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ABSTRACT

The objective of the fine arts survey course outlined in this guide is to give high school students an introduction to understanding the four arts (visual arts, music, dance, and drama), their relationships, and how they each touch our daily lives. The guide begins with an introduction that contains a survey test, discusses the course rationale, and lists instructional materials. The course is comprised of 10 units: I-The Arts in Our Lives; II-Language, Media, and Materials of the Visual Arts; III-Symbols and Images of Graphic Art; IV-Achieving Literacy in the Visual Arts; V-Art as Environment; VI-Discovering and Creating; VII-Materials of Music; VIII-Form in Music; IX-Roots of American Popular Music; and X-Standard Concert Repertory. Information provided for the units includes focus, expected outcomes, background readings for teachers on the unit content, discussion/reaction topics, learning activities, words to recognize, teaching strategies, references and sample test questions. Throughout the course, students are involved in class discussions, are encouraged to actively participate in the creative process, and are assisted in developing their aesthetic sensitivity. (RM)

STATE OF LOUISIANA
DEPARTMENT OF EDUCATION

A FINE ARTS SURVEY

Bulletin
1737

THOMAS G. CLAUSEN, Ph.D.
State Superintendent

1984

DANCE
DRAMA DRAMA
MUSIC MUSIC
VISUAL ARTS
DANCE DANCE
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DRAMA DRAMA
MUSIC

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Issued by
Office of Academic Programs

THOMAS G. CLAUSEN, Ph.D.
State Superintendent

SUPERINTENDENT'S MESSAGE

The world of education is experiencing many approaches to school reform during the 1980's. High School graduation requirements and college entrance standards are being reviewed and, in many cases, increased. All of these reform efforts are directed toward improving the basic skills acquisition of the high school graduates.

In spite of this increased emphasis on the basic skills, the fine arts continue to be recognized as an integral part of public instruction. The final reports of several commissions on excellence in education remind us of the importance of aesthetic education as experienced in fine arts instruction.

The final Report of the National Commission on Excellence in Education, entitled A Nation at Risk, supports arts instruction in the following:

"Whatever the student's educational or work objectives, knowledge of the New Basics is the foundation of success for the after school years and, therefore, forms the core of the modern curriculum. A high level of shared education in these Basics, together with work in the fine and performing arts and foreign languages, constitutes the mind and spirit of our culture."

"The high school curriculum should also provide students with programs requiring rigorous effort in subjects that advance students' personal, educational, and occupational goals, such as the fine and performing arts and vocational education. These areas complement the New Basics, and they should demand the same level of performance as the Basics."

"The curriculum in the crucial eight grades leading to the high school years should be specifically designed to provide a sound base for study in those and later years in such areas as English language development and writing, computational and problem solving skills, science, social studies, foreign language, and the arts. These years should foster an enthusiasm for learning and the development of the individual's gifts and talents."

The Louisiana State Board of Regents recommends that all college-bound high school graduates have one unit in the Fine Arts, preferably a Fine Arts Survey. The course of study presented in this guide, and approved by the Louisiana State Board of Elementary and Secondary Education, endeavors to satisfy the Regents' recommendation, and to expand the course offerings in the fine arts.

I wish to express my personal gratitude to each educator that participated in the development of this curriculum guide, and I heartily recommend the implementation of this course throughout the State of Louisiana.

Thomas G. Clausen

Thomas G. Clausen, Ph.D.
State Superintendent of Education

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This publication represents the collective thinking and cooperative efforts of school personnel and the State Department of Education staff. Appreciation is extended to the writing committee and the special consultants for sharing their time and expertise to make this publication possible.

The material presented is not a blueprint for a pre-fabricated structure; rather, the committee means it as a guide and an invitation to creative interpretation and thoughtful use. Any parts of the guide suggested by the committee can be improved by an imaginative teacher. As teachers in the field bring to light new insights, the guide can eventually profit by revision.

The committee is appreciative of the support and thoughtful guidance given them by Dr. Helen Brown, Director of Curriculum, Inservice, and Staff Development; and staff member, Mrs. Cornelia Barnes.

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INTRODUCTION

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

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

cognitive - knowledge, content
psychomotor - skills, technique
affective - attitudes, appreciations

At the beginning of the year, the teacher may wish to give a pretest or survey test, in order to determine "where the students are" in their knowledge, skills, and interests in the various fine arts. A sample survey test is included in this introductory material to this curriculum guide. This test is intended only as an example, and the teacher should devise his or her own test.

The teacher is cautioned not to overemphasize any one aspect of this course. For instance, to stay with a straight historical survey of the arts would destroy the desired thrust of this course. The prime emphasis should be on the study of the arts from the viewpoint of aesthetics and beauty.

It is very important that the students "experience" this fine arts course. The knowledge, skills, and concepts will assume a deeper meaning when the students are personally involved with hands-on experiences with the several art forms. Participation is the class objective. Students should participate with the confidence that their evaluation for this class will not be based on the quality of artistic performance.

As there is no one textbook available, the teacher will be required to explore many resources and to draw upon personal knowledge and experience to enrich the course. Unit titles, discussion statements, the focus, and expected outcomes are planned as guideposts for the teacher to follow while preparing daily lesson plans. Following each focus and expected outcomes are limited resources for teacher use. This material presents only one possible direction of study; there are many avenues to explore to reach the expected outcomes.

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

Care should be taken to see that the class discussion does not become too theoretical. This may have a negative effect on some students.

Class discussion should center around satisfying the students' natural curiosities about the arts. The focus should always be on the creative process and the "art work" as an expression of beauty.

Teachers should look for ways for the students to participate actively in the creative process. In the "music semester," the suggested activity on playing the recorder is an excellent introduction to the creative process of "making music." This simple instrument requires little effort to produce a satisfactory tone. The theoretical aspect of musical literacy takes on a new meaning when introduced through the use of the recorder.

The hands on experiences in the visual arts lead the students through the many decisions made by artists in creating art works. Through these experiences, the essential concepts of form, line, balance, and contrast become more significant to the students and expand their vision and ability to think creatively.

Another goal of the Fine Arts Survey course is to assist the students in developing "aesthetic sensitivity" to the works of art. In Teaching Music in Today's Secondary Schools by Malcolm E. Bessom, Alphonse M. Tatarunis, and Samuel L. Forcucci, and published by Holt, Rinehart and Winston, "aesthetic sensitivity" is defined as "the ability to perceive and understand the components of an art work, the handling of those components by the artist/composer, and the interrelationships among them." The aesthetic experience involves two processes:

perception - teachable and measurable
reaction - nonteachable and nonmeasurable

Students should be encouraged to "react" to each art work presented in this course, and it does not matter whether the person's reaction is positive or negative. Also, it does not matter whether the response is primarily emotional, intellectual, or physical.

The material within this guide will lead the students to develop the "perception" side of aesthetic sensitivity. This involves the basic elements of the fine arts and how these elements are organized. Efforts to teach or affect the way a person reacts or feels about an art work usually have a negative effect on the sensitivity process. An aesthetic centered, concept oriented approach to the Fine Arts Survey will encourage the students to work at the nonteachable aspect of aesthetic sensitivity.

"I hear and I forget.

I see and I remember.

I do and I understand."

- Chinese Proverb

NEVER SELDOM OCCASIONALLY FREQUENTLY

_____ In comparison with your peers, do you think your ideas are unique?

_____ Do you find it easy to generate a number of ideas or solutions to problems and questions?

_____ Have you ever attended a professional play or classical dance performance?

_____ Do you listen to classical music on the radio or on recordings?

_____ Do you like to visit museums, historical sites or other places where art objects are shown?

Name the three performing arts.

_____

_____

_____

Impressionism is a style of

_____

Who or what is "The Who?"

_____

To which of the fine arts is the term "pas de deux" associated?

_____

Classify the following terms as dance, drama, music or visual arts by placing the appropriate number in the spaces provided.

1. Dance
2. Drams
3. Music
4. Visual Arts

____choreographer
____pantomime
____lithographer
____composer
____Mona Lisa
____acrylics
____plot
____Mikhail Baryshnikov
____Michelangelo
____Schottische
____treble clef
____monologue
____waltz
____architect
____Picasso
____The Nutcracker
____Charlie Chaplin
____overture
____Bolshoi
____Macbeth

(Teachers, analyze the responses very carefully, to see which of the four fine arts are the most/least well known to the students. This may provide direction in lesson planning.)

Much attention has been directed recently to what the college-bound student should know. As a result of several reports on excellence in education, states are beginning to require -or strongly recommend--that every college-bound student take at least one course in the fine arts. It is usually recommended that, if the student is not already enrolled in one of the performing or visual arts programs, he or she should take a survey course involving all arts.

In response to the several commission reports and to the recommendations of the Louisiana State Board of Regents, the Louisiana State Board of Elementary and Secondary Education has approved a two-semester high school elective course entitled Fine Arts Survey.

The Fine Arts Survey curriculum addresses the needs of the "non-performance" arts student. "Non performance" in this case refers to the study of the arts disciplines without the pressure of artistic performance or display. Unlike most visual and performing arts classes which emphasize a high level of artistic excellence, this course addresses the needs of the arts consumer. Many people have a lot of interest in the arts from the view of the observer or listener or collector.

According to a 1983 publication of the College Board entitled Academic Preparation for College: What Students Need to Know and Be Able to Do, students going to college will profit from the following preparation in the arts:

- The ability to understand and appreciate the unique qualities of each of the arts.
- The ability to appreciate how people of various cultures have used the arts to express themselves.
- The ability to understand and appreciate different artistic styles and works from representative historical periods and cultures.
- Some knowledge of the social and intellectual influences affecting artistic form.
- The ability to use the skills, media, tools, and processes required to express themselves in one or more of the arts.

Academic Preparation for College goes on to recommend the following knowledge and skills, if the preparation of college entrants is in ...

DANCE

- The ability to identify and describe--using the appropriate vocabulary--dances of various cultures and historical periods.
- The ability to analyze various techniques, styles, and choreographic forms.
- To know how to express themselves through dancing or choreography.

- The ability to evaluate a dance performance.

DRAMA

- The ability to identify and describe--using the appropriate vocabulary--different kinds of plays from different historical periods.
- The ability to analyze the structure, plot, characterization, and language of a play, both as a literary document and as a theatre production.
- To know how to express themselves by acting in a play, or by improvising, or by writing a play, or by directing or working behind the scenes of a theatre production.
- The ability to evaluate a theatre production.

MUSIC

- The ability to identify and describe--using the appropriate vocabulary--various musical forms from different historical periods.
- The ability to listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre, and dynamics.
- To know how to express themselves by playing an instrument, singing in a group, or individually, or composing music.
- The ability to read music.
- The ability to evaluate a musical work or performance.

VISUAL ARTS

- The ability to identify and describe--using the appropriate vocabulary--various visual art forms from different historical periods.
- The ability to analyze the structure of a work of visual art.
- To know how to express themselves in one or more of the visual art forms, such as drawing, painting, photography, weaving, ceramics, and sculpture.
- The ability to evaluate a work of visual art.

As stated before, with no one textbook written on the related arts or a survey of the arts at the high school level, the teachers of the Fine Arts Survey will be required to pull together various materials to develop the daily lesson plans for this course. However, most visual and performing arts teachers have extensive personal collections of books, art works, recordings, and other applicable material for this course.

The list of State-adopted textbooks and other instructional material for art and music does include several items of value to this course, either as student textbooks or as reference or resource material. Where applicable, these items have been referenced into the course outline.

Visual Arts Material

Listed below are several visual arts books that are presently included on the State-adopted textbook list for art. These publications are recommended to the art teacher as resource material, not as student textbooks. The state textbook number and current state price are included for each item.

Brommer, Gerald R. and George F. Horn. Art in Your World. Worcester, MA: Davis Publishing, Inc., 1977.
State textbook #259911 State price-$14.21

Brommer, Gerald R. and George F. Horn. Art: Your Visual Environment. Worcester, MA: Davis Publishing, Inc., 1977.
State textbook #259929 State price-$14.21

Davis, Beverly J. Chant of the Centuries. Austin, TX: W. S. Benson and Co., 1984.
State textbook #259887 State price-$24.00

Fearing, Kelly, et al. The Creative Eye, Volume I and II. Worcester, MA: Davis Publishing, Inc., 1977. State textbook #259960 and #259978 State price-$15.99

Brommer, Gerald R. Discovering Art History. Worcester, MA: Davis Publishing, Inc., 1977.
State textbook #259945 State price-$20.21

Gatto, Joseph A., et al. Exploring Visual Design. Worcester, MA: Davis Publishing, Inc., 1978.
State textbook #259937 State price-$12.71

Hubbard, Guy and Mary J. Rouse. Art: Choosing and Expressing. Westchester, IL: Coronado Publishers, 1977.
State textbook #010512 State price-$10.29

Hubbard, Guy and Mary J. Rouse. Art: Discovering and Creating. Westchester, IL: Coronado Publishers, 1977.
State textbook #010504 State price-$10.29

A valuable resource to visual arts teachers is a collection of large prints for classroom display. A useful set of poster-size prints is entitled Art Print Enrichment Program and published by Coronado Publishing Company, 4640 Harvey Hines,

Dallas, Texas, 75235. These large reproductions of art works come in two folios, each $130.35. The folios are available on the state adopted textbook list for grades 1-6. A teacher's guide is included with the set and can easily be upgraded to the secondary level. See the visual art glossary, page 131, for information on other fine art reproductions.

Music Material

Included on the State-adopted textbook list are several very useful items for the music portion of this course. All of the content area and activities of this guide can be referenced to these books and recordings.

These materials are separated into two groups, and either one can be used as the principal text for the course. These materials are as follows:

Politoske, Daniel T. Music. Third edition.
Englewood Cliffs, N.J.: Prentice-Hall, 1984.
State textbook #274399 State price-$18.71

Phonograph recordings (6)
State textbook # State price-$26.96

This one volume is the most suitable single book as the student text that the committee could locate, and the associated recordings are very suitable to the class activities. Throughout the course outline, this textbook will be referred to as "Politoske."

Marsh, Mary Val, et al. The Spectrum of Music With Related Arts. New York: Macmillan Publishing Co., Inc., 1975.

This material is published in several pamphlets, each of about 36 pages. Eight of these volumes and their associated phonograph recordings are very suitable to the scope of this course of study. The suggested volumes, referred to in the outline as "Macmillan," are as follows:

"The Arts in Our Lives"
Student textbook #245860 State price-$ 2.16
Recording #670901 State price-$12.00

"The Materials of Music"
Student textbook #245787 State price-$ 2.16
Recording #670836 State price-$12.00

"Sources of Musical Sound"
Student textbook #245746 State price-$ 2.16
Recordings (2) #670794 State price-$24.00

"Composing Music"
Student textbook #245894 State price-$ 2.16
Recordings (2) #670935 State price-$24.00

"Program Music"
Student textbook #245845 State price-$ 2.16
Recording #670935 State price-$12.00

"Electronic Music"
Student textbook #245878 State price-$ 2.16
Recording #670919 State price-$12.00

"The Rock Story"
Student textbook #245738 State price-$ 2.28
Recording #670786 State price-$12.00

"Music U.S.A."
Student textbook #245829 State price-$ 2.55
Recordings (2) #670869 State price-$24.00

The Macmillan and the Prentice-Hall books have Teacher Editions that are useful to the teacher.

Another textbook that would be very appropriate to the music portion of the Fine Arts Survey is Music: Adventures in Listening by Joseph Machlis and published by W. W. Norton and Company of New York. Many high schools may already own this textbook, for it was on the state-adopted textbook list for many years. There is a teacher's edition and a collection of phonograph records that accompanies this textbook.

Because listening is such an important part of this course, it is hoped that a high quality phonograph will be available for the use of this class. A faulty phonograph will produce a less than adequate sound, and its use could result in damage to good phonograph records.

In addition to these materials, the teachers of the Fine Arts Survey are encouraged to utilize other arts personnel within the community as guest lecturers and demonstrators.

REFERENCES

RESOURCES

THE ARTS IN OUR LIVES

• UNIT I

Dance • Drama • Music • Visual Arts

In this unit, the discussion will center around the questions: WHAT ARE THE FINE ARTS AND THEIR COMMONALITIES? WHAT MAKES AN INDIVIDUAL "ARTISTIC"? HOW ARE THE ARTS PERCEIVED BY SOCIETY? The unit will assist students in understanding the answers to the above questions, will help them to appreciate the role of the arts in society, and will help them to recognize the dynamic impact that the arts make on everyday events.

FOCUS

The <u>focus</u> of this unit is to explore the arts as they relate to our lives with respect to the following:

- WHAT ARE THE ARTS?
- WHAT ARE THE COMMON ELEMENTS OF THE ARTS?
- WHY DO ARTISTS CREATE?
- WHAT IMPACT DOES ART HAVE ON SOCIETY?

EXPECTED OUTCOME

- The words "art, artist, artistic, aesthetics, creativity," will become more meaningful to the students after they have studied the descriptive characteristics of beauty in man's creations.
- The students will understand several elements and principles that are common to all art forms.
- The students will recognize and understand some of the impact that artistic concepts have on society and everyday life.

A. AESTHETICS, BEAUTY, AND CREATIVITY

The arts are man-made . . . interpretations of nature and of life.

"The arts of dance, drama, music, and the visual arts involve WHAT is said (substance) and HOW it is said (form)."

⚜ John Dewey

AESTHETICS

The word aesthetics refers to artistic taste and more often to the appreciation of beauty. It is an intangible quality, a result of harmonizing the artistic concepts into a unified form that evokes a response from the perceiver/audience. An aesthete is considered to be a person of taste, who is highly sensitive to the arts and their beauty. Horace speaks of good taste as "a fine judgement in discerning art." Aesthetic psychology is a study of the history of the arts, comparing historical developments with theoretical approaches to the arts of many periods and environments. Psychology gives insight into the creative process and in understanding how people hear, see, imagine, think, feel, and act in relation to the materials and problems of the arts.

Thomas Munro states that developing of the artistic and aesthetic strains in personality is not a purely subjective, mental process. It should involve increasing control of hands, arms, limbs, voice, and other parts of the body in executing artistic techniques, under the direction of a controlling mind, imagination, and purpose.

Today the word connoisseur is often heard; a current magazine uses the word as its flag. There are connoisseurs of every art. The word carries the connotation of expert or authority on a particular subject. The connoisseur is considered an authority, and often this individual's judgment sets the standard for what is good, what is beautiful. As cultural tastes and styles change so does the appreciation of the aesthetic qualities of an artistic statement.

Throughout history, dance, drama, music, and the visual arts have affected the lives of people in all cultures. Aesthetic qualities vary from a simple beat on an environmentally made drum to the soaring beauty of the Rheims cathedral, to the emotional impact of a Shakespearian drama.

The aesthetic quality of an object is quite apart from its usefulness or antiquity, although beauty may give new meaning to its usefulness or add to its value.

BEAUTY

What is beauty? The term is relative and is a matter of personal taste gained with experience. Beauty may be thought of as an aesthetic quality. It is created by man and nature and can evoke responses from a viewer or listener.

What makes art beautiful? Looking at it objectively, this question seems unanswerable. Why do the movements in a ballet please the eye? Or why do certain paintings create the desire to own? Why are particular musical albums treasured and played again and again? In searching the art forms, one encounters those that simply overwhelm. Viewing them becomes an emotional experience! Personal experience is needed to be able to compare the unique beauties that the art forms can have.

Process does not make the arts beautiful; nor does beauty lie in materials. Neither does beauty depend on technique. In fact, for each person, the concept of beauty changes many times throughout life. The concept of beauty is quite variable. It is not uncommon for an artist, once having made a statement, to perceive a diminution

in the beauty of his work. This is because experiences and knowledge affect his concept of beauty.

The observer sees or hears beauty only if tuned in to beauty. Yet beauty and the causes of beauty remain mysteries. No matter how much beauty is heard, analyzed, felt, or experienced, it remains a mystery.

So what does make the arts beautiful?

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

Each person should develop individual artistic standards and values, remembering to remain open minded in reactions.

The arts have been a part of the daily life of every culture throughout the span of human existence. A common bond of creativity flows through all forms of art. With this expression of creativity, artists help to discover the meanings of life; they deepen and intensify feelings about personal experiences.

CREATIVITY

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

The arts are a way of cultivating habits of creative thinking. Sensory development, problem solving, inventiveness, and tolerance for complexity are among the traits which have been identified with the arts trained individual. Arts education encourages divergent thinking through sensory, emotional, and intellectual responses to image, communication, and environment.

Creativity is a total process that cannot be isolated in the experience of individuals and turned on and off like a faucet.

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

Art's preeminent characteristic is the unique, unrivalled ability to impart a markedly aesthetic aspect to human experience.

We perceive harmony in the object, and feel harmony within ourselves.

Scholars often wonder whether other senses besides sight and hearing might be used for perception of the arts.

Who decides what is beauty?

All people like beauty.

Who are the "taste" makers?

Music is the most used and most acknowledged art form.

The visual arts have had a great value all through history and through all the various cultures.

To undergo a distinctive aesthetic experience requires disengaging it from other forms: the practical, the intellectual, the religious, and the social.

- As students enter the classroom, prior to class routine, they are to record their responses on at least three of five or six large 18 x 24 sheets of tag board taped to the wall in different areas of the room. Suggested titles for the tag board sheets are as follows:

  ART IS...
  THE ARTS I SEE AROUND ME ARE...
  WHEN I THINK OF BEAUTY I THINK OF...
  THE MOST CREATIVE EXPERIENCE I ENCOUNTERED THIS WEEK WAS...

