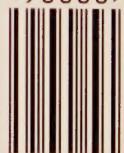


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