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

- Students collectively can develop a public opinion survey/ questionnaire which they will administer to a specific audience and they will then discuss their findings.

  Suggested people to survey:
  - four adults, at least one a professional in the arts
  - two students, 12-18 years of age
  - two students, 6-11 years of age

  Suggested kinds of survey questions are those requiring simple, easy-to-record answers:

  - Which one of the phrases describes the ARTS?
    Are creative
    Develop self-worth
    Influence one's life style

  The kinds of questions developed for the survey could be drawn from information given in any of the topics in any unit.

NOTES

- On one side are "contextualists," who define art loosely, recognizing the tastes and values of students with whom they work. They would allow for, and recommend, use of popular, folk, and vernacular art as well as ethnic art in order to provide students with stronger personal and cultural identities. On the other side are "essentialists," who argue that art needs no such justification and that aesthetic experience is a valuable state of being in and of itself. They believe that excellent, or fine, art is better than poor art for bringing about such a state.
  (Eisner, 1972)
  Select your position, or belief, i.e., contextualist or essentualist, and discuss your philosophy as it relates to the arts - dance, drama, music, and the visual arts.

- To record the class's concept of aesthetics (pre-evaluation), arrange five or more prints, photographs, objects, music album covers, etc., for viewing. Number each for the purpose of ranking/rating. Establish the tone of this activity: all numbered objects are aesthetically good. Each student is to select one that is most symbolic of his concept of beauty. Stress that one is to consider the aesthetic quality of the composition as opposed to "that's a beautiful individual" if pictures contain individuals. To avoid peer influence, have selections recorded on secret ballots. Tally results and graph on the chalkboard. Encourage discussion. Keep the results for post-evaluation after several months have elapsed. Repeat this activity to determine if students' attitudes and perceptions of beauty have changed.

- Through small group interaction, students will assume the role of connoisseurs of the arts. As experts, they establish a set of criteria to be used in viewing or hearing the various art forms. Each group should share its ideas with the class. This activity could serve as a pre-evaluation measure and could be repeated at the end of the semester.

B. THE ARTS AND THEIR COMMONALITIES

"What the arts give us ultimately is the chance to balance reason against madness, beauty against corruption, and joy against despair. . . And in the preservation of this awesome balance lies whatever future we may have as a human society."

⚜ Anonymous

The arts are a basic communications system that informs, educates, influences, entertains, and historically records. The arts set moods, tones, and stimulate feelings; they can intimidate or be pervasive. The arts, in common, demand a response from an audience.

Throughout history, the arts have been used to inform and educate people . . . the stained glass windows of the cathedrals, morality plays of medieval Europe, the folk songs of the 60's, the dances of Hawaii are a few examples. During World War I, the arts were used to influence a national audience. The famous James Montgomery Flagg poster of Uncle Sam pointing a finger at the viewer is a classic example of a piece of art influencing a multitude of young men and women. Sousa's martial music moved the spirit of a nation at a critical time. The movie, Yankee Doodle Dandy, introduced a George M. Cohan song by the same title that is still recognized by modern audiences. Cohan was the only nonmilitary person in World War I to receive a Congressional Medal of Honor. The medal was given in recognition of the many stirring patriotic songs he composed.

The legacy of music by such composers as Bach, Brahms, and Beethoven; the witty and knowledgeable plays of Shakespeare; the art of Rembrandt--the painter of light--and the elegant dance "Swan Lake" are enthusiastically enjoyed by today's generation.

There is a relationship in the pattern the arts use to express a statement. The arts collectively start with an idea or problem, use materials and processes, have organization and form, and

all offer the perceiver an experience. Each step is of importance--an idea without organization and form would be sound, movement, and color that signifies nothing. Each art has a particular medium by which it interacts with the perceiver. A medium is a vehicle that is used to individualize and define while the process gives it meaning. For example, the Mona Lisa, a painting by Leonardo da Vinci, is composed of paint on a board; what makes it one of the most famous paintings in the world, and today worth an amount of money never conceived by the painter, is the process or manner in which the artist applied the paint with his brush and his use of accents and intervals. The Mona Lisa started with an idea, used material and process, has organization, and definitely gives the observer an experience.

Not only do the arts enrich life, but also they mutually herald changes affecting our lives. Impulsion to go beyond all limits that are externally set is the very nature of an artist's work. It is characteristic of the creative mind to reach out and grasp any material that stirs the imagination and then to transfer this material into a new experience. When the arts refuse to acknowledge the boundaries set by convention or by a segment of the population, the work is criticized and often rejected. For example: Charles Ives, a composer, employed dissonances in his music based on sounds of the environment. In a concert setting, these naturalistic sounds were unacceptable to early audiences. The Impressionistic painters were refused gallery space and their work was classed as quick impressions unworthy of serious attention.

In order to understand the whole range of the arts, it becomes necessary to look beyond the expectations of what is socially accepted as aesthetic. Work in one time frame that is considered distorted, dissonant, or repulsive, may, in another time frame, be appreciated for its execution and daring. Acceptance of changing styles or mores is difficult for individuals and society. One of the functions of the arts is to overcome the aesthetic timidity that causes the public to shy away from such changes.

Though the arts have many commonalities, each retains its individuality. Dance and drama both use the human element for expression, but the products differ in that dance is usually movement without vocalization while drama is movement with vocalization. Music uses the human element buy has instruments and voice for expression. The visual arts use the human element with paint, stone, and other maleable materials as vehicles of expression. Some works of art are received by the audience directly from the hands of their creators, such as sculpture and painting and the composer-soloist. Others must be performed: the drama cast interprets the playwright's message, the orchestra plays the composer's music, and the builder puts the architect's plan into form. All the arts create unique ideas that carry significant messages, entertain groups or individuals on a personal level, or exist for beauty alone. All are based on sense perception. All have one function--to enrich human life.

DISCUSSION/REACTION

The arts act as interpreters of culture and technology.

The arts combined, each influencing the other, establish identification of what we recognize as a historical period.

The arts deal directly with emotional, intuitive, and subjective responses.

The arts come to you proposing frankly to give nothing but the highest quality to your moments as they pass.

The arts! Who comprehends them? With whom can one consult concerning these infinite matters?

Within a given society, the creators and viewers of the arts are subjected to more or less agreed upon aesthetic codes and conventions.

Surely the arts are not merely a decorative sort of unrelated accompaniment to life.

The arts and life are one.

ARTS EXPERIENCES

- Introduce students to the diversity of the arts by listening to a variety of recordings and looking at fine art prints for discussion of differing styles in the arts.

- As this course is new and resources may be limited, brainstorm with the students by developing a class resource file that can be used for reference in this survey course. Discuss the kind of information each resource could provide. As new resources are discovered, they are added to the class file. Examples: dictionary, encyclopedia, magazines, specialized books on the arts, personal interviews, trade journals, television, newspapers, computer programs, MTV, slides, film, etc.

- Have students keep a six-hour log of the arts that they touch, use, or come in contact with during an evening; or watch a television program at least one hour in length and list all the arts that are involved.

- The arts are a form of communication used from prehistoric times to present. Choose a use of communication: to inform, to entertain, to influence, or to educate. List the changes in these uses as man has become more sophisticated.

- Present situation problems such as:

  You are in an all white room and all walls, ceiling, and floor are softly padded. There is no sound. How would you feel? If music were added, how would you feel? What style of music would you select? If texture or color were added, would this change the environment?

- Deprive the students of one of their senses and see if they could appreciate all the different arts. Example: You are attending a Michael Jackson concert. What art forms does he use? Imagine you are deaf. Can you still appreciate the performance? (Yes, through his movements of dance; his expression of feelings or moods/drama; and his costuming and stage backgrounds using the visual arts.)

- Arts that use words differ from those that do not because words introduce a special sort of reference into the arts. Develop an outline or report for the verbal arts, the non-verbal arts, and the mixed arts.

- Focus on a known period in time, past or present. Compare the similarities and differences in the manner of expressing the various art forms. Example:

  Today: Dance -- characterize break dancing.
  Music -- does the music correlate with the dance movements?
  Drama -- does video/drama correlate or enhance the music and dance?
  Visual Arts -- do the visual effects of color, texture, and so forth relate to or enhance the total performance?

- Will the arts of the present such as "LOVE" by pop artist Robert Indiana, the cinematography of Star Wars, the choreography of the Broadway musical Cats, and the synthesized sounds produced through computers communicate to future generations?

C. THE ARTIST AND COMMONALITIES

The arts are a record of man.

"I am only a public entertainer who has understood his time."

⚜ Pablo Picasso

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

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

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

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

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

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

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

The act of artistic creation is usually a solitary one, carried out in isolation or in a crowded room. Most artists seek the stimulus of a special environment. Sometimes artists of similar views have inspired each other and worked together to develop new styles. Outstanding achievements have occurred when two or more creative people from different arts have collaborated. The visual and the performing arts have a history of supporting each other.

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

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

Design, execution, and meaning all contribute to beauty.

Beauty, in the broader sense, is independent of usefulness.

A fine piece of music, a masterpiece of painting, or a first-rate play--each has the power to capture and hold the audience's attention.

Through his creations the artist attempts to bring beauty, order, and meaning to life.

To understand the meaning of contemporary arts is to understand the meaning of contemporary man and his beliefs.

. . . to me there is nothing new or dynamic except total individuality of the artist himself.

The greater our experience as spectators the more associations we are likely to be able to make.

People with interest and skills in the arts are found in many places in every community.

Some researchers are now saying that the absence of arts programs can retard brain development in children.

- Outline the impact artists have on everyday life using the headings, social, personal, economic, and emotional. Include the dual contributions and the relationships between creators and performers as they relate to the performing arts.

- Artists react differently to the same stimulus. Take a birch tree for example:

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

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

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

  A painter might show personal feelings toward the tree by emphasizing its strength, texture, or color.

  Have the students select a theme and describe how it would be perceived by the various artists, either as the creator or the performer.

- Among the 15 career fields identified by the U. S. Office of Education, the arts and humanities ranked second in 1981. Offer the students opportunities to become aware of the many potential careers related to dance, drama, music, and the visual arts.

- The LA Connection has developed a new form of drama for the 80's--improvision. Individuals, using scripts to old movies, videos, etc., provide the audio interpretations to the silent visuals. Try using a segment of a familiar 16mm film for students to get a feeling for improvision. A variation of improvision could occur when acting out the narrative of a popular song or television program.

- Invite an architect (or contractor) to talk about costs per foot for plain buildings and for designed or artistically decorated buildings. This should show that people are willing to pay for beauty.

- Propose that the student reside in a space colony for three years and after being told he will have a limited space to section and design, ask how he would divide the space, or if he would divide it? The student is told he can bring a limited number of personal decorations for the space. Ask what he would consider important enough to his way of living to take with him. Ask how he would utilize the other arts in making his living environment most suitable to his personality.

- Have a student take one of the concepts basic to the arts. He assumes the role of either the artist/creator or the artist/performer in each of the visual and performing arts. Have a student explain how he would express the concept.

  Example: Movement

  Dance: physical expression through body action
  Drama: the same as dance
  Music: the spirited rhythm of a march theme
  Visual Arts: the flow of line, regular or irregular

  Variation: Trace patterning in architecture, dance, music, visual arts, gardening, costume design, poetry, utilitarian ware, etc.

- Explore the emotional response generated by a photograph in black and white vs. the same photograph in color. Explore the different responses to a song first sung as a solo, as a group harmony, or in rounds.

- Identify some historical occasions in which the arts have served to heighten public sensibility.

D. THE VALUING OF THE ARTS

"In the end, works of art are the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience."

⚜ John Dewey

Much of the arts produced have been trivial and anecdotal. The judgment of time has separated trivial art from what is now valued as true art. But who made these judgments? On what did they make their judgments? Must the choices of others be accepted? These are valid questions to point to the need of the individual in a democratic society to be adequately prepared to exercise his own aesthetic judgment.

Western society relishes the joy of recognizing a quote from a Shakespearian play or an excerpt from a favorite piece of music. There is an intellectual lift in recognizing a painting and knowing about the painter. Is this an attitude of snobbishness or is the aesthetic spirit really moved?

It appears rather difficult for the viewer to establish objective criteria for aesthetic judgment, perhaps because of the rapidly changing concepts of art. Traditional techniques for making art are subject to constant challenge, too. The "challenge to tradition" is quickly translated into rebellion on personal and social levels. The nature of artistic innovation springs not from an attempt to be different, but in response to an inadequacy of traditional forms to express new perceptions. This gives rise to the question that if an artist can make or break rules as he works, does that mean everything the artist creates is, by definition, "art"? In the face of constant changes in form, subject matter, and the use of materials, are there any constant, unchanging criteria for a work of art?

In the annals of history these questions have not been entirely strange phenomena. Each generation

has had to face similar dilemma. The way art looks and sounds, and the way the arts relate to society are constantly changing. In fact, society is less resistant to change today than it has ever been. The LOOK, the METHOD, and the MATERIALS of art are always changing. If there is anything constant about art, it must be in the realm of IDEAS- the artist's observations, comments, and criticism about the world in which he lives at his point in time. The artist isolates an idea and puts it in a form that moves individuals. In any field of art the idea then becomes the dominant factor.

An analysis of an art work should cover:

- whether the form grows out of the idea which prompted it
- whether form is individualized and unique
- whether the work has unity
- whether the organization of the work calls forth an aesthetic response

An individual's response to art forms is colored by the way he feels toward a work of art. Some of those feelings cannot be put into words. An aesthetic emotion is hard to analyze--nevertheless, it is very real. Perception is guided most deeply by an individual's own personality and temperament. Each individual constantly makes personal choices about what he wants to see or hear, and this same individual will see differently on different days. The arts change as life changes. No rules can govern appreciation. If critics set up rules to follow, other critics will prove them false.

Because critics, museum directors, and the rich have influence on the popularity of an artist or a particular art, there is an interrelationship between artist, collectors, and critics. Connoisseurs make a study of the arts, historically and in depth, and are knowledgeable of the elements and qualities that have withstood the test of time. They are in a position to recognize artistic statements that will reflect their own era. Great auction galleries like Sotheby offer art objects to collectors and museums for prices never dreamed of before. There are "collectors" who buy for speculation and those whose basic motive is the snobbism of one-upmanship. The arts can speak directly to people across the boundaries of time and country. The museums build historical collections that are representative of cultures and eras, in order for man to know where he has been and to know where he is going.

A study of the arts is both a necessity and a luxury. The aim is not to establish criteria for use in judging a work of art, but to encourage the individual to have an open mind. The purpose is not to give a set of definitions of art, but to de-emphasize the importance of the superficial. It should encourage the study of new forms as they occur in the on-going development of art.

What is good taste? Who decides what it is?

Who are the tastemakers?

If the saying "Beauty is in the eye of the beholder" is true, why is not everything beautiful?

Why does society place a high value on one artist's work and ignore another?

Great art is created by great men and women.

What do you think future generations will think of the arts we value today?

Are perceptions cognitive, affective, or both?

Are emotional responses ultimately of more value than logically developed conclusions?

Can appreciation be taught or is it "caught"?

How relevant are such values as moral tone, beauty, sentiment, and narrative to the study of exemplary works of art?

- o In summarizing the value of the arts in everyday life, have a panel discussion on the arts. Present the visual and performing arts as the following:
  - --emotional expression
  - --communication
  - --artistic/monetary values

- o Have students assume the role of an art critic for the local news media. Their assignment is to cover all arts' happenings and write a critique. What criteria would be used in order to be fair and objective?

- o Create problem solving situations for role play in small groups, such as:
  - As members of the Board of Directors of the Fine Arts Council with an unlimited budget, plan a commemorative program using visual arts, dance, drama, and music. Determine the theme and proceed to plan the event.
  - As members of the Arts League in a city, plan for the first fund-raising drive ever to be held. How can the public be convinced to support the arts financially?

  After the groups have been allowed ample time to discuss problem solving situations, have the group recorder share with the rest of the class the consensus of the group. Compare the solutions of each group using the same common problem.

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

- o Research the terms "aesthetic" and "esthetic." Is there a difference between them? If so, what?

ARTS EXPERIENCES

- Artists commemorate ideas and interests with their creative expressions. Commemorative arts become highly important to people because of the events they symbolize. These are found in religious, social and political life. Ideal human qualities of courage, strength, and beauty are represented in the copper and iron Statue of Liberty created by the sculptor Frederic Augustus Bertholdi in 1874 75; the statue is located on Bedloe Island in New York Harbor. Find examples of commemorative interest in dance, drama, music, and the visual arts. Limit the students to a specific time. Specify the artist, creator/performer along with the name of the art work.

- Do modern dance, drama, and music reflect any influences of past cultures? Itemize or demonstrate responses.

- Research and choose a representative work of art for each of the performing and visual arts. Students should choose work that will reflect their culture to future generations. Record responses in a composite listing and determine the result by class consensus.

- Give each student an envelope with nine pre-cut circles, (diameters of one, two, and three inches), three of each size. The shapes can be white paper for placement on a black background, or black shapes for placement on a white background. The students are to arrange the shapes innovatively demonstrating form and perception. Critique the individual works. Optional: Select the most creative, most artistic, most innovative, and so forth.

- Students are to select a quality advertisement to be judged on the basis of the four factors used in analyzing a work of art. Students will assume the role of a panel of judges at the International Competition for Advertising Awards. The top five ads will be selected from the class entries. Categories could be established, if desired.

WORDS TO RECOGNIZE

aesthetics
artist
artistic
arts
ATMOSPHERE
ATTITUDE
balance
beauty
characterization
color
commonalities
conflict
contrast
creativity
creator
critics
design
dialogue
dimensions
dynamics
elements
emotions
emphasis
environment
FORM
HARMONY
Interpreter
judgment
line
MEDIUM
melody
mood
MOTIVATION
naturalistic
ORGANIZATION
PATTERNS
PERCEPTION
performer
performing arts
perceiver
phrasing
plot
principles
process
quality
reception
rhythm
sense-perception
shape
space
STYLE
TECHNIQUE
tempo
texture
THEME
TONE
UNITY
value
valuing
visual arts

*Capitalized words are defined in the glossary.

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REFERENCES AVAILABLE FROM
Louisiana State Library

RESOURCES

42 - Introduction to Understanding Art
52 - E - The Artist as a Social Critic - As a Visionary
211 - Film: A Reflection of American Values
212 - The Humanities: An Approach to Living in the Modern World
213 - The Language of Man: How Words Change Our Lives
214 - Language, Signs and Symbols: How Man Communicates
219 - Personal Communication: Gestures, Expression and Body English
223 - Dance Is . . .
224 - The Arts in Education: A Promise
226 - An Inquiry into Human Perception: The Nature Of Beauty And Ugliness
240 - Reality of Imagination: An Inquiry Into Human Creativity
243 - Why Man Creates: Man - The Measure of All Things
308 - Black Composers of Louisiana
309 - Jazz: The Music of Black America
310 - Music of the World (Cassette only)
311 - Musical Instruments of the Baroque and Early Classical Eras
313 - Poetry of Rock: A Reflection of Human Values
540 - Learning to See and Understand: Developing Visual Literacy

AVAILABLE FROM The Louisiana Slide Library
Box 94064, Baton Rouge, 70804-9064

Art - What is it, Why is it?	The Educated Eye
Ballet With Edward Villella	The Theater, One of the Humanities
Earthplace	TV, Behind the Screen
Imagination at Work	What Does Music Mean, Part 1
Music to Express Ideas	What Does Music Mean, Part 2

AVAILABLE FROM Regional Film Libraries; Bulletin 1406

SAMPLE TEST QUESTIONS

1. List two examples in which all arts work together.

2. T F No one has to like a work of art just because someone tells the individual that it should be appreciated.

3. T F Individuals who say they dislike serious music are condemning themselves, not the music.

4. T F In the performing arts, the ideas and the interpretations of the performers are added to the original ideas of the creator.

5. T F The artist determines the kind of material most suitable to the idea or problem.

6. T F The material an artist uses has a definite effect on what the artist produces and may limit or help the artist's statement.

7. T F Music, theatre, and dance are called the _____ arts.

8. Matching: (Answers may be used more than once.)

___ The "Sun King"	A. Dance
___ Death of a Salesman	B. Drama
___ Michaelangelo	C. Music
___ The Mikado	D. Visual Arts
___ Swan Lake	
___ Polka	
___ "The Star-Spangled Banner"	
___ Falcon Crest	

DESIRED RESPONSES

1. Miss America contest, television, cinema, theater, ballet, and so forth.

2. True

3. True

4. True

5. True

6. True

7. Performing

8.
   D
   B
   D
   C
   A
   A
   C
   B

LANGUAGE, MEDIA, AND MATERIALS OF THE VISUAL ARTS
VISUAL ARTS • UNIT II

In this unit, the discussion will center around the questions: WHAT SPECIALIZED VOCABULARY IS NEEDED TO UNDERSTAND ART? WHAT ARE SOME OF THE MOST COMMONLY USED MATERIALS WITH WHICH THE ARTIST EXPRESSES IDEAS IN ART? WHAT TRADITIONAL FORMS OF EXPRESSION HAVE DEVELOPED IN ART THROUGH THE AGES? This unit will assist the student in understanding how art is made, and of what art is made, as well as giving a brief historical overview of styles in art and some of the reasons for changes in these styles.

FOCUS

The focus of this unit is to explore the language, media, and materials of art.

- WHAT ARE THE ESSENTIAL ELEMENTS OF ART?
- WHAT ARE THE PRINCIPLES THAT GUIDE THE USE OF MEDIA AND MATERIALS?
- WHAT ARE THE TRADITIONAL MEDIA AND MATERIALS OF ART?
- WHAT ARE THE TRADITIONAL STYLES OF EXPRESSION IN ART?

EXPECTED OUTCOMES

- The students will be able to identify and define essential elements and principles of art within a given work of art.
- The students will be able to identify the use of traditional media and materials in given works of art.
- The students will be able to compare and contrast at least two styles of expression in art.

A. THE ELEMENTS AND PRINCIPLES OF ART

Individuals seldom respond to something which would not touch them personally. If the individual cannot relate to something, it remains foreign. Knowledge is useless if it has no PURPOSE.

⚜ Anonymous

ESSENTIAL ELEMENTS OF ART

A work of visual art can be broken down into six basic elements: SPACE, LINE, SHAPE, FORM, COLOR, and TEXTURE.

SPACE

The first element considered is SPACE--that area in which an artist creates a work of art. This can be as small as an earring or as large as a complex of buildings. It encompasses spaces as diverse as the small rounds of ivory that the minature portraitist Hilliard used to the subway walls of large cities used, today by young artists to do murals of social commentary.

Categories of Space
- Two-dimensional Space (flat as in paper)
  - Positive--object
  - Negative - background
- Three dimensional Space (has height, width, depth)
  - Volume or Mass - object
  - Area Outside of the Mass - background

LINE

No work of art can be studied without considering the element of LINE. A line is a dot moving through space. Line has one dimension: LENGTH.

Categories of Line
- Actual - a seen line
- Implied - an imagined line

Directions of Line
- Vertical - implies strength, dignity
- Horizontal - implies calm, serenity
- Diagonal - implies action, motion
- Curved - implies of softness, sensuousness

Kinds of Line
- Straight, Curved, Thick, Thin, Rigid, Fluid, Long, Short

Although lines do not often occur in nature, the artist uses line to define his subject like bones define and give shape to a body.

SHAPE

When a line crosses itself and encloses space, a SHAPE is created. A shape has two dimensions: LENGTH and WIDTH.

Categories of Shape
- Geometric - precise, rigid (circle, triangle, square)
- Organic - fluid, irregular, free-flowing

FORM

If a third dimension is added to a shape, it becomes a FORM. A form has three dimensions: LENGTH, WIDTH, and DEPTH.

Categories of Form
- Actual--sculpture, architecture or craft
- Drawn - using:
  - PERSPECTIVE - to draw things as they appear to the eye rather than as the mind knows them to actually be
    - One-point - all horizontal, parallel lines appear to vanish at the same point on the horizon
    - Two-point - all horizontal, parallel lines appear to vanish to

one of two points on either side of the horizon

SHADING--changing the value of an object as it recedes in the distance

Kinds of Form

Geometric--precise and rigid (sphere, cube, cone)

Organic-- free flowing, fluid, irregular (trees, people, stones)

COLOR

One of the most noticeable art elements is COLOR. Color is all reflected light visible to the human eye.

Categories of Color

HUE--pure colors of the spectrum

PRIMARY HUES: RED, YELLOW, BLUE--hues that cannot be mixed; meaning that if there is no red paint in the paint box there are no colors that can be mixed together to make red

SECONDARY HUES: ORANGE, GREEN, VIOLET--made by mixing two primaries together

TERTIARY HUES: YELLOW-ORANGE, RED-ORANGE, RED-VIOLET, BLUE-VIOLET, BLUE-GREEN, YELLOW-GREEN--made by mixing a primary with a secondary next to it on the color wheel

NEUTRALS: BLACK, WHITE, GRAY, TAN, BROWN impure hues or colors not in the spectrum

Properties of Color

VALUE--how LIGHT or DARK a hue is.

Lighten: by adding WHITE and the result is a TINT

Darken: by adding BLACK and the result is a SHADE

INTENSITY--how BRIGHT or DULL a hue is.

A hue cannot be brightened--as it comes from the tube it is as bright as it will ever be.

Dull: a hue by adding gray, brown, or a drop of the hue's COMPLEMENT (the hue directly across on the color wheel) and the result is a TONE

Harmonies of Color

MONOCHROMATIC--using one hue only--its tints, tones, and shades

COMPLEMENTARY--using two hues that are directly opposite on the color wheel

ANALOGOUS--using three or more hues that are in the same color family and are situated next to one another on the color wheel

SPLIT-COMPLEMENTARY--using a hue and the two hues on either side of the original hue's complement

TEXTURE

Most art elements involve only the optic sense, but TEXTURE involves both the optic and tactile

senses. To appreciate the textural quality of a work of art the viewer must be able to touch or imagine touching the surface.

Categories or Texture

Actual--rough stone, smooth metals, soft yarn

Implied--drawn to look rough, smooth, soft

PRINCIPLES OF ART

Artists have developed principles or rules of design to guide them in placement of the elements discussed above. These are no hard and fast "do or do nots" as the word "rule" usually implies, but rather observations that have worked most effectively in the past for other artists.

DOMINANCE

Every visual work of art has one feature that dominates or catches the viewer's eye. This feature is variously called the CENTER OF INTEREST, EMPHASIS, or DOMINANCE. Placement of this dominant object is important. If it is in the exact center of the design the eye stops with the dominant object and never continues into the design. If the dominant object is placed off-center it visually discomforts the eye, which then travels around the design in a backward figure six attempting to correct the imbalance. When the eye travels it sees the complete design.

Dominance or Emphasis is established by:

Placement or grouping of elements--off-center is usually best

Contrast of sizes, shapes, forms, textures, colors

Repetition of lines, shapes, forms, textures, colors

BALANCE

The artist strives to visually BALANCE the elements in his work so the viewer is comfortable.

Kinds of Balance

SYMMETRICAL--each half is a mirror reproduction of the other half

RADIAL--each quarter is a mirror reproduction of the one facing it and all elements radiate or flow from the center

ASYMMETRICAL--uneven elements balance each other

Ways to achieve a SYMMETRICAL balance:

A large shape/form near the center balances a small shape/form near the edge

A large, plain, shape/form balances a small, highly textured shape/form

A large, light shape/form balances a small, dark, shape/form

A large, dull shape/form balances a small, bright, shape/form

A large, cool shape/form

balances a small, warm, shape/form
Large negative spaces balance small positive spaces.

CONTRAST

If any one element totally dominates a work of art the work becomes boring. VARIETY or CONTRAST sharpens the senses and makes the viewer think.

Kinds of Contrast

- Line -- long/short
  straight/curved
  vertical/horizontal
  thick/thin
- Shape and Form--large/small
  geometric/organic
- Texture--subtle/bold
  plain/detailed
  rough/smooth
  hard/soft
  shiny/dull
- Color --warm/cool
  hue/neutral
  light/dark
  bright/dull

RHYTHM--MOVEMENT--REPETITION

Repetition of elements creates a sense of MOVEMENT and leads the eye through the design in a rhythmical manner. The Japanese feel that an uneven number of repetitions is more interesting than an even number. Uneven numbers cause the eye to move through the design, whereas the eye tends to divide even numbers and stop.

Kinds of Rhythm-Movement-Repetition

- Smooth or even repetitions create a PATTERN
- Staccato or uneven repetitions create the unexpected.

UNITY

With strong emphasis on dominance, contrast, and movement, it is easy for a design to become too busy. A design must have enough UNITY to please viewer. Repetition of any of the elements not only creates movement, it also provides a familiarity for the eye, thereby unifying the design.

PROPORTION is important in achieving unity. If any object is out of scale with the rest of the design, it may give dominance to an idea, element, or factor the artist did not intend.

DISCUSSION/REACTION

Discuss the differences and the similarities that would occur between a visual artist's and a dancer's definition of the term SPACE.

Discuss and show examples of LINE directions. Vertical--public buildings, trees, etc. Horizontal--landscapes. Diagonal--figures playing sports.

Have students discuss how they would convert a human figure into its most basic geometric SHAPES. Then convert the shaped figure into a geometric FORM. Show examples of Picasso's cubism and discuss how he solved this same problem.

What does the visual artist mean when he uses the term FORM? What does the actor mean when he uses this term?

What if the world were without color? How important is COLOR to the human being? Discuss the kinds of color blindness that occur in humans.

Discuss the differences that occur in the viewing of COLOR among several species. What colors are there that humans cannot see?

Discuss the TEXTURES that occur in the clothing and jewelry of the students in class?

The elements and principles give the viewer the tools to evaluate art.

ART EXPERIENCES

- Have students draw a leaf or flower on half a sheet of paper. On the other half, repeat the drawing, but reverse the black positive SPACES to white and the white negative spaces to black.

- Show examples of drawings in which artists use LINE to indicate a change in value. Have students draw a series of vertical lines with each succeeding line closer to the previous line until the lines touch.

- Examine shells, driftwood, maps, geologic survey, and weather maps for LINE patterns. Have students draw a circle and fill it with a portion of a line pattern they found.

- Have students examine their thumb prints (made with an ink stamp pad) and try to draw the LINE pattern.

- Have students graphically record as many kinds of LINES as possible.

- Have students cut strips of paper, straight and curved, (from two different colors of paper). Weave the strips together and note how the LINES work together.

- Have students explore SHAPE by playing with a length of string on the desk top. Play different music selections and have them arrange shapes to match the music.

- Show students a small still-life arrangement and have them convert it into geometric SHAPES.

- Have students select a basic SHAPE and repeat it in various sizes, overlapping the shapes drawn.

- Show how a shape evolves into a FORM with the addition of the third dimension--depth. What is the fourth dimension? Discuss the Futurist and its ideas about the fourth dimension. Take a magazine photo and cut into strips,

take a sheet of paper and glue the pieces of the photo together but just a bit out of alignment. Compare the collage with examples of Duchamps' work.

- Have students cut primary and secondary COLORS from a magazine and group them into warm and cool hues.

- Use swatches of fabric in different COLORS to demonstrate skin tones. Have students decide which colors look best on them and their classmates. Discuss the colors each chose and the colors that should be avoided.

- Have students do a MONOCHROMATIC room by cutting out photographs of various items (carpet, wallpaper, furniture, drapery) in their chosen hue and forming a collage of a whole room.

- Have students collect examples (magazine photos are ideal for this) of a specific COLOR's tints, tones, and shades.

- Have students choose a favorite COLOR. Have them list things they can think of that are this color. Have them describe their feelings when they see or wear this color.

- Show students a black and white photo and have them identify as many different VALUES of gray as possible.

- D a simple rubbing exercise with a pencil and paper. Each student will collect TEXTURES from around the room. Students should come up with at least 20 textures.

- Pass around swatches of fabrics with different TEXTURES, and ask each student to describe in writing how the swatch feels, and what it reminds him of. Share the results with the class.

Examine biology slides of sea animals and microscopic plants and animals for REPETITION of PATTERNS and elements.

Discuss the purpose of PATTERN in nature. (Example: the zebra's stripes look like the shadow and light patterns that long grasses make on the plains where they live.)

Does PATTERN soothe or distract the eye?

Show examples of Op art and discuss CONTRAST and what effect this has on the human eye.

How is rhythm achieved in visual art? In music? In dance? Is there a similarity among the three in the use of the word?

Discuss the human need for equilibrium or balance. How does the human body achieve balance? How does this need apply to visual art? Architecture? Household furnishings? Dance?

What happens to the human personality when it is exposed to an environment that has high contrasts in colors, or shapes and forms that appear to have no apparent pattern or meaning? Does the human mind crave UNITY and HARMONY in its surroundings?

- Explain to the students they will look at a poster and will write down the first object or shape they see. Show a bold poster that has not been seen before. Leave the poster on view no more than two or three minutes. Later, discuss DOMINANCE and ask each student what he listed as the dominant object on the poster. Discuss placement, color, size, and meaning of the dominant object.

- Choose a primary color to use as a background. Cut a large white circle. Cut a smaller circle of the same primary color used for the background. Place the white circle on the background; then place the small primary circle somewhere on the white circle. Now, have the students discuss where the EMPHASIS is in the design.

- Have students create a symmetrically BALANCED design using their initials. Remember the design will include a mirror image.

- Have students cut warm and cool color samples from a magazine. Cut these samples into basic geometric shapes and arrange them in a BALANCED design on a neutral sheet. Does it take several cool shapes to balance a warm shape or vice-versa?

- Have students design a mask that is asymmetrically BALANCED.

- Have students collect photos of different body parts from magazines and then try to UNIFY them into a proportional figure.

- Have students draw three to five bottles in various sizes and color them in analogous colors. Select a shade or tone of one of the colors to use as background color to UNIFY the design.

- To study UNITY, have students draw a pair of scissors in different positions, making sure some of the pairs overlap. Use the primary colors to paint them and where they overlap, paint that area in the secondary color that results when the two adjacent primaries are mixed.

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

- Have students draw four squares on a sheet of paper and use markers to create: fast/slow lines
  loud/soft lines
  Stressing RHYTHM and MOVEMENT, discuss the squares with the class.

- Have students bring examples of wood grain patterns to class. Compare and discuss the ways irregular lines form a contour pattern through their RHYTHMS and MOVEMENTS. On paper have students create their own contour line patterns.

- Give students a list of the elements of art and have them cite ways to contrast each, such as: long line, short line, thick line, thin line.

- Have one group of students research and report on the "Golden Thirds" concept used by the Ancient Greeks. Have a second group research the use of this idea by the Renaissance masters.

B. THE MEDIA AND MATERIALS OF VISUAL ART

To get order out of the chaos of life we should learn to classify knowledgeably the multiplicity of material continually crowding the brain.

Shirley Basescu

In the caves of Altamira, Spain, and Lascaux, France, are found some of the oldest examples of the use of media by man. These are animals draw in charcoal on the cave walls. Scientists surmise that the cavemen may have drawn these animals with the burnt ends of sticks from campfires.

The modern artist uses this same medium which is know as charcoal. Today it is commercially made from carefully selected grape vines tha are burned and compressed into sticks. It can be used for quick preliminary sketches or carefully detailed studies. It is used on paper that has a "tooth." This term refers to the texture of the paper. Since charcoal is basically a dry powder, the paper must have a slightly raised surface or "nap" in order to hold the medium in place.

Paper is a fairly modern invention compared to charcoal. It was first made in China around 100 A.D. Before that, drawings and paintings were done on papyrus (made by the ancient Egyptians who laminated layers of the inner pith of the papyrus reed that grew along the Nile), rice paper (the inner bark of the rice-paper tree), or vellum and parchment (animal skins). The paper-making process was kept secret by the Chinese for hundreds of years and it was not until the twelfth century that paper appeared in Europe. Paper is made of cellulose fibers that occur in many plants. They are most abundant in cotton. Cotton rag papers are the most expensive and longest lasting of all papers.

Paper is made by beating cotton rags or wood fibers until the cellulose strands separate and absorb as much water as possible. A fine mesh screen is passed through the watery pulp and the

fibers are caught as the water drains away. When the fibers dry, the paper can be peeled from the screen. Cotton rags are 95 percent cellulose and do not require the addition of acid to remove non-cellulose particles. Wood fiber is only about 50 percent cellulose and must have acid treatment to rid it of noncellulose particles. This acid may cause the paper to yellow and become brittle in time; artists, therefore, try to use the highest quality rag paper when they can afford to do so.

Many of the prehistoric works in the caves are also colored. They were painted with various pigments derived from locally available minerals (iron oxide, yellow ochre, and so forth). These same minerals and pigments are in use today, although the binder (element that causes the powder to stick to a surface) has changed throughout time. The caveman used animal fat; the ancient Egyptians used the gum of the acacia tree (gum arabic); East Indians used boiled rice and shellac; American Indians used salmon eggs and fish oil; and medieval Europeans used egg yolk and linseed oil.

The modern artist still uses many of these same binders. When the artist wishes to give a painting a light watery quality, he uses watercolors--pigment bound with gum arabic. The more water he adds to the paint, the more transparent and pale the colors become. A rough-surfaced paper will add sparkles of white to a watercolor painting, because the rough surface does not cover as readily as a smooth surface does. Gouache is watercolor with ground-up chalk added to make it opaque. It can still be thinned with water, but it will never be as transparent as watercolor.

Tempera is a water-based paint that uses milk or egg yolk as a binder. This was extensively used during the middle ages and during the Renaissance in Europe. Michelangelo and da Vinci both used forms of tempera in their "al fresco" (applied to fresh, wet plaster) paintings.

During the Renaissance, the Northern painter Van Eyck invented oil paints by mixing colored pigments with linseed oil (from flax seed). The Northern European painters did not have large expanses of plaster wall on which to work as the Southern European artist did. The cold, damp climate of Northern Europe made large areas of glass imperative for warmth. Oil painting was originally executed on wooden panels, but the artist soon found that linen canvas stretched over a wooden frame worked as well, and it was lighter in weight.

In the 1950's, artists began experimenting with pigments mixed with plastic and acrylics and a new painting medium was developed. Acrylics may be thinned with water and used as watercolor or may be used thick and heavy in an "impasto" (paint thickly applied with a palette knife) manner. Acrylics may be painted on paper or canvas.

Oil paintings require much under-painting and over-glazing with extensive drying time in between each coat. If an impasto technique is used, the drying time is even longer. A watercolor by comparison is a relatively fast method of

painting; and, acrylics are not far behind.

When pigments are mixed with chalk and compressed, the medium is called pastel. Rubens and Degas used this medium to do preliminary sketches for oils. Pastels can be blended with the fingers so that a hazy, soft-focus effect is achieved. It is used by many modern artists to do portraits.

Oil is sometimes mixed into pastels and the resulting stick gives a much more intense, vivid color than the compressed pastel.

Pigments may also be mixed with wax and used as crayons. Though most people think of wax crayons as a child's toy, they can be a very intense, easily handled medium for the adult artist. When crayons are melted and painted on a surface, the process is called encaustic. Encaustic paintings were found in Egyptian pyramids and many early Russian icons were also done in encaustic.

When carbon is burned, the resulting soot is collected and mixed with a binder (gum arabic for watercolor; linseed oil for oil paint; varnish for Indian ink) to make black paint or ink. Ink drawings and paintings have been a standard art form in the Orient for centuries.

There are many examples of the use of stone for sculpture and architecture. Stones of all kinds have been used. The early Greeks, Romans, and Renaissance Italians made excellent use of the locally occurring marbles for their sculptures and temples. The Orient has mined jade, alabaster, and cinnabar, for jewelery and sculpture for centuries. Limestone and granite are also popular stones for sculptures and buildings.

Neolithic men collected clays and muds to make storage jars and cooking pots. Clays range from the pure white kaolin, the secret of which was kept from the West by the Chinese for hundreds of years, to the buff color used by the Greeks for their urns. Red clays also abound and pots of red, buff, and black design have been found in Greece, Africa, North America, and South America.

The modern potter uses these same clays and some of the same glazes. Glazes are ground glass and minerals that are suspended in water. They are painted on the clay ware and fired at high temperatures in large kilns or ovens. During the firing, the glass particles melt and flow together giving a colorful glassy surface to the clay.

Ancient Mayans, Incas, Persians, Egyptians, Greeks, and Chinese all had extensive knowledge of the smelting and fabrication processes needed to cast objects in metal. The modern artist designs jewelry in gold and silver and casts large sculptures in bronze, aluminum, and steel.

Wood has been used by almost all societies on earth. Wood has been made into dwellings, furniture, utilitarian objects, and art work. Art pieces range from the Alaskan totem poles and African fertility fetishes, to Frank Lloyd Wright designed homes and Chippendale chairs.

Primitive men the world over have gathered plant materials (bark, moss, reeds, canes, grass) and animal wool and hair to weave, lace, twine, net, knot, and knit together to form clothing, bedding, and baskets for storage and carrying.

The modern textile artist uses these same materials and these same techniques and more (stitchery, quilting, felting) to make clothing, home furnishings, and tapestries, the only purpose of which is to beautify their environ ment.

Printmaking media or graphics involves the process of preparing a design on a plate (wood for a woodcut; stone for a lithograph; metal for an engraving or etching) inking the surface, placing paper on the plate, and putting both through a press. This process (from the inking on) is repeated for each print that is desired.

In relief printing (woodcut), the white areas of the design are carved away, leaving raised areas that are to be printed. Ink is rolled on the plate and paper is pressed onto the plate to make a print.

In an intaglio method, such as engraving or etching, the design is cut into the plate (by a tool or acid); the plate is inked and wiped (ink stays in the grooves cut by tools or acid) and the paper and plate are put through a press.

Silk screen prints are different in that a plate is not made. A piece of thin silk is stretched over a frame and the ares the artist wishes to remain white are blocked on the silk with lacquer film, gel, paper, or glue. The ink is pressed through the unblocked areas of the silk, usually the design, onto the paper or fabric below.

Lithography uses a block of limestone that is drawn on with a wax crayon and treated with acid. The ink is repelled by the acid but sticks to the crayon drawing. A paper is placed on top of the stone and both are put through a press.

Today the artist can do an original work, and it can be photographically reproduced and printed on a press. This is a fast and easy method of printing, but the loss of the actual human touch should be considered when valuing such a print even though it may be highly touted that the print is personally signed by the artist.

The term graphics is also used to refer to photography. Fine art photography, where the photographer controls all segments of the process, from exposure of the film to printing of the print, should be considered as a graphic method of art.

George Braque, a cubistic artist, invented the modern medium of collage. A collage is a drawing or painting composed of bits and pieces of papers or other items glued to a surface. The drawing or painting may dominate the design or the whole design may be put together like a patch-work quilt. Collage quickly expanded in the 1950's into a medium known as assemblage. The Pop artist Marisol is known for assemblages of wood, metal, and everyday objects with which a sculptural grouping is created. Generally, collage is a two-dimensional or flat medium, while assemblage tends to be sculpture or at least bas-relief.

Who invented paper?

How is paper made?

Show examples of Rembrandt's paintings. Discuss how they may have been painted.

What is a "binder"?

What is a "pigment"?

Show examples of art done in various MEDIA (egg tempera- Michelangelo's Sistine Chapel) (Oil--Reubens) (Watercolor- Winslow Homer)

Some art works are considered to be more valuable because of their media.

Should artistic expression of a sort that is considered "fine art" be limited only to the traditional drawing and painting media? In other words, is a woven tapestry "fine art" or is it a craft?

Is the statue of Chief Crazy Horse in South Dakota, art or more a wonder of nature? If it was created with dynamite and earth moving machinery instead of hand-held tools, does this take it out of the realm of art?

If a person comes across a beautiful piece of driftwood, is it art? Why?

- Discuss the origin of paints and binders (materials that cause paint to stick to a surface). See how many binders the students can suggest. Have them research and see if a former civilization may have used some of their ideas.

- Have each student pick a medium from a list. Write a one page paper on the history and use of this medium. Encourage students to show examples of the medium (actual or photographs from library books).

- Collect scraps of fabric. Have students unravel the fabric and see if they can determine and describe the method used to make them.

- Have student groups research a graphic method and present a three minute talk to the class telling them how to do a print by this method.

- Get students to see if they can find clay or mud. Experiment with this medium and see if it will mold and be workable by hand.

- Show examples of various media and see if students can make their own paint using powdered charcoal, dirt, etc., with a variety of binders (egg yolk, milk, starch, etc.)

- Have students collect various grasses they think would be usable for basket making. Show examples (actual or photographs) of different baskets. Have students try twining, or sewing a small, flat tray with their grasses.

- Assign various groups of students to a research project on metal-working. Have one group of students study "lost wax casting," another group research fabrication and silver soldering, while another group researches welding and cutting with a torch. Present findings to the class.

- Have students collect as many kinds of white paper as possible and bring them to class. Make a study board by gluing a sample of each kind of paper to a poster board. Identify each kind of paper. Expose to sunlight for several days. Which papers have changed in color? Why?

- Have students explore the properties of ink. Give students a small piece of paper, a drinking straw, a toothpick, a small amount of water, and a Q tip. Drop a small dot of ink on the paper and allow students to fold the paper, or blow the ink with the straw, or lead the ink with the toothpick, or thin it with water, or smear it with the Q tip. Explore ink on wet paper using the same procedures.

- Ask a knowledgeable graphic collector or print framer to visit the class and explain the importance of using acid-free paper and tape in mounting art work. Have them discuss the precautions museums take to preserve art work.

- Ask a local T-shirt silk screener to demonstrate the process he uses to make designs on T-shirts.

- Ask the local art guild or club to demonstrate the use of a particular medium.

- Ask a knowledgeable antique salesperson or collector to talk about china and pottery. Show examples of fine china and its translucency and examine examples of pottery which are opaque and heavier in body.

- Have a group of students meet with a master carpenter or wood carver to discuss and learn about the different uses of various kinds of wood.

- Divide the students into groups and have each group report on a way to put a design on a textile. Examples: batik, printing, tie-dyeing, applique, stitchery, stencil, etc.

C. STYLES OF EXPRESSION IN VISUAL ART

The factors which mold style should not be examined as one assembles statistics or calculates percentages; they must simply be recognized, studied and understood.

Paul Zucker

The word style can be used many different ways. One of these ways is to denote how subject matter is depicted in art. Styles of expression in visual art can be divided into three broad areas of which realism is the oldest. In a realistic style of expression the artist strives to make as accurate a reproduction of an actual object as he is able to do with the skill he possesses. This kind of art was needed to preserve or commemorate for the future an image, a place, or an event.

Man began this pictorial record by drawing on his cave walls animals that he had killed or hoped to kill during hunts for food. Primitive societies still draw much the same kinds of pictures and for the same reasons. Man eventually began to change his subject matter to include human figures and god-figures that he could worship and appease.

The ancient Egyptians and Romans used subject matter that commemorated individuals' lives and deeds as a form of immortality or history. Throughout this time man used the human form as his major subject matter. If there were animals, outdoor scenery, or indoor views in the picture, they were incidental and were used as a means to highlight the human figure.

With the invention of the camera in the 1890's, a new style of art evolved called abstraction. Because the camera could quickly and inexpensively reproduce an image quickly, the artist was no longer required to strive for such realistic detail. The Impressionists were the first group of artists to try to capture light and color on the canvas. (Remember the camera at this time

made only black and white photos.) The artists felt less need to record detail and began to paint more spontaneously, experimenting with the elements and brush strokes. They sought to express their emotions or feelings about a subject. The Impressionists were also some of the first artists to paint landscapes that were not simply backgrounds for the human figure. Instead of working in studios, they went to the fields and painted from the actual scenes, trying to transfer to their canvases the feeling that light and color gave the actual scene. The Impressionists were also some of the first artists to paint still-life objects without including a human figure to give the composition meaning. Cezanne, in his experiments with color, painted the same bowl of fruit many times. His family used this as an example when they tried to have him committed to an insane asylum, their point being that only a mad man would paint something so mundane and without value so many times. From these first explorations, abstraction grew to its present meaning of changes, distortions, and rearrangements of the elements of a real object to express emotion or to convey a message.

Around the early 1900's, a group of German artists began to carry abstraction a step further. Kandinsky, a Russian artist living in Germany, began the "Expressionist" or "Blue Rider" school of art. These artists were no longer referring to an object, real or imaginary. When painting, they used the basic elements of art -line, shape, form, color, and texture--to express their emotions. This style of art is called nonobjective because there is no particular object discernible in the work. The artist only wished to evoke an emotion in the viewer.

It is important to point out that the evolution of abstract and nonobjective art did not destroy or do away with the realistic style. Throughout this century some artists have continued to do work in the realistic and abstract styles. Today all three of the art styles are widely used and are therefore considered valid styles of art.

Another way the word style is used in visual art is to indicate or name a historical era in art. Art is not created in a vacuum. The artist is strongly influenced by cultural beliefs and history, the economic structure, the political, and physical environment of the society in which he lives. Because these influences are the same for several artists working in a specific area during the same historical period, their work may contain similiar features that cause later generations to group them together as a "school" or "style" of art. The following pages contain a brief historical outline of styles in art.

TIME	STYLE	CHARACTERISTICS/ART/ARTISTS
20,000 BC	Prehistoric	Art--drawings and paintings of hunted animals and stick figures of men by primitive hunters and gatherers who lived in caves. Lascaux, France, and Altamira, Spain
10,000	Neolithic	Primitive societies that developed agriculture and animal husbandry and made baskets, pottery, textiles, and Megaliths, Stonehenge in England
6000 BC	Sumerian/Babylonian	Well-organized society lived along the Tigris and Euphrates, built ziggurats, small clay statues with conical skirts, relief carvings, mosaics (Gate of Isthar), metal work
	Egyptian	Well-defined society lived along the Nile, built pyramids stone sculpture, jewelry, pottery, weaving, glass and metal work, papyrus, heiroglyphics, the Sphinx, painting--very stylized, head in profile, eye and chest front view, legs in profile
4500 BC	Minoan Aegean	Island of Crete had high artistic development - mazes, palaces, pottery
4000 BC	Indian (Eastern)	Developed along the Ganges--frescoes, textiles, architecture
3000 BC	Chinese	Highly developed society who did calligraphy, painting, bronze casting, pottery-china
2500 BC	Hittite	Asia Minor--stone reliefs, used brick and stone
1800 BC	Etruscan	Pre-Roman people--wall and tomb painting, sarcophagi, stone carvings, pottery, metal ware
1700 BC	Phonecians	Modern Syria had textiles, glass, pottery
1500 BC	Assyrian	Conquered Babylonia, did relief carvings, textiles, textile decorations

TIME	STYLE	CHARACTERISTICS/ART/ARTISTS
900 BC	Greek-Archaic	City-states on the island of Greece did stiff stone carvings; used Doric columns in architecture; had urn painting stiff with little foreshortening
539 BC	Persian	Modern Iran and Iraq did pottery, repousse, relief sculpture, calligraphy, minature paintings, textiles
500 BC	Greek-Classic	"Golden Age"--Parthenon built; statues very idealized, calm and life-like; urn paintings show good foreshortening
325 BC	Mayan	Pre-Columbian in South America--built pyramids, relief carvings, sculpture, pottery, jewelry
300 BC	Greek-Hellenic	Statues and paintings show much emotion, ornateness
	Roman	Romans conquered the known world--great soldiers, engineers; did realistic sculpture, architecture (coliseum, Pantheon), paintings; built roads, bridges, aqueducts
200 BC	African	African cultures particularly strong in sculptural forms and in weaving. Simplicity of their designs had an influence on modern art.
AD 100	Early Christian	Centered in Rome--catacombs, frescoes
AD 400	Byzantine	Constantine, Emperor of Rome, legalized Christianty and moved capitol to Byzanthium to avoid Northern Barbarians; art shows Moslem influence in mosaics, church objects; use of gilding; manuscripts, illuminations, churches, sculpture
AD 600	Japanese	Island nation influenced by China--calligraphy, painting, sculpture, pottery
AD 800	Romanesque	Dark ages in Europe--Southern European churches have small window area, walls decorated in "al fresco paintings"; show Eastern and some Greek influences in figures.

TIME	STYLE	CHARACTERISTICS/ART/ARTIST
AD 1200	Inca	Peru Pre-Columbian--South America had stone dwellings, pottery, metal work, textiles
AD 1300	Gothic	Northern Europe--influences of Barbarians from the North; painting-colors cold, proportions not as good as Italian work, enamels, tapestries, stained glass, bronze casting, cathedrals
AD 1325	Aztec	Mexico--Pre-Columbian; had stone sculpture, pottery, metal work
AD 1400	Renaissance	In Europe--an awakening from the dark ages, "rebirth" of Greek ideas of simplicity, restraint and proportion Northern Artists--Van Eyck, Bosch, Gruenwald, Durer worked in oils, colors cold and clear; did portraits for patrons Southern Artists--Michelangelo, da Vinci, Giotto, Donatello, Botticelli, Titian, Raphael, El Greco, patronized by the Catholic church; most art religious, frescoe, sculptures, etc.
AD 1600	Baroque	European--reaction to the classicism of Renaissance a highly theatrical style, very ornate Italian Artists--Caravaggio, Bernini Northern Artists--Velazquez, Rubens, Hals, Rembrandt, Vermeer, Goya, Poussin
AD 1700	Rococo	French influence highest--work extremely ornate, sentimental landscape; Versailles built Artists--Watteau, Boucher, Fragonard, Hogarth, Reynolds, Gainsborough
AD 1750	Neoclassicism	Reaction against Rococo--return to classical concepts Artists--Ingres and David

TIME	STYLE	CHARACTERISTICS/ART/ARTISTS
AD 1800	Romanticism	Reaction against the restraint of the neo-classic--stressed imagination, action and vivid colors Artists--Delacroix, Rousseau
AD 1848	Pre-Raphaelite	Sought a return to the pure faith of the Middle Ages; art naive and dreamy Artists--Blake, Rossetti
AD 1850	Realism	Paintings dealt only with real, tangible things, mainly landscapes--forerunners of Impressionism Artists--Courbet, Millet, Corot, Daumier, Constable, Rodin, Turner
AD 1860	Impressionism	Attempted to catch light on the canvas, experimented with color--the beginnings of Modern art Artists--Monet, Manet, Renoir, Degas, Pissarro, Cassatt, Whistler, Cezanne
AD 1880	Post-Impressionism	Continued Impressionism, but became even more expressive with regard to color Artists--VanGogh, Gauguin, Toulouse-Lautrec, Seurat, Cezanne, Bonnard, Vuillard
AD 1890	Art Nouveau	Illustrators used flowing lines and ornaments based on designs in nature--art in the form of illustrations, jewelry, glass, furniture Artists--Beardsley, Morris, Munch
AD 1900	Expressionism	"Die Brucke--The Bridge" group in Germany--highly emotional style that used exaggeration and distortion to express personal emotions; influenced by VanGogh's work Artists--Marc, Kirchner, Roualt, Munch

TIME	STYLE	CHARACTERISTIC/ART/ARTISTS
	Cubism	Developed in France on Cezanne's color theories--involved breaking objects down into most basic geometric shapes Artists--Picasso, Braque, Moore
	Purism	Reaction against cubism's breaking down of forms--sought return to pure forms Artists--Ozenfant, LeCorbus, Brancusi
	Fauvism	The "Wild Beasts" applied brilliant color, wild brush strokes, angular patterns Artists--Mattise, Roualt, Dufy, Derain
	Futurism	The artist attempted to show the fourth dimension--motion, and time Artists--Duchamps, Boccioni
AD 1911	Abstract	"Der Blaue Reiter--Blue Rider" group founded by Kandinsky--first nonobjective art work Artists--Kandinsky, Klee, Mondrian, Marc, Feininger
AD 1918	Dadaism	Movement ridiculed and satirized extablished art, cynical reaction to World War I Artists--Man Ray, Max Ernst, Klee
AD 1920	Ashcan	American painters specialized in depiciting "realism," poverty, squalor Artists--Burchfield, Hopper, Shahn, O'Keefe, Wyeth
AD 1924	Surrealism	"Super reality"--influenced by Freud's dream theories, experimented with fantasy and weird psychological symbols Artists--Dali, Chirico, Miro, Klee, Ernst, Chagall
AD 1940	Abstract Expressionism	Totally nonobjective painting in America Artists--Jackson Pollock, Stuart Davis, Gorky, Albers, Calder, Motherwell, DeKooning, Kline, Rothko, Hofmann

TIME	STYLE	CHARACTERISTIC/ART/ARTISTS
AD 1950-60	Pop	Sort of a neo-dadaism--assemblages and paintings using contemporary materials Artists--Marisol, Rauschenberg, Jasper Johns, Lichtenstein, Andy Warhol, Oldenburg
AD 1960	Op	Art with high contrast in color, geometric, precision, designed to leave an after image on retina Artists--Varsarely, Albers, Riley, Frank Stella
AD 1970	Hard Edge	Art refined to pure shape and color - usually nonobjective Artists--Vasarely, Albers, Ellsworth Kelly, Max Bill, Lundeberg
	Minimal Art	Art content reduced to a color field nonemotional Artists--Barnett Newman, Ad Reinhardt
	Enlarged Field	Art large enough to fill whole walls, large areas of negative space Artist--Gottlieb, Sam Francis, Franbenthaler, Morris Louis
	New Realism	Revival of realism (super realism, photo realism, hyper realism,) uses commercial art techniques - air brush, spray paint Artists--Wyeth, Rosenquist, Estes
	Illusionistic	Illusions of reality extremely real life size Artists--Wesselman, Hanson, Hochnev
	Sculpture	Uses new materials, techniques (plastics, resins) Artists--Hepworth, Nevelson, Noguchi, Smith, Segal

TIME	STYLE	CHARACTERISTIC/ART/ARTISTS
	Fine Crafts	Clay, jewelry, weaving, etc. that has been produced for aesthetic reasons rather than pure utility Artists--Michael Cardew, Peter Voulkos, Carleton Ball, Jack Larsen, Else Regensteiner, Anna Albers
AD 1980	Kinetic Art	Sculpture that moves, uses motors, light (neon) sound, computers, and electricity to bring sculpture to life Artists--Len Lye, Sebastian, Larry Bell
	Intermedia	Videotapes, light, sound, animated film, artistic environment in which the viewer participates Artists--Lucas Samavas, Judy Chicago, Rochne Kvebs
	Earth Art	Environmental art using large earth moving machines to gouge designs, build piers, or make large mounds
	Experimental Sculpture	Expresses in words or diagrams a mind's concept--use laser beams, sprayed plate glass, huge curtains spanning valleys Artists--Christo, Robert Irwin

DISCUSSION/REACTION

What is STYLE?

What social influences determine a style?

Did the camera make realistic art passé?

The Impressionist and the Op artists were concerned with color theory. How were their ideas alike? Different?

Prehistoric art is primitive. Is all primitive art prehistoric?

Discuss the term CLASSIC. Where does the term come from? How many times in history have ideas connected with this term recurred?

Several different groups of people (Egyptians, Mayans, Sumerians,) who, supposedly, had no communication among them, built pyramids or pyramid-like structures. How could this have happened?

China kept the secret of kaolin clay used to make porcelain, and the secret of paper-making from the West. Why?

How did the different religions of world influence the art of their believers? Consider Christians, Buddhists, and Moslems.

ART EXPERIENCES

- Show examples of Gauguin's and Matisse's works and compare them to the Japanese woodcuts that inspired them. List the elements that both groups have in common.

- Show examples of the pyramids of Egypt, the Parthenon of Greece, the cathedrals of Europe, and a building by Frank Lloyd Wright. Discuss the different forms these works of architecture take and possible reasons for their differences.

- Have students do a blind contour drawing of their neighbor's face. Explain that the student's pencil is like a small insect crawling along the edges of the person, outlining each feature. The student may not look at his paper while he is drawing. Is the result REALISTIC, ABSTRACT, or NONOBJECTIVE?

- Look at styles of housing from several cultures (American, African, Oriental, European, primitive islander). List the reasons why certain features of these styles may have developed. Give a group of students a list of facts about an imaginary group of people for which they are to design housing. Give facts, such as the level of social sophistication, the climate, and materials available.

- Show slides or photos of several sculptures ranging from Prehistoric (Venus of Willendorf, Stonehenge) to Greek, to Renaissance, to Gothic, to modern (Moore, Calder) and write a description of how they are similar or different.

- Have students do a rubbing (with a crayon of a leaf). This is a realistic design. They are to change, distort, omit, or expand certain features until they have five different abstract designs.

ART EXPERIENCES

- If possible, have students visit a gallery or museum of art to compare examples of realistic, abstract, and non-objective styles.

- To start a nonobjective design, draw lines on paper while listening to music with eyes closed. After the music ends, take the most pleasing part of the design and expand or rearrange it so that it makes a balanced design.

- Show the slide series, Realism, Expressionism, and Abstraction from the "Metropolitan Museum Seminars in Art," (available through the Louisiana Slide Library). Have students choose an artist whose work particularly impressed them about whom to research and write a short paper.

- Have students attempt to do a strictly realistic design of a small shell or insect. Have them do it life-sized so they can physically compare the object with the drawing.

- Have students research Seurat's color theories and do a small colored design in "pointillism" style.

- Have a group of discussion on the subject of "Graffiti--Art or Vandalism"? Have the "pro" students research the shows hung recently in New York by some top galleries and some of the young artists who have made names for themselves in this field. Have the "con" students research New York's expenditures and attempts to eradicate the graffiti in their subways.

- Through the ages, certain periods of art have acquired interesting names (Ashcan School, The Blue Rider, The Bridge Group, and so forth). Have students choose a style of art and research the origin of its name.

WORDS TO RECOGNIZE

ABSTRACT
acrylic
analogous
architecture
assemblage
BALANCE
binder
CENTER OF INTEREST
charcoal
clay
collage
COLOR
complementary
CONTRAST
diagonal
dimension
DOMINANCE
drawing
EMPHASIS
encaustic
engraving
etching
FORM
geometric
glaze
gouche
GRAPHICS
horizontal
HUE
INTENSITY
LINE
lithography
media
monochromatic
movement
negative
NEUTRAL
NON-OBJECTIVE
oil paint
organic
painting
pastel
patterns
PERSPECTIVE
pigment
positive
PROPORTION
REALISTIC
repetition
RHYTHM
SCULPTURE
shade
SHAPE
silk screen
symmetrical
textile
TEXTURE
tint
tone
UNITY
VALUE
variety
vertical
watercolor
weaving
woodcut

*Capitalized words are defined in the Glossary.

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7 - Contemporary Black Artists and Sculptors
50 - Art Is About:
Unit I--Is a Painting a Picture?
Unit II--Why Distortion?
Unit VII--Color
Unit VIII--Light and Plastics
Unit IX--Space
Unit X--Scale and Balance
Unit XI--Motion
51 - Cheekwood Lectures:
Introduction
Painting
Architecture
Sculpture
Organization
52 - Metropolitan Museum Seminars in Art:
Realism
Expressionism
Abstraction
Composition: as Pattern, Structure, Expression
Fresco
Tempera and Oil
Watercolor, Pastel and Prints
53 - Seminars in Modern Art:
Break with Tradition
The Reconstruction of Space
Exploring the Heart and Mind
Contemporary Trends
54 - Seven Hundred Years of Art
56 - This Modern Art
70 - Art Deco
73 - Developments in 18th Century Art
74 - Dictionary and Guide to Major Movements in Modern Art

AVAILABLE FROM The Louisiana Slide Library, Box 94064,
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RESOURCES

75 - Encyclopedia Britannica Lectures
Art in Early Renaissance Italy
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Art in the High Renaissance
Art of the Northern Renaissance
Art of the Low Countries
Art of Spain
Art of France
Art of England
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Art in the 19th Century France
77 - The Great Impressionists
79 - High Renaissance and Mannerist Art
82 - The History of Sculpture
The Human Image
Monuments, Temples, and Tombs
Aesthetics in Contrasting Cultures
Modern Sculpture
83 - The Hunt of the Unicorn
87 - Super-Realism
88 - Twentieth Century American Art
89 - Twentieth Century European Art
90 - What Is Impressionism?
100 - African Heritage
101 - The Creative Past: Art of Africa
118 - China and Its Pottery Army
168 - Sun King Exhibit
511 - New Orleans Vatican Exhibit
541 - Line, Plane, and Form in Pictorial Composition
556 - Vision of Color: Basic Theory
559 - Basic Design
567 - The Artist's Vision: Color and Light in Painting
581 - Structure
655 - Continuity of Forms

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ELEMENTS AND PRINCIPLES
Discovering Composition in Art
Discovering Creative in Art
Discovering Dark and Light
Rhythm and Movement in Art

MEDIA--TECHNIQUES

Art in Woodcut
Batik Rediscovered
Brith of a Bronze - With Jacques Lipschiz
Ceramic Art - A Series
Designing With Everyday Materials
Enameling
Introduction to Contour Drawing
Lines in Relief - Woodcut and Block Printing
Loom Weaving
Silk Screen Fundamentals
Silk Screen Techniques
Simple Molds

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102 - Discovering the Art of Africa
107 - Egypt: The Past and the Present
108 - Paleolithic and Egyptian Art History
110 - The Treasures of Tutankhamun
116 - The Arts of China
117 - China
121 - Paintings from the Ajanta Caves (India)
125 - Persian Minatures
128 - Ancient Mosaics (Israel)
131 - Ancient Buddhist Paintings
132 - The Art of Japan
137 - Early Russian Icons
141 - Ancient Maya Art in Copan
144 - Two Cities of Ancient Mexico: Monte Alban--Mitla
149 - Gold: The Spirit of Ancient Peru
161 - Paintings in Georgian England
165 - Backgrounds of Modern Painting in France
166 - Sources of 20th Century French Painting
167 - Versailles
171 - Art and Architecture of Greece
172 - Byzantine Mosaics
176 - Art and Architecture of Rome
177 - Florence and the Early Renaissance
178 - Florentine Art of the Golden Age
182 - Flemish Renaissance Art
183 - Seventeenth Century Dutch Painting
191 - Paintings of the Great Spanish Masters
195 - Medieval Frescoes
199 - Oceanic Art
200 - Primitive Art: Oceania
324 - Jacob Lawrence: Toussaint L'Ouverture
325 - Henri Matisse: Paper Cut-outs
326 - Monet's Years at Giverny
327 - Picasso

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SAMPLE TEST QUESTIONS

1. List the six elements of art.

2. Define Shape.

3. List the primary colors.

4. The three kinds of balance are radial, _____ and _____.

5. Dominance in a design can be established by _____ the elements.

6. A collage is a (a. house; b. a design with bits and pieces of paper glued to it; c. a collection of wood and metal fibers).

7. Watercolor is generally considered to be a (a. binder; b. transparent; c. opaque) medium.

8. Identify which of the following are drawing media: watercolor, oil, pastel, collage, pencil, charcoal.

9. T F In an abstract design there is no object depicted.

10. T F Rembrandt is considered an Impressionist artist.

DESIRED RESPONSES

1. Space, line, shape, form, color, texture

2. A space enclosed by a line.

3. Red, yellow, blue

4. Symmetrical and asymmetrical

5. Contrasting

6. b.

7. b.

8. pastel, pencil, charcoal

9. False

10. False

SYMBOLS AND IMAGES OF GRAPHIC ARTS
VISUAL ARTS • UNIT III

In this unit the discussion will cover the background of communication. Questions to be explored are as follows: WHAT ARE SOME OF THE SYMBOLS AND IMAGES MAN USES IN VISUAL COMMUNICATION? HOW DO THESE SYMBOLS DIRECT A PERSON'S RESPONSES, FEELINGS, THOUGHTS, AND ACTIONS? A study is made of color as a dominant persuasive tool.

FOCUS

The focus of this unit is to explore visual communication and recognize the psychological and persuasive powers of the graphic arts.

- WHAT IS COMMUNICATION?
- WHAT ARE SYMBOLS AND IMAGES AND HOW ARE THEY USED IN VISUAL COMMUNICATION?
- HOW DO THE GRAPHIC ARTS MANIPULATE A PERSON'S RESPONSES IN FEELINGS, THOUGHTS, AND ACTIONS?

EXPECTED OUTCOMES

- The students will be able to identify several means of communication used by man.
- The students will understand and be able to list some of the symbols and images used in visual communication.
- Visual communication will be more meaningful to the students as they recognize its persuasive powers.

SYMBOLS AND IMAGES OF GRAPHIC ART

The practice of art is a process of bringing into being--the "making visible" of mental images. Words convey, but poorly, the quality of communication achieved by the plastic arts.

⚜ Graham Collier

COMMUNICATION

Communication is a way of letting another person know how one thinks and feels. Initially all communication was oral, and a group's history or traditions were passed down through generations by story telling. In ancient India this method of preservation recorded great quantities of information for centuries with very few mistakes. This oral tradition is still used by primitive tribes in order to record myths, history, and genealogical material. The start of writing, putting oral language into a visible form so it could be saved more easily, came about when man began to identify things (perhaps personal property) with signs and symbols. Writing was the beginning of history.

Signs and symbols are useful for communication if everyone who has contact with them has a clear understanding of what the sign or symbol is to represent. Signs and symbols used in this manner are called pictographs and ideographs (graph is the Greek word for writing). A pictograph is a picture of an object and is used to call to mind that object--in other words, a pictograph of the sun means the sun in the sky. An ideograph is different in that a picture of an object can represent an idea or emotion--the sun picture in this instance could represent the words for "day" or "warmth." This is why it is so difficult to read pictographs unless one is very familiar with what a particular symbol meant to a particular group. American Indians and Australian aborigines both used pictographs and ideographs.

The ancient Egyptians, Chinese, Sumerians, and Mayans evolved a slightly more useful kind of picture writing, called logographs. Logographs are symbols (pictures of objects) that represent a sound in the language rather than the actual object in the drawing. Suppose the symbol is a picture of the sun, and this is meant to be the sound of the word "sun," not light or warmth. The picture could then be combined with another sign to make the word "Sunday" or "sundry"; it could stand for the word "son." Logographs are easier to read than pictographs if one knows the sound represented by the symbol, but they are still something of a puzzle to figure out. The Chinese and Japanese still use this kind of writing. Logographs evolved into alphabets and alphabets are the beginning of writing as it is known today.

There are more than 50 alphabets in use today. The one used by English-speaking people has its origins in the Egyptian hieroglyphs, the Sumerian cuneiform, and the linear scripts used by the Minoans of Crete. The Greeks adapted these, and the Romans converted the Greek alphabet to Latin. When the Romans conquered Britain they taught the people to write, and the British eventually adapted the Latin alphabet to the sounds of the English language.

The letter A began as a Sumerian symbol of an ox head (Aleph in their language). For some reason, the ox head was drawn so it lay sideways. The Greeks adopted it and turned the ox head another quarter turn which resulted in an upside-down ox head, or the letter A. The

Romans adopted the Greek "alpha" and used it to stand for a vowel sound. By 114 B.C. the Roman Emperor Trajan had adopted 20 Greek letters: A B C D E F H I K L M N O P Q R S T V and X. The Romans found need of three more letters for three sounds in their language that were not differentiated in Greek. They added a stroke to the C and made G; Y was used for the "u" sound; and Z was used to differentiate certain "s" sounds. The letter W came into use after the Norman conquest to keep the English "w" sound distinct from the French "v." During the Middle Ages the letter J was invented as a variant of the letter I, but later came to represent the consonant sound of "j."

Marshall McLuhan once noted that only alphabetic cultures have ever mastered connected lineal sequences as pervasive forms of psychic and social organization. McLuhan feels that the breakup of every kind of experience into uniform units in order to produce faster action and change has been the secret of Western power over man and nature alike. He states that nonalphabetic tribal societies do not believe in "cause and effect" logic because they have not acquired the habit of sequencing events as Western men have. In looking back over the history of communication, one can appreciate the full implications that the mastery of the alphabet made on civilization. Instead of using graphic symbols for ideas and objects, the phonetic alphabet introduced a means of representing speech sounds with abstract symbols.

Instead of the 26 letter forms, today's designer has to command a bewildering array of simple character forms, geometric shapes, signs, and strokes. In place of set and arbitrary rules for the combination of forms, the designer has the freedom to modify existing forms, disregard convention, and create new motifs out of the fertility of his mind. Only the degree of his own intelligence and ingenuity can limit resulting forms. The impact of the graphic arts goes far beyond its technology; it is directly related to the messages that it carries. It provides people with information about the world around them and exposes them to classic ideas and new ideas alike. It helps to govern their country and keeps the wheels of industry turning.

Emblems, a means of visual communication that still have roots in modern times, are older than man's ability to read and write. Men of all cultures and times have used them. While the evidence presented by the Bayeux Tapestry, one of the most authentic sources of information on the Norman invasion of England in 1066 A.D., does show the styles of armor and weapons used; it does not show a coat-of-arms anywhere. Insignia probably came into use after that time and eventually became the mark of distinction of European nobility. The medieval Catholic church developed a color code for use on coats-of-arms. In this code red denoted charity, love, and martyrdom; yellow for glory and power; green for immortality and faith; pale blue for peace and hope; white for purity; purple for sorrow; and black for death.

Today emblems and coats-of-arms are classed together as heraldry. Originally a herald was a

person who functioned at tourneys, much as sports commentators do today. A herald blazoned (called out) the insignia or coats-of-arms of participants, proclaimed their titles, and noted their standings in the games. As time went on, heralds became the autocrats of the blazoning board, prescribers of ritual, and chefs de protocol. The term "heraldry" came to mean the actual insignia or emblem, or coats-of-arms.

Early European emblems and coats-of-arms used pictures of animals, particularly the lion. During the Crusades some real monstrosities in bestiary (which reflected the Northern Barbarian influence on Europe) were used in heraldry. Some of these creatures are still seen in today's heraldry, such as the cockatrice (a monstrous serpent with the head, legs, and wings of a cock), the unicorn, the griffin (forepart of an eagle and hindquarter of a lion), the dragon, and Pegasus (a winged horse). Later, birds and fish became popular as did some plants (rose and oak). The American eagle is borrowed from heraldry.

Emblems appeared in America when George Washington displayed a coat-of-arms on his coach and incorporated it into the architecture of Mt. Vernon. Today, each state has its own seal. Seals serve a function similar to coats-of-arms. Most people are familiar with the Great Seal of the United States, but do not realize that the Arms of the Republic seal exists separately. Many cannot distinguish between the two.

Trade marks of the world bear heraldic devices as do some American businesses. Flags of many organizations beg for the services of a specialist in armorial design. Compare the practice of covering flags with elaborate, over-designed, heavily lettered insignia with the simple flag of the Red Cross. Heraldry fills a universal human desire for a strong and unique identity.

Symbolism in art--and all art is symbol--has existed from the beginning of time, but symbols, like nations, fall and rise. Take the swastika--it was used for thousands of years as a symbol of the sun. It has been found on Greek coins, in the catacombs of Rome, on Byzantine buildings, on textiles of the Inca period, on Celtic monuments, and on relics unearthed on the side of Troy. The swastika is also a sacred sign of Buddhism. Today it has become one of the most hated symbols in the history of man because of its association with the Nazis during World War II and their "final solution" that resulted in the deaths of six million human beings. Meanings of symbols change over the years reflecting the changing needs of society. When the meanings given to a particular society's symbols are known, one has a key to the values of that society.

Symbols and images communicate ideas and stimulate the imagination. These images convey ideas more quickly, more efficiently, and more explicitly than mere words. They have a universal language of their own. One of the most famous symbols in modern time is the "eye" designed by a visual artist for CBS. An internationally recognized symbol is the VW design seen on the Volkswagen car. Often a name will cause the mind to see the symbol rather than the printed

name--such as Westinghouse or the Greyhound Transit Company. A single part of a symbol can often trigger a mental picture of the whole, such as a single star often symbolizing the American flag.

A quiet, almost silent technological revolution has been taking place within the fields of communication during the past 25 years. The greatest change came with the advent of television. The viewer had to adjust his thinking from creating mental images from the spoken word (radio) to accepting a colored picture environment that passed for communication and with which no interaction was required. The second change came with the discovery of the magic "chip." Within just a few years several generations of the computer have been introduced, and it has invaded most aspects of life. The architect and boat designer, the theatre and film industries, the landscape architect and city planner, the interior designer and the furniture maker, the graphic artist and the printer, doctors and surgeons, are only some of the professions depending upon the computer. Planes are landed by computer; cars indicate trouble with computer language; food is purchased and then cooked by computer; and banks have computer outlets for their customers. There seems to be no facet of daily living that is not computer-related. And how does this affect both the fine and the graphic artists? Computers give them more than a thousand colors, shades, and tints from which to choose. No longer does the artist have to paint over, scrape off, or erase elements that do not work well. He can explore, change, and repeat units and still retain the original design if the explorations do not create a better design. Sculptors can follow the lines of a small flat matrix and the computer can tell him exact measurements for the size the finished product should be cast, and he can view the sculpture from all angles before it is made. The graphic artist is freed from dependency on a typesetter and can easily make changes in a layout or illustration. The computer can connect him to a data bank of historical designs and styles to authenticate an illustration or advertisement, thus doing away with reams of files. He can freely explore the geometry of space division, which in a world of changing tastes remains as a foundation for decorative design.

THE MANIPULATIVE POWERS OF THE ARTS

Why does a person buy a certain product off the store shelf when there are dozens of choices? Perhaps because a product has proven good over the years but more likely it is because the eye has been caught by a smashing combination of colors or a snappy design. A check of the grocery carts will indicate the preference for colored packages as opposed to the generic packages in white.

Those in the business of selling are well aware of the appeal of color and good design. They know how to mount advertisements that will sway public opinion. Large concerns spend millions of dollars each year to keep their company or product in the public eye. Why are companies willing to pay exorbitant prices for minutes on television and even more money to prominent

advertising firms to fill these minutes with programs the viewer will remember? Why do candidates for public office hire specialized firms to handle their campaign from posters and newspaper to television? It is because the experts know how to trigger a response for sales. It is in this business that art and psychology hold hands!

Through the centuries, the visual artist has learned to use line, shape, space, value, and color to guide a viewer's response to his art work. The way in which these elements are used or combined determine the response. Without these elements, no visual communication can be made. This knowledge has been honed through the years with the use of psychological response tests and more recently with the institution of the insidious poll. The business world has learned to adapt this responsive use of the elements to the sale of goods, products, and people. It is big business! The individual is constantly being bombarded with visual messages, both good and bad, that are planned to persuade him to make choices or decisions, overtly or covertly. Is it not then important to know how to sort out psychological uses of color and to understand the methods of manipulation that lie behind them?

Knowing something about the elements the artist uses may give an insight into the emotional responses that can be generated.

The kinds of lines used convey ideas:

curved: grace, joy, soft, flowing
straight: hard, strong, stable, definitive
angular: active, nervous, unstable

The directions of lines imply specific feelings:

vertical: strong, stately, tall
horizontal: restful, peaceful, relaxed
diagonal: action, movement, thrust

Shape and form can communicate a geometric feeling of organization or an organic feeling of irregularity, or free-flowing shapes and forms.

Space can create a feeling of vastness and freedom if it is open and the opposite feeling if the space is closed.

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

Color, because of its versatility, manageability, and permanence, lends itself more readily to the artist as a descriptive element and a means of symbolic and psychological expression. Tests have proven that colors have significant effects on a person's emotions and performance. Almost everyone has definite reactions to color. Color gives definition to everything it touches; it can cheer or depress. Knute Rockne, that great man of football, had a keen understanding of color psychology. He is said to have painted his own team's dressing room red-orange, a cheering, activating color, and painted the visiting team's room blue, a cooling, subduing, and relaxing color.

Color sensations are the result of three things:

what the color is physically, what it is to the eye, and what it is to the brain. Past associations, conditioned reflexes, tradition, and fashion all have their influences. The ultimate consumer judges what to buy on the basis of all the senses; he touches, tastes, smells, lifts, and looks at merchandise. The eye is highly discriminant about the appearance of things. The butcher has learned to display his meats under pink lights to give them that rosy pink look associated with a good product, but not to allow his workers to work under that pink light because it causes them to become irritable and to suffer from physical and emotional diseases related to stress. The sense of touch separates colors as warm or cool, wet or dry. The sense of smell associates color to the product. Surely the smell of roses immediately brings to mind tints of pink. Products are usually packaged in boxes carrying the associated color and definite distinctions are made in color for the feminine or the male customer. As to the sense of hearing, the majority of people associate slow music with blue, fast music with red, high notes with light colors, and deep notes with dark colors.

In modern civilization color tends to play a supporting role and is seldom seen alone. It lends its charm, personality, or its ugliness to the form with which it is seen. In a competitive system, in which there is a wide choice, no manufacturer or business can afford to overlook the fact that the act of choosing or purchasing is an emotional experience and that color consciously sells an article, person, or place.

The importance of color to the American consumer was well illustrated several years back when margarine was put on the market as a colorless product. Margarine was white due to the fears of the dairy farmers that it would supplant butter in the American diet as it was less expensive. The public demanded that a yellow color be added, so a dye capsule was included in the package to mix with the margarine. Today margarine is precolored and is considered a satisfactory product to substitute for butter, just as the dairy farmers feared years before.

Accepted as a rule-of-thumb by all color practitioners is that all colors on the red side of the spectrum are warm and stimulating, while those at the opposite blue-green end are cool and relaxing and that individuals respond to these in a definite manner. Both industry and organizations dealing with the public are more conscious today than ever of the soothing or stimulating effects of color. Doctors' or dentists' waiting rooms are rarely decorated in stimulating red or yellow. A group of New York restaurants discovered their chaste gray-green color schemes were popular, but customers were inclined to linger and turnover was slow. When a color consultant changed the color scheme to red and yellow, traffic speeded up and business increased. This points to the necessity of assessing the general psychological effect desired of a room or space before selecting colors. Without a point of view, choice becomes guesswork. It pays to develop an awareness of color and particularly to those that will be used in a personal environment. Being constantly surrounded by stimulating colors can

affect the health. Colors do have an effect upon the mind, emotions, and body of man.

Color seems to overflow in all directions. It has obviously contributed a great deal to dance, theatre, and music. At times the combination has produced wonderful results as in the "Toccata and Fugue" number in the Walt Disney classic "Fantasia." In another manner of approach is Mondrian's painting "Boogie Woogie." People who work in make-up, costume, set design, and lighting in the broad areas of theatre--which include dance, opera, musicals, children's theatre, television, movies, and so forth--must understand the uses of color and their psychological effects. A production's success or failure may rest on just this knowledge.

The choice of colors for a production are chosen for mood and to psychologically transport the viewer to a specific time or place. Costumes and scenery are ineffectual if the color is not in keeping. When "An American in Paris" was choreographed for ballet, the decor and costumes were to convey the feeling of Paris in the late 19th and 20th centuries. The designer turned to the famous painters of Paris of that time and the visual aspects of the ballet were based on the style and palettes of six painters: Dufy, Van Gogh, Toulous-Lautrec, Renoir, Utrillo, and Rousseau. The opening of the ballet was set in the Place de la Concorde in the style of Raoul Dufy. In the Van Gogh sequence, the yellows used ranged from the most fragile yellow-greens to rich golds and finally dark brown-yellows. It was a color to "rise" to a climax with the music.

As color, more than any other element in the visual arts, plays a dominant role in each person's life it would seem to follow that a knowledge of color can make a difference in the home, play, and work environments. The quickest way to learn about colors is by handling them, mixing them, and combining them. By growing familiar with what they can do one can express emotion, describe, and decorate. A person should take the time to find out which colors make him feel good, and which colors look best on him. To do this, the most important assets are a pair of eyes and a lot of time spent looking. Color can enlarge the visual experience and imagination. Once there is an understanding of color and its endless ramifications, it is quite challenging to analyze the advertiser's use of color and design for manipulative purposes.

Another way the advertiser manipulates the buyer is by his choice of print. Why do some advertisements have handwritten messages reproduced? What is the viewer's response to handwriting as opposed to an advertisement that is all graphic print? A professional graphologist could perhaps give reasons for these differences. Graphology is a serious study of the way in which a writer expresses his individuality. Such things as the size of the small and capital letters, the pressure used to mark, spacing of words and letters, and margins are signs which must first be considered separately and then put together to produce the total personality picture. Some of the response to an advertise-

ment may come because of the personality expressed in the handwriting.

People have drawn inferences from handwriting since the second century A.D. according to researchers working on the historical background of graphology and calligraphy. One of the first references was C. Suetonius Tranquillus's statement that he found some strangeness in Augustus Caesar's handwriting. In the eleventh century, some learned Chinese recognized a relationship between the writing and the personalities of the writers. Model books of handwriting and lettering arose in Renaissance Italy. Chancery cursive, the most popular form of longhand for hundreds of years, was developed in the Apostalic chancery of the Roman Curia during the fifteenth century. The seventeenth century witnessed an even greater flow of engraved books of calligraphy containing a developed Baroque form of chancery cursive. It was in the early seventeenth century that an Italian scholar wrote rules to follow in making an analysis of handwriting. During the eighteenth and nineteenth centuries, many intellectuals formed study circles for the discussion of handwriting analysis. Among these were such individuals as Edgar Allen Poe, Benjamin Disraeli, Johann von Goethe, Robert Browning, Sir Walter Scott, Thomas Gainsborough, and others. In the late nineteenth and early twentieth centuries, academic scientists in Germany did much scholarly work in the development of this science.

A graphologist is not to be confused with a "handwriting expert." The graphologist is concerned with analyzing handwriting with the purpose of determining the writer's personality. Today it is used successfully as a supplemental diagnostic tool in the field of psychological testing. The handwriting analyst examines each sample of handwriting in the same way a fingerprint expert does his work, realizing that each person has his own unique characteristics. Handwriting is a personal expression--a bodily movement registered graphically.

Notice in advertising directed to women the handwriting will be flowing and graceful, while an advertisement directed to a business man will carry a forceful script. A backhand slanted writing would be suitable for an outdoor advertisement as it indicates an open nature, a person who does not like routine details. These are just a few examples of the way the viewer or buyer is manipulated by the use of print and script.

Many of the things that are used to catch the viewer's eye are not as readily apparent as a bright color. Many almost fall into the realm of subliminal programming, which means the message is sent so fast and so subtly that the conscious mind rarely notes the actual cue to the subconscious. When the viewer or buyer is aware of the way color, print, line, shape, form, and texture are used to influence his choice of product he stands a better chance of making the appropriate purchase to fit his needs and finances.

DISCUSSION/REACTION

Visual communication is a dominant part of our life and affects everything we do.

An ideal way of exchanging ideas with a universal audience is through visual communication.

Visual communication is used by the dancer, the musician, the actor, the author, and the artist, each in an individual way.

In commercial art what steps are taken to develop an idea from conception to the printed page?

Many of the seals of the states and some businesses are direct adaptations of European coats-of-arms.

The American flag consists of strips of color strung together--why do the colors of red, white, and blue have such appeal? Why do candidates for public office use these colors rather than orange, yellow, and green?

Could the colors in this classroom be changed to create a different environment? Would psychedelic lights help concentration? Would pink chalk on a red chalk board be a suitable combination for easy reading?

What new means of communication will there be in the future?

ART EXPERIENCES

- Change the atmosphere of the classroom by dimming the lights. Assume a different personality through body language. Follow with a class discussion.
- Create a new language by designing visual symbols to represent specific letters, words, or ideas. For example, a line drawing of a square followed by a circle may represent the alphabet letter A. Once a new language is created, have the students encode a simple question for their neighbor to decode.
- Using the elements of design, have the students experiment with the moods of various colors, shapes, lines, textures, values, and spaces by expressing the following: excitement, depression, happiness, sadness, movement.
- Choose a word, phrase, poem, scene from a play, song, season of the year, or a popular event to illustrate the mood using the elements of design as communicative tools.
- Group three or four students to select, view, and analyze the persuasive powers of a television commercial. Share with the class.
- Have the students design a product that may be placed on the consumer market in the year 2000.
- Redesign traffic signs for the local community. How can the taxpayer be convinced that the new design is more appropriate than the one currently in use?
- Have students divide into teams to compete in the game "charades" to emphasize nonverbal communication through body language.
- Have students list visual and nonverbal communications they encounter daily at home, school, and in the community.

ART EXPERIENCES

- The Great Seal of the United States and the Arms of the Republic are different. Research each and compare and contrast the characteristics.

- All cultures use a pictograph form of communication. Research and draw several, such as the cigarette in a circle with a diagonal line indicating "no smoking" that is used on commercial airlines worldwide.

- Find examples of typographical symbols and styles, such as nonserifed letters, serifed letters, or Schoolbook type face. Determine a specific need and select the style most appropriate for that need.

- Do something great with symbolism. Design a personal coat-of-arms or a seal that would communicate information about one's self to others. Use crayons.

- Have students find an advertisement that caused them to "change" their minds about a product, place, or person. Share with the class.

- Do a public opinion survey where respondents fill in a reaction to specific colors. Make comparisons on how different individuals may feel about the same color.

- Introduce the students to the power of visual communication by selecting advertisements from a number of publications and then determine which art element is used as the dominant persuasive factor.

- Have the students design one of the following, with emphasis on one or two of the art elements: a candy wrapper, record jacket, or a soft drink can. Display all products and take a survey of class members for the most effective advertisement.

WORDS TO RECOGNIZE

advertisement
alphabetic culture
campaigns
coat-of-arms
city planner
color
color practitioner
color psychology
commercial artist
communication
consumer
decorative design
designer
emblem
graphic symbols
graphology
HERALDRY
HIEROGLYPHICS
ideographs
images
interior designer
landscape architect
lineal sequence
logograph
manipulate
MATRIX
MOTIFS
phonetics
seal
SYMBOLS/SYMBOLISM
TYPOGRAPHY

*Capitalized words are defined in the glossary.

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RESOURCES

17 - Politics in America
70 - Art Deco
205 - Art and War
206 - Art With a Message
214 - Language, Signs, and Symbols: How Man Communicates
217 - The Many Masks We Wear
218 - Myths and Legends: Mirrors of Mankind
219 - Personal Communication: Gestures, Expressions, and Body Language
220 - Pursuit of Happiness: Man's Search for the Good Life
227 - Man as Symbol Maker: Creating New Meanings
228 - Media and Meaning: Human Expression and Technology
505 - Art of the Middle Ages: The World and the Cross
540 - Learning to See and Understand: Developing Visual Literacy
542 - Signs and Symbols: Traditional Images and the Modern Artist
543 - Understanding Art: Line, Color, Form, Space, Abstract Painting
556 - Vision of Color: Basic Color Theory
557 - Perception of Color
567 - The Artist's Vision: Color and Light in Painting
665 - The Continuity of Form

AVAILABLE FROM The Louisiana Slide Library, Box 94064, Baton Rouge, Louisiana 70804-9064

Color and Light--An Introduction
Color of Light
Discovering Dark and Light
The Educated Eye
Film, The Art of the Impossible
Laser--A Light Fantastic

AVAILABLE FROM Regional Film Libraries, Bulletin 1406

SAMPLE TEST QUESTIONS

1. A way of letting others know how one thinks and feels is referred to as _____.

2. List two means of visual communication discussed in this unit.

3. T F Prior to the alphabet, man's early ways to record messages were pictographs, ideographs, and logographs.

4. T F Graphics are directly related to the message they carry.

5. T F All art is symbolic.

6. T F Television provided the greatest change in the visual arts within the last two decades.

7. T F The consumer judges a product based only on its physical appearance.

8. T F Colors in the red spectrum are warm and stimulating and are preferred interior colors for fast food outlets.

9. The most recent discovery in communication is the _____.

10. Match the kinds and directions of lines with their emotional response:

____ angular	a. definitive
____ curved	b. movement
____ straight	c. peaceful
____ vertical	d. unstable
____ horizontal	e. soft
____ diagonal	f. stately

DESIRED RESPONSES

1. communication

2. emblems, insignia, coat-of-arms, seals, trademarks

3. True

4. True

5. True

6. True

7. False

8. True

9. computer, computer chip

10. d., e., a., f., c., b.

ACHIEVING LITERACY IN THE ARTS
VISUAL ARTS • UNIT IV

In this unit the discussion will center around the following questions: HOW DOES THE INDIVIDUAL SEE ART? HOW CAN THE INDIVIDUAL LEARN TO DESCRIBE AND ANALYZE WORKS OF ART? HOW IS ART ASSIGNED AESTHETIC VALUE? This unit will explain what literacy in the arts means and how to achieve a measure of literacy that should help individuals make aesthetically sound choices in their day-to-day living environment.

FOCUS

The focus of this unit is to explore literacy in the arts.

- WHAT FACTORS INFLUENCE AN INDIVIDUAL'S PERCEPTION?
- HOW IS ART DESCRIBED AND ANALYZED?
- WHY AND HOW AND BY WHOM IS ART ASSIGNED AN AESTHETIC VALUE?

EXPECTED OUTCOMES

- The students will understand some of the factors that influence their perception.
- The students will explain the critical process used to assign certain aesthetic values to art and why some works of art are considered to have passed the "test of time."
- The students will understand some of the terms used to describe art.
- The students will select and be able to analyze at least three works of art.

ACHIEVING LITERACY IN THE ARTS

"Appreciation--the act of evaluating, understanding, and experiencing art or any expression of art through sensitive awareness of design and perception of worth or value."

⚜ Leon Winslow

PERCEPTION

Perception is defined as the act of experiencing sensation and interpreting or giving meaning to that sensation. Perception begins with the five senses: sight, hearing, taste, smell, and touch. The individual becomes aware of a stimulus by way of one of these senses.

Perception is an individual experience that is unique to each person; no two people will perceive a sensation in exactly the same way. The reason for these differences is the perceptual screen or filter that each individual builds throughout his life that allows him to decide what sensations or events are important and worth remembering. This screen is influenced or built by an individual's cultural beliefs, physical experiences, intellectual knowledge, and personal emotions.

An example of the influence of cultural beliefs upon an individual or group of people would be the way the task of weaving was regarded by different American Indian tribes. The Navajo believed weaving to be a menial task suitable only for women. The Hopi Indians, however, would have stoned any woman who dared to weave, because they believed it to be a religious duty that only men were capable of performing.

A second example of cultural bias concerns the color red. Most people in the Western world feel that red symbolizes danger, evil, or excitement. To the Chinese however, red is the color of happiness--most Chinese brides wear red on their wedding day. Americans would be scandalized by a red wedding dress! They associate the color white with purity, innocence, and goodness. In an American's eyes this makes it the perfect color for a bride's dress. The Chineses would be horrified if a Chinese bride wore white because they consider it to be the color for mourning.

The perceptual screen is also activated by physical experiences. A baby does not recognize the word "hot" until he touches something hot and relates or connects in his mind the experience of being burned with the warning word of "hot." Perception in these instances comes through the senses. People learn from what they see, hear, smell, taste, and touch.

Intellectual perception comes from connecting previous experiences gained directly through the senses to the symbols or words that were learned or associated with those experiences. An example would be a person who reads (symbols) about a pineapple, but has never tasted one. He may, however, have tasted other similar fruit and be able therefore to imagine in his mind what it must taste like once he reads a description.

Emotional perception is the association of a feeling with a physical sensation. For example, a person walking down a street passes a bakery and smells cookies like his mother used to make, and suddenly is overwhelmed by a feeling of homesickness. Or take the example of a small child who is frightened by a visitor to his home who is wearing a red dress. Red may never remind him of that person again, but it may start a lifelong dislike of the color and an associa-

tion with the feeling of fear with the color.

People remember or relate to what is personally important. In order for something to be significant to a person, he must be familiar with it or recognize it. He must be able to attach a meaning to it. If an object or event has meaning either culturally, or physically, or intellectually, or emotionally, a person can describe it. He can formulate a word picture to communicate information about the object to another person.

DESCRIPTION

The description of a perceived work of art requires some knowledge of the elements that go together to make up that art work. It may occur at any level. A small child may relate to, or recognize, a work of art because it has a dog in it that reminds him of his own dog. Because he relates to the dog, he remembers the picture and can describe it (perhaps only the dog) to another person. An adult may relate to a work of art because the colors trigger a certain emotion that he associates with pleasure or well-being. He may also relate to a work of art because he has studied the history, or the period, or the life of the artist who did the work. This is the recognition of an informed viewer who can give a description of the work that will allow others hearing the description to visualize the work for themselves. In the previous sections of this course the elements, principles, symbols, and styles of art have been presented. Familiarity with the facts in these sections will aid in the description and analysis of a work of art.

ANALYSIS

Analysis is defined as the act of breaking up any whole into its parts to find out their nature, composition, function, or relationships. In an analysis of a work of art, the viewer takes the elements and principles of art he has described and noted in the art work, and adds to these parts any facts about the artist and the historical period he may know. He is then ready to interpret the facts his mind recorded and described during the perception of the art work. He may ask himself why this particular medium was chosen? For example, did Degas choose pastel for his ballet sketches because it was fast, easy to carry, and unobtrusive to the real dancers he was drawing while they worked? Or did he use pastel because it gave a light, airy, delicate feeling to the drawing that almost matched the effect of the dancers themselves?

When analyzing a work of art, the viewer must study the artist's technique and ask, for example, why did he use an impasto technique rather than a thinner, flatter application of paint to make light appear to dance off the surface of the objects in the painting?

The viewer must take into account the artist, his lifestyle, the period in which he worked, and the culture in which he lived. For instance, a comparison of a female nude by Picasso with a nude by Rubens must take into account the intentions of the artists. Picasso was trying to restructure space and to add the fourth dimension of time to his work. Rubens

was concerned with interplaying drama of light against dark.

Another question that occurs in the analysis of a work of art concerns the subject matter. Did the artist have a great desire to paint this particular person or was this a painting of a person whose patronage economically supported the artist, or, as in the instance of Goya, was political pressure applied?

When the viewer can answer a few of these questions from his own knowledge, art begins to relate to him personally. He can make intelligent choices that are backed by informed opinion rather than strictly emotional choices about the art around him.

VALUING

Anyone who makes a choice between two pieces of art is making a value judgment. That judgment can be based on something that the viewer relates to or recognizes, something that intellectually stimulates him, or something that elicits an emotional response from him. Ideally, all of these factors should be employed in making a decision about the value of a work of art, with none outweighing or eclipsing the other.

The critical process should consist of decisions based on the following:

- Technique--the way the artist chose the medium of his work and the skill with which he uses the medium
- Design--the way the artist chose and composes the elements of his work; the vividness and intensity of the elements
- Meaning--the subject or message of the work
- Feeling--the emotion that the work evokes

The decisions made during the critical process should yield a value judgment about a work of art--an aesthetic value, not a monetary value. The viewer who is impressed with a work of art because of its monetary value, or the popularity of its style, its age, or the artist who did the work may perfectly well merit its high price. The thinking viewer appreciates the work for its aesthetic qualities, not its expense, or because it is the fad of the moment.

Many works of art have been saved and preserved through the ages because they inspired awe and pleasure in the people who saw them. Men have coveted, acquired, and saved works of art for their heirs. These were often acquired at great expense. During times of war and famine, these works were hidden and protected. When a work has survived because of this kind of care and attention it is said to have passed the "test of time."

Throughout time, critics, both professional and otherwise, have molded the public's taste in art. Many of the critics' choices have stood the "test of time." Michelangelo's work was popular in his lifetime and is still considered to be some of the finest art ever created. But many more of

the critic's choices have not fared so well. The French Rococo painters were highly popular in their time, but are now considered sentimental and rather effete. Many works that were ridiculed by the critics of their time are considered great art. The Impressionists were named by a critic who derided them saying they had no painting skill and could only give an "impression" of an object. The Fauvists were named by a newspaper critic who said their work looked like it had been done by "wild beasts."

Of course, the public's taste is very changeable, if not to say fickle. Witness the rebirth of Greek Classicism: first during the Renaissance, then again in the Neo-classicism of the early 1800's. Each of these revivals was followed by a rejection of the style's concepts of cool, calm, moderation. The highly theatrical and emotional Baroque period following the Renaissance, and the imaginative and emotional Romantic period reacting to the Neo-classic; both took inspiration from the Hellenic period. The Hellenic period followed the Classical period of Greece. These new artists drew their inspiration from the older styles.

Just as a generation's taste may change about current art work, taste can also change with regard to the past. The Victorians held Gothic art in high regard, today the public considers Gothic art to be a bit too elaborate for its taste. What remains really certain about art styles and public taste is that they have changed continually in the past, and will likely continue to do so in the future.

Today art is big business--paintings from certain artists sell for millions of dollars. Art is now bought for investment purposes. In our changing times, art is one investment that continues to gain in value. One reason is the small collector who begins to buy inexpensive pieces--let's say cut glass, or Amish quilts, suddenly finds he has a collection of some value which he continually changes and upgrades. The more he looks and studies in the field of art in which he collects, the more he learns of art in general. This learning can expand his interest and his collecting to other fields of art.

There are other collectors who collect only for investment, with little or no regard for the art itself. These collectors rely on the critics, because they look for the newest trends. They buy work that is inexpensive now, in the hope that it will become the rage and rise dramatically in value in the near future. At times critics have been responsible for a large portion of the public's acceptance or rejection of an artist's work. Generally a professional critic is a person who has been educated in the arts and has extensive knowledge of the field. But, as the past has proven time and time again, they are not infallible. It is up to the informed and intelligent viewer to take the information and opinions of the critic and use them as one piece of available information to assist in analyzing the art in question, rather than regard the critic's opinion as the ultimate judgment. This is literacy in the arts.

Discuss perception from a visual, audible, tactile, and taste point of view. Which senses are used to perceive drama? Dance? Music? Visual Arts?

Why are so many people working so hard and contributing so much money to restore the Statue of Liberty? Why not let it fall to pieces?

Why was the "King Tut" exhibit so popular? Sometimes it took as long as three hours in line in both America and in Europe to enter the exhibit?

What is cultural bias and how can it both affect and effect a```

How much do people depend on professional critics? Consider movie reviews, plays reviews, music reviews, as well as visual art reviews. Can a critic make or break a show even if it's good?

Which critic has more influence, the critic of film or the critic of Broadway shows? Why?

Should the crown heads of Europe (many of whom inherited great art collections that the public has never seen) be encouraged to show their collections? Why or why not?

- Play a game of "Describe" in order to test PERCEPTION. Take 20 small objects and allow a group of students to discuss them for five minutes. Cover the objects and have each student write a list of as many of the objects as he can remember. Go over each list and ask students to tell why they think they remembered a particular object.

- Show examples of Michangelo's "David," and Donatello's "David" and discuss how they are alike and how they are different. Have someone relate the story of David and Goliath and poll the class on whether or not they think either David would be considered historically correct and if so which one?

- Have students look at a piece of abstract art. Have the class discuss the various emotions it evokes. Have them explain why they think they may have had a certain reaction.

- Look in a current art magazine, or the local newspaper, for a critic's column (with an illustration of the work critiqued). Have students critique the work, telling what they like and do not like about the work. Then read the critic's piece and see how similar or different the student's opinions are.

- Show examples of Rembrandt's portraits. Discuss the economy of Northern Europe during the Baroque era as an influence on the artist's works.

- Show examples of French Rococo and Impressionist landscapes and ask the students to give a critical evaluation of them. Remember to view, describe, analyze, and value.

- Show examples of three styles of Greek columns and have a class discussion on why they are different and how they are different. Which one is preferred by the class? Which one do most art historians regard as Classic?

- Discuss and show examples of Bauhaus design. What were the underlying ideas behind the Bauhaus design?

- Show examples of George Seurat's and Jackson Pollock's art. Record some of the student comments about each artist's work. Discuss the ideas George Seurat had on color. It has been suggested that the paintings of Jackson Pollock are also carefully controlled studies in color rather than random drippings of paint. How does this knowledge affect the students' ideas about the value and worth of Pollock's work?

- Have students go through magazines and collect examples of furniture they like and that they feel go together. Have them draw a simple room floor plan indicating which furniture goes where and showing with actual color samples their chosen color scheme.

- Discuss how some shapes and forms in pottery and baskets have evolved through the centuries in several different civilizations. Have students draw some of these shapes and discuss why they recur in civilizations that had no communication between them.

- If possible, have students call or write a museum director and interview him about the museum's recent purchases, and future purchases they would like to make. Check to see if the museum has a master plan for buying (perhaps to round out their collection or add to a collection) or whether their plan is to buy the best of whatever becomes available that they can afford? Have the class formulate questions and then have one student write or conduct the interview and report to the class.

WORDS TO RECOGNIZE

ANALYSIS
APPRECIATION
audio
CRITIC
critique
culture
DESCRIPTION
emotion
LITERACY
opinion
PERCEPTION
sensation
tactile
taste
technique
VALUING
visual

*Capitalized words are defined in the Glossary.

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225 - A. I. M.: Art Into the Mainstream
243 - Why Man Creates: Man--the Measure of All Things
Man Creates: In His Own Image
Man Creates: For God and Country
Man Creates: For Love or Money
284 - Academia Gallery: Venice
285 - Acropolis Museum: Athens
286 - California Palace of the Legion of Honor: San Francisco
287 - Cleveland Museum of Art: Ohio
288 - Kroller-Muller Museum: Holland
289 - The Louvre: Paris
290 - The Metropolitan Museum of Art: New York
291 - Museum of Impressionism: Paris
292 - Museum of Sao Paulo: Brazil
293 - National Gallery of Art: London
294 - National Gallery of Art: Washington
295 - Pitti Palace: Florence
296 - The Prado: Madrid
297 - Uffizi Gallery: Florence
540 - Learning to See and Understand: Developing Visual Literacy
Expressions
Impressions
541 - Line, Plane, and Form in Pictorial Composition
543 - Understanding Art
565 - The Artist's Eye: Pictorial Composition
566 - The Artist's Hand: Five Techniques of Painting
567 - The Artist's Vision: Color and Light in Painting
655 - The Continuity of Forms

AVAILABLE FROM The Louisiana Slide Library, Box 94064, Baton Rouge, Louisiana 70804-9064

The Educated Eye

AVAILABLE FROM Regional Film Libraries, Bulletin No. 1406

SAMPLE TEST QUESTIONS

1. To perceive an object means to (a. take it apart; b./ sense it; c. synthesize it).

2. List the steps used by a viewer to make a value judgment about an art work.

3. This is self-portrait of Van Gogh. Describe it.

4. People view life through a perception filter or screen made up of cultural beliefs, physical experience, intellectual knowledge, and _____ experiences.

5. People remember what is _____ to them personally.

6. T F People should believe and act on a critic's opinion of very new art.

7. Art is used as an (a. invention; b. investment; c. economy) by people who wish to increase their wealth.

DESIRED RESPONSES

1. b. sense it

2. perceive, describe, analyze, value

3. The work is very vivid in color, mainly pure hues used, little dulling; brush work appears in quality. Man appears haunted, drawn, worn.

4. Emotional

5. Important

6. False

7. b. investment

ART AS ENVIRONMENT
VISUAL ARTS • UNIT V

In this unit the discussion will center around the following questions: WHAT IS ENVIRONMENT? HOW DOES ART AFFECT THE ENVIRONMENT? WHAT KINDS OF ARTISTS AFFECT THE ENVIRONMENT? This unit should help the student become aware of the arts and art careers that affect his life and help him develop the knowledge to choose dress, furnishings, and homes that reflect good aesthetic taste.

FOCUS

The focus of this unit is to explore art in the environment of man:

- WHAT CONSTITUTES THE ENVIRONMENT OF MAN?
- WHAT ROLE DOES ART PLAY IN MAN'S ENVIRONMENT?
- WHAT CAREERS IN ART AFFECT MAN DAILY?

EXPECTED OUTCOMES

- The students will become aware of their environment, its changes, and the effects they experience as they move through a day.
- The students should become aware of how much of their environment is connected with art and the forms it takes.
- The students will become aware of the many fields of art, the career options in art, and how artists affect the world around them.

ART AS ENVIRONMENT

"Knowledge of art should develop an awareness and appreciation of both nature and well-designed man-made objects that range from paintings and houses to kitchen utensils. Art should aid in developing a belief in oneself and a desire for creating a more beautiful and meaningful world in which to live . . . it can serve to enrich an entire society."

⚜ James A. Schinneller

Man's environment consists of everything that surrounds him that he can sense by sight, sound, smell, taste, or touch. John Dewey, educator, adds ". . . life goes on in an environment--not merely in it, but because of it, and through interaction with it The career and destiny of a person is bound up in an intimate way." Environment is an "umbrella" kind of word that includes things as large as a city or as small as a room. It includes such essentials as food and air, and such frivolities as designer jeans.

Man's personal environments have changed through the centuries from cold, dark caves to climate-controlled, comfortably furnished dwellings. Whatever man's personal environments were, he has always sought to decorate or enhance them. Although man's first concern was function (making sure the object did the job it was intended to do), he rarely passed up the opportunity to decorate the object as well. Man's attempts to force order on his surroundings led him to imitate and abstract the patterns and designs he found in nature, and use them to decorate the functional objects he made.

Visual art is considered to be the attempt of a man to communicate his emotions, and attitudes about his personal experiences and his environment in a non-verbal manner to his fellow man. Traditionally, these methods of communication have included drawings, paintings, graphics, and sculpture. When art or art in the environment is mentioned, it is these traditional methods that come to mind, but art is not limited to decorative objects that hang on walls! Art and artists have provided elegance and grace to many of the utilitarian and functional products that have made up man's environment for centuries.

In order to study the pervasive effect art has on a man's life, it is interesting to examine a 24-hour span in an ordinary day and consider the art and artists who have touched man's life during that time. Modern man can live in as many as four different environments every day: home, work or school, recreational, and the organizational environments that his society has formed for mass use.

Perhaps this man lives in a city, in an apartment, where he is now asleep in the bedroom. This is a home environme t. The man is asleep on linen that was designed by a textile designer, who decided the pattern, color, and weave used to make these particular sheets. He is asleep on a bed that was designed last year, or 200 years ago, by an artist who works with wood. The room is carpeted and draped (again the textile artist), as well as painted and wallpapered (both items have an artist's direct input before production). All of these items (furniture, carpet, drapes, paint, and wallpaper) have been put together by a professional interior designer, who was trained in art with emphasis in furnishing. The bedroom is but one of several rooms in an apartment designed by an architect and built by craftsmen.

When the man awakens, he dresses in clothes that a fashion designer created and a fashion buyer bought and displayed. He goes to the kitchen

for breakfast where every appliance (from the refrigerator to stove, to toaster) was initially designed and packaged by an artist working for industry. The man's dishes, silver, and glassware may even have been created by an individual artist. If not, they were mass produced from an original design by an artist or potter working for a manufacturing company. Other examples of art's influence in the kitchen must include the packaging of foodstuffs. These packages are carefully designed by commercial artists for the food companies to attract the buyer's attention.

The man goes to his car (whose design began as a drawing and eventually became a full scale clay model by an artist working with engineers), and goes to work. He travels streets and interstate systems (which have an artist's input in the intitial design), he might see a city park with a statue or fountain created by an individual artist. He will surely see the many advertisements and bill boards with all of their graphic communications, because they are carefully designed by commercial artists and advertising executives to catch the passer-by's eye. The park, his apartment grounds, and the grounds around his office building were probably designed by an architect trained in botany. He works in a large high-tech office building that was undoubtedly designed by an architect and decorated by an interior designer, because most large businesses are well aware of the effect good design and pleasing interiors have on their employees. They know that the correct colors, textures, and lighting will help their employees work at optimal capacity with the least amount of stress and physical discomfort.

At the office the man opens his mail and is inundated with examples of the graphic or print artist's work. Every advertising brochure, every letterhead, every logo (design, usually incorporating the company's initials, that serves as a symbol or shorthand for the company's name), was designed by a commercial artist or a graphic artist.

After work the man chooses to eat in a restaurant (organizational environment), whose building involved an architect, a decorator, and a commercial furniture designer. The menus, table settings, china, glassware, and silver may all have been designed by artists working for various industries. At home again the man chooses to relax by watching television (visual artists worked on the sets, costumes, special effects and film editing), or he may listen to his favorite record album (cover design by a visual artist) on the stereo, or read his latest magazine (ads, layouts, illustrations, and photos by visual artists). And so to bed. This sketch only points out a few of the arts and artists who may have played a part in his daily life.

As has been noted the purposes of art are varied and serve the needs of society through products for the home, religion, business, and industry. While every man-made object has a design not every man-made object has a design good enough to be called art. Take, for example, a jelly jar. An artist probably designed the first one, the prototype for the jelly company, but its main purpose or function was to hold jelly--if it did so attractively that was well and good, but it

was not art nor was it ever meant to be. It is very rare for a mass-produced utilitarian object to eventually be considered art. Man can choose to surround himself with cheap, mass-produced items, such as the jelly jars, or clumsy non-functional furniture, or ornate overly decorated knick-knacks, or he can choose to surround himself with well designed, aesthetically beautiful, and functional items.

If man has this choice, why does he ever choose the nonaesthetic over the beautiful? Mostly it is a matter of inattention to his surroundings and lack of knowledge of what makes an object functional or what makes one object beautiful and well designed while another is poorly designed and non-functional.

In order for an object to be functional, the artist must know and intimately understand the way the object will be used. If it is a dish, he must consider size and weight (will it be too heavy when it is full of food to carry safely?), are the glazes lead-free and safe for human use, will the dish fit in the standard sized oven, or burner, or dishwasher? If it s a chair, will it tip over easily? Is it the right height? Does it support the back? Is the cushioning thick enough? Is the material covering it easily cleaned or finished so it does not need frequent cleaning? Is the weave of the material tight enough to prevent snags and runs? When the artist has thought of and surmounted these kinds of problems, then and only then, can he hope to make a beautiful functional object.

Beautifying an object does not mean adding or applying ornate decoration to the outside of the object, but involves instead the rearranging of the basic structure of the object into beautiful lines, shapes, and forms. Functional objects by definition eliminate all nonessential or superficial elements.

Cost need not be a factor or reason for choosing the poorly designed object over the well-designed piece. Bad taste can frequently cost as much--or more--than good taste. Take, for example, dishes. A man goes to the discount house to buy a cheap set of plastic dishes. The color may be unattractive, the shape may not be deep enough to hold food easily, and plastic may scratch and discolor easily. This same man could have gone to a local potter and bought original art work for his table, work that has weight, warmth, and is well designed--work that, with care, can become an heirloom. The pottery may cost a little more initially but, when contrasted with the plastic ware that must be replaced several times in a lifetime, the pottery will be more practical. If individual taste runs to fine china rather than pottery, he can still find better design than the plastic ware. Granted fine china is extremely expensive when bought new and in a set, but a few weekends at a local flea market can unearth beautiful, old, elegant pieces of china for a nominal cost.

Today the home environment and its furnishings are big business and the home owner has a multi-

tude of good, elegant choices of design available on the market. Designers have found that people are willing to invest a bit more money in furnishings that are functional, well designed, and intrinsically beautiful. Some of the modern furniture coming from the Scandanavian countries is so beautiful it could be classified as sculpture, yet every piece is functional, comfortable, and very usable. Today there are young designers who are making copies, by hand, in fine woods and finishes, of older pieces whose designs have stood the test of time and are now considered classics.

Business and industry have long employed architects and interior designers to design their places of business. Most of these businesses feel that the aesthetic qualities these professionals give to the buildings they design are well worth the extra costs that are involved. It has been mentioned that from a business point of view, it makes good sense to construct a building that keeps its workers happy and healthy, but business and industry have also found that an aesthetically beautiful building pleases the community that often appropriates land and facilities, and may have to tolerate traffic problems that result in the business's location.

Businesses are also investing in art work for their corporations and buildings. This art work ranges from pieces bought at auction to pieces specifically commissioned for a particular space. One West Virginia coal company commissioned a huge tapestry for its front office.

The craftswoman who did this design did an abstraction of a geology map of one of the coal veins mined by the company. Many public and civic buildings are once again using the art work of local artisians as was done during the Depression. And, as during the Depression, government grants make this possible. In one of the police precincts in Seattle, ceramicist Liza Halvorsen was commissioned to do art for the public areas. She chose to do mosaic murals of salmon, up the front steps, around the drinking fountains, and in the restrooms. She worked very closely with the architects so the art became an intregal part of the building and not an addition of afterthought.

Art in the environment is proof of the never-ending struggle by man to improve his world. Just as the first caveman incised designs on the bones and stones he used for tools, so modern man seeks to please his natural instincts with aesthetically functional objects and inspiring buildings and dwellings. Art may increase the cost of these objects (it is, after all, possible to build a warehouse of several thousand square feet for the same price as a much smaller, well-designed building with intricate decoration), but man has found that monetary cost is acceptable when the result gives him pleasure and inspiration.

Good art is too expensive for most people.

What does the saying "form follows function" mean?

What was the Bauhaus movement? Where did it start?

Big businesses use architects and interior designers. Why?

Why are certain shopping malls popular with the public while other shopping centers have had to close from lack of business? Does the design and convenience of the mall have a bearing on this?

What does a commercial artist do? What effect does his art have on the public?

What does a fashion designer do? How much power do the leading designers have over the public?

How would you convey your ideas for a home to an architect?

Research well-known modern architects, some of their designs, and why they are considered tops in their field.

- Have students list all the careers they can think of that concern art and have them explain how the products of these artists affect the environment.

- Have a group of students research the Bauhaus group, its artists, teachers, and objectives. Have them collect examples of Bauhaus designs that are being used today (check magazines for the Bauhaus designs in kitchen appliances and cabinets).

- Have students go through magazines dedicated to home decoration and have one group collect silver and dish designs, one group collect chair designs, one group collect linen designs, etc., and have them write individually about the article they feel is the most beautiful, the most functional, and why they think so.

- Have students research current fashion designers (Vogue magazine often has articles and interviews of designers) and write a report for the class on the designers and their ideas about fashion and art.

- Ask a local commercial artist to visit the class to discuss and share work with the students.

- Ask a local buyer for a department store to visit the class and explain how she decides what to buy at market. Have her explain the "market" and the difference between ready-to-wear and designer fashion.

- Have the students interview a free-lance artist, an architect, a local craftsman, and so forth about their commissions and how the commission system works. Discuss the meaning of "on consignment."

- Have students collect several items or photos of items that they consider to be well designed. Have them evaluate the item as to how well it performs, its function, and how it looks.

ART EXPERIENCES

- Have students design their version of a space age chair. Have them look up examples of chairs from the ancient Egyptians to the present before starting their designs.

- Have students design a book jacket for a novel (maybe one assigned for reading in English). Have them work in a size that could be used.

- Have students collect photos of lamps and have them design a lamp that functions in a specific place (hanging from a head board on a bed, standing by a chair, lighting a picture, etc.).

- Have the girls collect examples of clothing for a weekend wardrobe that could be used at the beach (or other specific place) and that can be packed in one bag. Clothes will have to mix and match and be used in more than one way. Be sure to include all the accessories needed.

- Have the boys design a one-person mode of transportation that could actually work. The machine may be pedal driven, oared, or flown.

- Have students pretend they have been given a commission to do the art work for a public building--perhaps their own school. Have them decide on a theme for the art work and what forms the art will take (tapestries, stained glass windows, murals, mosaics, or sculptures) and the placement.

- Have students design a playground for children. Have them look up some of the urban designs that have been done in large cities using tires, barrels, pipes, etc.

- Have students study several house floor plans and compare the traffic flow. Have students make any changes they feel would make an improvement in the traffic plan of the houses.

WORDS TO RECOGNIZE

agronomist
architect
ENVIRONMENT
commercial artist
DESIGN
fashion designer
FUNCTION
graphic designer
illustrator
interior designer
layout artist
logo
municipal building
potter
prototype
textile designer
urban
utilitarian

*Capitalized words are defined in the glossary.

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*State Adopted Text

REFERENCES AVAILABLE FROM Louisiana State Library

RESOURCES

3 - American Civilization: The First Hundred Years
The Arts and the Common Man
The Arts Reflect Daily Life
Architecture as a Language
10 - The Eye of Thomas Jefferson
Architecture
13 - Index of American Design
14 - Two Hundred Years of American Design
80 - History of Costume: An Overview
258 - American Rooms in Miniature
259 - European Rooms in Miniature
260 - Art and Environment
261 - Art, Science, and Technology
263 - Concepts of Archaeology
264 - The City
265 - An Inquiry into the Future of Mankind: Designing Tomorrow Today
266 - Man and His Environment: In Harmony and in Conflict
268 - Restored Gardens in the Southeast United States
364 - Early New Orleans Architecture
367 - A History of Louisiana Architecture
376 - Louisiana Colonial and Antebellum Architecture
378 - Louisiana Furniture

AVAILABLE FROM The Louisiana Slide Library, Box 94064, Baton Rouge, Louisiana 70804-9064

Cities and Beauty - Cities Can Be Beautiful
Form and Function
Hall of Kings--Westminster Abbey, Pt. 1 - Shrine of Greatness
Hall of Kings--Westminster Abbey, Pt. 2 - The Poet's Corner
New Guidelines for the Well-Landscaped Home

AVAILABLE FROM Regional Film Libraries, Bulletin No. 1406

SAMPLE TEST QUESTIONS	DESIRED RESPONSES
1. Define the word "environment."	1. Anything that surrounds a person that he can sense.
2. What is the difference between an illustrator and a photographer?	2. An illustrator draws or paints his subject while a photographer uses a camera.
3. List the four major kinds of environments in which man lives today.	3. home, recreational, work/school, organizational
4. Define function.	4. Function is how something is used.
5. A Logo is (a. a child's toy, b. a store's name, c. a symbol that identifies a company).	5. c.
6. A _____ artist designs the plan for placing copy and photos in a magazine.	6. layout
7. Artists who plan and design buildings are called _____ while artists who work with plants and landscaping are called _____.	7. architects, agronomists/landscape architect
8. An artist who designs and co-ordinates the use of textiles, furniture, and wall and floor coverings is called a/an _____ designer.	8. interior
9. Define prototype.	9. A model from which other objects identical to the model are mass produced.
10. A _____ building is a building constructed for public use at public expense.	10. municipal

DISCOVERING AND CREATING VISUAL ARTS • UNIT VI

In this unit the discussion will center around the questions: WHAT IS CREATIVITY? WHY DO INDIVIDUALS WISH TO CREATE ART? WHERE DO ARTISTS GET IDEAS FOR THEIR DESIGNS? This unit is designed to prepare students to actively participate in a creative process, to plan, design and complete a work of art, so that they may understand the excitement, frustration, joy, and satisfaction involved in the creative process.

FOCUS

The focus of this unit is to prepare the student to experience the creative process by discussing the following questions:

- WHAT DETERMINES CREATIVITY?
- WHY DO PEOPLE CREATE ART?
- WHERE DO ARTISTS OBTAIN INSPIRATION FOR THEIR DESIGN?

EXPECTED OUTCOMES

- The student will understand what makes a person creative and what makes a person wish to create.
- The student will understand where ideas for designs originate and will execute a design from one of these sources.
- The student will experience the creative process first-hand by creating a work of art using a traditional form of expression, media, technique, and style from an original design.

DISCOVERING AND CREATING

"Design is intelligence made visible."

⚜ Frank Pick

It has been said that all people are born with the creative instinct in varying degrees. Somewhere, during the years of development, this innate ability is lost unless nurtured. Parents, school, and society often inhibit self-expression in the very young child by urging him to conform to the rules and manners that society has determined are necessary for survival. A small child and a crayon can lead to an afternoon of creative discovery if the drawing is done on paper, but on Mother's wall the same creation may be grounds for a spanking. Some inhibitions are good and necessary if people are to coexist peacefully. Sometimes parents and teachers restrict originality of young children through thought- lessness or by making adult judgments. The teacher who rejects the child's purple tree by saying "Trees are not purple, they are green," or the parent who objects to the three-armed person his child has just drawn falls into these categories. Despite all the limitations and restraints, the need to create remains.

The urge to express one's self is common to men of all ages and cultures. Archaeologists have proved that man has been creative for as long as he has been on earth; after all, this is one of the characteristics that separates man from lower animals. Cavemen drew pictographs on their walls 20,000 years ago. Today the stone age tribes in Ecuador create decorations for their bodies, weapons, and dwellings for the same reason the New York artist creates paintings and sculptures: an inner need to express emotion, vision, or ideas. Creation is like a never ending stream constantly changing its course and direction. Sometimes the form brings out the reason, and sometimes the reason brings out the form.

Art is an intellectual and emotional recording of an attitude or an experience presented in a personal manner. It is a creative endeavor that is nonfunctional whereas craft is a creative endeavor that is usually functional.

The art creative process begins with problem solving similar to other disciplines. In the visual arts, a problem can be anything from drawing a three-dimensional flower on a two dimensional surface, to capturing the glistening shine of water on a lake in an oil painting, to decorating a pottery bowl. In order to solve a problem the individual must generate numerous ideas, which is called fluency of thought. The more ideas, the more likely one is to arrive at a solution. The individual generates ideas, and these ideas must be original--new ways to combine elements, new uses of media, new approaches to problems. A lot of old or trite ideas only net the artist a trite work of art. After settling on a solution the artist must be able to elaborate or expand the idea while remaining flexible enough to incorporate any new ideas or relationships that occur.

If it is accepted that man has an intrinsic need for self-expression and the ingenuity to create, from where do the specific ideas for designs in an art work come? The answers to that question are as numerous as there are artists and art works. There are a few sources artists have repeatedly used that may help a novice. The first consideration should be nature, for it has been a source of inspiration since man began creating. Animals, plants, rocks, minerals, landscape scenes, and the patterns in these have been used throughout the centuries. For proof of

the power nature holds over the imagination of man, consider the use of the shell motif throughout the world by ancient and modern people, or the drawings of animals that can be found in every culture.

Man has always used himself as subject matter for his art work. The human figure runs through the art of the past and the present and is seen as an affirmation of man's importance to himself. The stick figures of the cave men, the marble statues of the Greeks, and the cubistic paintings of Picasso all point out man's interest in himself and his fellow man.

Another source of inspiration for the artist has been the study of art work from the past. Textile artists use variations of the Cretian maze, the Moslem geometric patterns, and even the Norse runes in designing borders for bath towels, sheets, and draperies. Artists have used the same subject matter as historically recorded by previous artists (such as the reclining nude), but have handled the subject in a totally different style.

Subject matter or designs for the artist who works realistically are not a problem; but from where do the ideas for abstract work come? From exactly the same places realistic designs do: the past, man, and nature. While the realist paints a bowl of oranges, the abstractionist may choose to split the orange and draw a slightly altered view of its interior. The realist paints the beach at sunset, the abstractionist paints the patterns in the sand made by the water returning to the sea. The realist could choose to paint a bouquet of roses, the abstractionist may find beauty in the pattern formed by the spaces between the leaves and stalks. The big difference between the realist and the abstractionist is the point of view. The realist takes the whole; the abstractionist may take only a small piece, or may rearrange the pieces to suit his mood.

The nonobjective artist works in an entirely different way. He does not begin with an object in mind, but works directly with the elements of art: line, shape, form, color, and texture. He may start a design with an irregular line that he particularly likes, and by contouring the line (drawing other similar lines in a more or less parallel direction next to the original line) creates a pleasing design. He may use a shape that has appeal, and by repetition and overlap, create a composition of new shapes. He may experiment with media: dripping or spattering paint, forming "blooms" by dropping ink or watercolor on wet paper, or using salt on wet watercolor to change the paint concentrations.

Creating art is exciting and satisfying, but it also entails work and decision making. What form will the art take (drawing, painting, sculpture, graphics or craft)? What media and technique will be used? What style (realistic, abstract, or nonobjective)? To bring a piece of art into being requires every faculty an artist possesses. It can be exhausting, require patience, draw upon visual perceptions and minute discriminations; but, oh, what a feeling of fulfillment! The following art experiences are samplings of the kinds of projects that might be suitable for students of varying artistic abilities.

Paper:

- folding
- free hand cutting
- tearing
- slotting
- curling/fringing
- weaving
- sculpture
- mache
- murals/friezes
- mosiacs
- textures

Printing Ink:

- linoleum block printing
- wood block printing
- styrofoam printing
- corrugated cardboard printing
- string printing
- fruit/vegetable printing
- oil based clay printing
- brayer printing
- gadget printing
- monoprinting
- stencils

Yarn/String

- weaving
- reweaving
- stitchery
- contact paper
- macrame
- liquid starch/glue mobiles

° CRAFT: Mural
Research: Triptychs of the Renaissance painters
Materials: Length of bulletin board paper, ruler, scissors, paint, crayons/colored markers
Method: With the paper flat on the floor, imagine the area as a giant puzzle without a picture. The students will create a picture for the puzzle using the mural theme of the underwater world of Jacques Cousteau.

Cut along the puzzle lines and distribute an area to each student. Limit the color scheme to having the background colored only with cool colors and the objects colored with warm colors or vice versa. When the students have completed their segment, reassemble to a whole. Display the completed mural.

° CRAFT: Stained Glass
Research: Windows of Gothic Cathedrals, 12th/13th century
Materials: Black construction paper, white paper, crayons or oil pastels, scissors, tape
Method: All black paper is cut the same size. A 4" to a 6" square makes a size easily handled. The white paper is cut one-fourth smaller on all sides for tape to be placed to hold the two pieces, black/ white together when completed.

The black paper is folded and designs, large enough that the colors underneath can be seen, are cut out. Caution students not to cut through the con-

necting strips, or beyond the edge. Refer to examples of stained glass windows where the lead strips are easily visible.

The white paper is covered entirely using light, bright colors. Encourage a heavy coverage of wax. Attention can be called to the contrast of a dark paper and light colors. The two finished papers, the cut black and the white crayoned one, are taped together with a small piece of tape on the back. The student's individual design can be taped together to form a patchwork quilt effect. When hung over a window/door the effect is similar to a stained glass window and is quite dramatic.

° DRAWING: Pointillism
Research: Georges Seurat, Impressionism
Materials: Most pictures in newspapers are printed by using a series of tiny dots; in colored pictures four separate colors are used and the eye "puts" these dots together to recognize color, as we know it. In black and white pictures, light gray areas have fewer dots than the dark gray areas. Printers use a dot screen pattern on their camera to create values. The artists, called Impressionists, used pure colored dot patterns of red, blue, and yellow plus black to create color. This is called pointillism. Manipulate your

Liquid Tempera:

- sponge painting
- dry brush painting
- string painting
- spatter painting
- straw blowing
- blot paintings
- murals/friezes

Pencils:

- texture rubbings
- sketching
- drawing
- shading
- doodling designing

Felt-tipped Pens:

- use point and side
- sketching
- drawing
- color highlight
- color outline
- on transparent film for overhead

Transparent Water Color:

- with charcoal drawing
- crayon resist
- with ink lines
- resist from waxpaper drawing

chosen medium to produce a still life as the Impressionist painters would. Apply the colors in dot patterns. Vary the values and intensities of the primary colors. Study the way light shines on an object and how it ultimately affects the appearance of that object.

° DRAWING: Vertical or diagonal line shading
Research: Joan Miro, Durer's etchings
Materials: Shells, flowers, seed pods, insects, pencil, paper, felt tip pens
Method: Have students choose an object to draw. The subject will be drawn realistically and larger than life. Using very light lines, as these are only guidelines and will be erased later, draw the object and indicate shadow areas with the pencil.

With a felt pen, draw all vertical or all diagonal lines within the pencil outline. The lines will be closer together to indicate shadowed areas--the darker the shadow, the closer the lines.

When the ink has dried, erase the pencil guidelines.

° GRAPHIC: Monocarbon print
Research: Printmakers Leroy Neiman, Frank Stella
Materials: Paper, white chalk, wax crayons, pencil
Method: Layer the chalk on a background paper and apply small adjacent areas of crayon directly over the chalked plate similar to carbon paper and cover the colored plate with a clean paper. Draw with a pencil or a ball point pen. Test the technique by first doodling a multi-

designed pattern, such as circles, hatch marks, etc., to see the kind of line that will lift off and the exciting color changes that occur in a line.

Choose a subject to draw. When finished, separate the papers to see a negative-positive lift-off design. Only one print can be made from one master plate.

° GRAPHIC: Rubbings
Research: Historical documentation, India/England
Materials: Wax crayons, white paper (typing paper works well), tape
Method: Peel the wrapping paper from the crayons which will make it possible to drag the crayons broadside over the paper.

Place a thin paper directly over a textured area, such as a leaf, open-work metal object, a trivet, an interesting historical marker, etc. If the area is large, tape the paper to keep it from shifting. Rub with the crayon using a variety of pressures to obtain light and/or dark areas. Change colors of crayon as desired. Designs can be made by repeating the rubbings with the paper in different positions.

° MEDIUM: Handmade 16mm Movie
Research: Film and filmmaking; film animation
Materials: Old 16mm film or film leader (purchased), bleach, permanent oil-based markers, 16mm movie projector, screen (optional), tape recorder (optional), blank tape (optional)

Oil Pastels:

- rubbings
- resist
- on sandpaper
- on textiles/then ironed
- etching
- on newspaper

Clay:

- rolling
- pulling
- pinching
- press designs/textures
- reliefs
- carvings
- masks
- maps

Crayons:

- rubbings
- resists
- chipped/ironed between wax paper
- on textiles
- etching
- stencils
- batik
- offset
- mosiac
- pointillism
- murals/friezes
- stained glass

Method: If old film is used, clear the old image by soaking in bleach water. When the image is wiped off, hang the film over lines to dry. Discuss how films are made; that is, drawing must be repeated 6-10 times, or even more in order to be seen and read. Note that each frame occupies the space between the two sprocket marks. If one wants a line to look as if it is falling over, one must draw several frames in a straight upright position, then draw several more frames moved down slightly. Each change is slight and must be repeated several times. Slight animation can be given to geometric shapes. It is suggested that the film be put on the projector after a few designs are made to allow students time to conceptualize what animation is and how quickly the film travels through the projector.

Use lots of warm colors and black as these project well. Cover the entire area. A light warm color can be applied on one side of the film and a contrasting color used to draw on the other side of the film.

If film leader is used, the emulsion is removed in areas by scratching with a sharp surface. After designs are scratched in the leader, color these areas. The leader acts as a black background with the colored images projected. When projected, the jerky, quick movements of the shapes or lines are exciting and often funny. To complete an audiovisual program, add music or script to the presentation.

° Medium: Shadow Theatre

Research: Indonesian History of Puppets

Materials: Paper, cardboard, tape, scissors rear-view screen (cardboard box or hinged triptych, unbleached muslin, tape), slides, slide projector, tape recorder, blank tape

Method: Initiate a general study of puppets as an early universal means of communication for generations that did not know how to read. Study in particular the Indonesian history of puppets.

A rear screen is made by cutting an opening in a box and taping unbleached muslin tautly over the opening. The projector is used behind the screen while the performers are between the projector and screen. Performers sit on the floor and manipulate their puppets according to the dialogue. The screen must sit on the front edge of a table to allow room for the performers.

Shadow puppets are made from any stiff paper (notebook paper is adequate). Designs are cut or punched in the paper to depict buttons, pockets, eyes, etc. Movement of shadow puppets is minimal; usually only the arms move. This movement can be created by putting threads at the elbow joint and taping arms to a thin cardboard strip, stick or wire.

To create a backdrop for the puppets, use handmade slides or commercially prepared ones.

A tape that has music or music and a story can be prepared by the students to accompany the shadow theatre. This activity is most suitable to small-group assignments.

What does it mean when a person is said to be fluent in thought?

What does original mean?

Can a copied or traced drawing of an old master's painting be considered original?

Can media exploration or "accidents" be considered design?

How do artist draw influences from art work of the past without copying the original work?

Five different abstractionists paint a basket of oranges--would the result be five similar pictures of oranges?

How many ways can the above basket of oranges be abstracted?

How does an artist elaborate on a design?

When discussing creativity what does the word "flexible" mean?

Man creates because he must express his ideas, visions, and emotions.

It is easier for people to relate to ballet or the symphony than to the visual arts.

° SCULPTURE: Assemblage
Research: Louise Nevelson, Escobar Marisol
Materials: Glue, string, small sticks, straws, toothpicks, small blocks of wood in various sizes and shapes, etc.
Method: Arrange objects, studying carefully the placement, size-relationship, repetitive areas, etc. Emphasize the depth of some of the textured medium. When the composition is organized, tie with string and/or glue in position to build three-dimensional forms that are realistic, abstract, or totally nonobjective. The only rules to follow are that the sculpture must be balanced, have good design qualities, and stand in the round or be high bas-relief. Encourage the sharing and exchange of materials as needed.

° SCULPTURE: Mobile
Research: Alexander Calder
Materials: Objects found within the environment, such as: a cracker box, an oatmeal container, an orange juice container, round tops, cylinders, etc., glue, paint (optional), scissors, string
Method: Observe and discuss the meaning of a three-dimensional form. Collect the objects that, when assembled together, will complement each other to make one composition. Make discoveries of the ways of putting things together by studying slides/prints.

Assemble the objects into a "hanging" composition by attaching string or yarn to each object. Tie the strings to one central support and balance each component part to hang freely and move with air circulation.

SEQUENTIAL APPROACH IN DEVELOPING A LESSON

The teacher, in developing an individual lesson to meet the needs of the student, will provide a natural flow of conceptual development and skills development, from simple to complex. The sequential approach will provide for:

LOOKING	Using visual stimulation such as prints, a variety of models, various objects related to the category/skill, films, filmstrips, slides, books, etc., the student initiates awareness through the sense of sight.
DISCUSSING	Using the visual stimulation the student orally shares ideas, comments, and/or questions.
THINKING	Building upon the first two phases, the student mentally begins an ordering process which will lead to personal decisionmaking.
EXPERIMENTING	Based upon the first three phases, the student will explore, whether planned or by trial and error, to make discoveries.
CREATING	Following discoveries, the student will make personal selections which will express individual means for communicating ideas.
EVALUATING	Based upon originality and the student's personal objectives, the student determines strengths and weaknesses either independently, with peers, or with teacher (cognitive and/or psychomotor domains only).

WORDS TO RECOGNIZE

ABSTRACT
animation
assemblage
background
BALANCE
bas-relief
composition
CONTRAST
cool colors
crafts
CREATIVITY
crafts
DESIGN
elaboration
elements of design
EMPHASIS
etching
film frames
flexibility
fluency
foreground
format
freestanding sculpture
geometric shapes
graphic arts
hatch marks
Impressionism
landscape
mobile
monoprint
mural
negative/positive
nonobjective
originality
pointillism
principles of design
print
printmaking
printing plate
process
realism
relief sculpture
Renaissance
rubbings
size-relationship
sketch
sprockets
stained glass
still life
SYMBOL
TECHNIQUE
three-dimensional
triptychs
two-dimensional
UNITY
warm colors

*Capitalized words are defined in the glossary.

Audubon, John James - Line, Texture
Baskin, Leonard - Prints
Beardend, Romare - Shape, Form, Movement
Beardsley, Audrey - Prints
Beckmann, Max - Line, Value, Movement
Benton, Thomas Hart - Movement, Rhythm
Bellows, George - Value, Color
Bernini, Giovanni - Form
Blake, William - Color
Botticelli, Sandro - Line
Bosch, Hieronymus - Value
Braque, Georges - Space, Repetition, Shape
Bruegal, Pieter - Line, Prints
Buffet, Bernard - Line
Calder, Alexander - Space, Movement, Rhythm
Cassatt, Mary - Color, Line Prints
Cezanne, Paul - Color, Balance, Line
Chagall, Marc - Repetition
Chardin, Jean - Color, Line
Constable, John - Color
Dali, Salvador - Shape
Daumier, Honore - Line
Davis, Stuart - Value
Degas, Edgar - Shape, Overlapping
Delacroix, Eugene - Color
de Kooning, William - Color
de Vinci, Leonardo - Value, Line
Donatello - Form
Douglas, Aaron - Color, Line
Duchamp, Marcel - Space, Movement, Repetition
Durer, Albrecht - Line, Movement, Rhythm
Eakins, Thomas - Line
El Greco, Theotocopoulos - Value, Color
Escher, M.C. - Line, Color
Frasconi, Antonio - Line, Value, Movement
Gainsborough, Thomas - Line, Color
Gauguin, Paul - Prints, Shape, Overlapping
Giorgio - Design, Balance
Goya, Francesco - Value
Gris, Juan - Space, Shape, Overlapping
Hals, Franz - Value
Hepworth, Barbara - Design, Balance
Hiroshige - Prints, Line, Shape
Hofmann, Hans - Form, Line, Shape
Homer, Winslow - Color; four major harmonies
Indiana, Robert - Line
Ingres, Jean - Color, Line
Johns, Jasper - Texture, Repetition, Composition
Kandinsky, Wassily - Balance, Line, Composition
Klee, Paul - Line, Movement, Color

Lawrence, Jacob - Color, Pattern
Lichtenstein, Roy - Color, Texture
Manet, Edouard - Shapes, Overlapping
Marisol, Escobor - Shape, Form
Matisse, Henri - Color, Line, Repetition, Pattern
Max, Peter - Prints, Color
Michaelangelo - Form, Composition
Miro, Juan - Space, Design
Moholy-Nagy, Lazlo - Design, Balance
Monet, Claude - Balance, Shapes, Overlapping
Moore, Henry - Form
Munch, Edvard - Prints, Value, Line
Nevelson, Louise - Repetition, Value, Shape
Nieman, Leroy - Texture, Color
Noguchi, Isami - Texture, Space
O'Keefe, Georgia - Color, Value, Shape
Oldenburg, Claes - Space
Orozco, Jose - Color, Space, Value
Picasso, Pablo - Color, Texture, Value, Shapes
Pollock, Jackson - Line, Color, Movement
Poussin, Nicolas - Movement, Line, Color
Raphael - Value, Balance, Design
Rauschenberg, Robert - Color, Space
Redon, Odilon - Shape, Overlapping
Rembrandt, Van Rijn - Value, Line
Remington, Frederick - Shape, Line, Movement
Renoir, Pierre Auguste - Shape, Overlapping
Rockwell, Norman - Color, Line
Rodin, Auguste - Form
Rouault, Georges - Line, Color, Shape
Rubens, Peter Paul - Prints, Color, Line
Seurat, Georges - Color, Value, Shapes
Shahn, Ben - Prints, Line, Value
Stella, Joseph - Line, Color, Space
Tanner, Henry Ossawa - Value, Composition
Tintoretto, Jacopo - Line, Design, Balance
Titian - Color, Value
Toby, Mark - Line, Color, Design
Toulouse-Lautrec, Henri - Line, Shapes
Van Eyck, Jan - Line, Color
Van Gogh, Vincent - Color, Texture, Shape
Vasarely, Victor - Repetition, Movement, Rhythm
Velazquez, Diego - Color, Shape
Vermeer, Jan - Color
Vuillard, Edouard - Texture
Warhol, Andy - Repetition, Texture, Shape
Whistler, James Abbott McNeil - Value, Color
White, Charles - Line, Value, Texture
Wood, Grant - Line, Composition
Wright, Frank Lloyd - Architecture, Form

REFERENCES

Brommer, G. F. Relief Print Making. Worcester, MA: Davis Publishing, 1970.

Collier, Graham. Form, Space, and Vision. Englewoods Cliffs, N.J.: Prentice-Hall, Inc., 1963.

Edwards, Betty. Drawing on the Right Side of the Brain. New York: St. Martin Press, 1979.

*Fearing, K., Beard, E., & Martin, C. The Creative Eye: Vol. I and II. Austin, TX: W. S. Benson & Co., 1979.

*Gatto, J. A., Porter, A., & Selleck, J. Exploring Visual Design. Worchester, MA: Davis Publishing, 1978.

Horn, Geo. R. Art for Todays Schools. Worcester, MA: Davis Publishing, 1979.

Horn, G. F. Crafts for Todays Schools. Worcester, MA: Davis Publishing, 1972.

Lidstone, John. Design Activities for the Classroom. Worcester, MA: Davis Publishing, 1977.

*Wasserman, Burton. Exploring the Visual Arts. Worcester, MA: Davis Publishing, 1976.

*State Adopted Textbook
REFERENCES AVAILABLE FROM Louisiana State Library (through Parish Library)

RESOURCES

243 - Why Man Creates: Man--The Measure of all Things
329 - Portraits I Paint
552 - Basic Drawing and Texture
553 - Drawing People: An Introduction to Figure Drawing
554 - Explore, Perceive, Create
555 - Perspective Drawing: How to Do It
556 - Vision of Color: Basic Color Theory
557 - Perception of Color
565 - The Artists' Eye: Pictorial Composition
566 - The Artists' Hand: Five Techniques of Painting
567 - The Artists' Vision: Color and Light in Painting
569 - Painting with Watercolor
579 - Elements of Sculpture
580 - Mathematical Shapes
581 - Structure
610 - The Creative Weaver
629 - Pottery: How-To-Do
637 - The Creative Printmaker
638 - Silk Screen Techniques
648 - Stained Glass: Techniques and History
649 - Mosaics
654 - Letters and Posters
655 - Continuity of Forms
657 - Shadow Theatre

AVAILABLE FROM The Louisiana Slide Library, Box 94064, Baton Rouge, Louisiana 70804-9064

Art in Woodcut
Designing with Everyday Materials - Corrugated Paper
Designing with Everyday Materials - Straws
Discovering Ideas of Art
Sources of Art

AVAILABLE FROM Regional Film Libraries, Bulletin No. 1406

SAMPLE TEST QUESTIONS

1. T F All people have innate qualities to be creative.
2. T F Fluency of thought means how unusual a person's ideas are.
3. T F Creativity can be inhibited by parents, schools, and society.
4. T F In a relief print method the cut away portion is the part that prints.
5. T F The abstractionist and the realist both use the same things for design and inspiration.
6. T F The abstractionist and the nonobjective artist both use the same things for design inspiration.
7. List the four characteristics of a creative person.
8. The artist gets inspiration for his design from _____, man, and art of the past.
9. The difference between the abstract artist and the realistic artist is _____ ___ _____.
10. An abstractionist changes or _____ the elements of a real object to make his design.

DESIRED RESPONSES

1. True
2. False
3. True
4. False
5. True
6. False
7. Fluency, originality, elaboration, flexibility
8. nature
9. point of view
10. distorts

GLOSSARY

Knowledge is the key that opens the doors to the world.

⚜ Anonymous

ABSTRACT - a term that describes art work where the artist takes a real object and changes, distorts, or rearranges the elements of the object to make a design

ANALYSIS - the separation of a whole idea or object into parts for individual study

APPRECIATION - the acts of perception, description, and analysis applied to an art work in order to determine aesthetic value

ATMOSPHERE - a surrounding influence, a stimulating or inspiring factor that encourages mental or physical activity

BALANCE - distribution of weight or emphasis of separate elements of an art work so that unity is achieved; may be formal or informal

CENTER OF INTEREST - that area of a design that first catches the eye; achieved by high contrast of the elements of art

COLOR - all reflected light visible to the human eye; color has three qualities: Hue, Value, Intensity

CONTRAST - in art work the use of opposite elements in close proximity in order to emphasize one of the elements

CREATIVITY - a human trait characterized by fluency, flexibility, originality and elaboration of thought; having the power or ability to bring into being, to cause to exist

CRITIC - one who forms and expresses judgments of the merits and faults of anything; a specialist in explaining and judging literary or artistic works

DESCRIPTION - the act or process of transmitting a mental image or impression with words; to picture verbally

DESIGN - the aesthetic relationships of line, color, shape, form, and texture, arranged in space and formed into a unified whole

DOMINANCE - term used to indicate emphasis of a particular element in a design; dominance is achieved by placement of, or the contrasting of, elements

EMPHASIS - prominence or intensity of an element in a work of art

ENVIRONMENT - the total circumstances surrounding an organism, the combination of external physical, social, and cultural conditions that affect the nature of an individual or community

FORM - an element of art that has three dimensions (length, width, and depth); may be drawn on two-dimensional paper by using perspective and/or shading, or may be actually three-dimensional such as sculpture

FUNCTION - the use for which an object has been designed

GRAPHICS - those forms of pictorial expression which are linear in character; all forms of printing such as engraving, woodcut, etc.

HERALDRY - the practice of devising and granting armorial insignia and of tracing and recording genealogies

HIEROGLYPHICS - a system of writing in which pictures or symbols are used to represent words or sounds

HUE - a pure color of the spectrum or rainbow

INTENSITY - exceptional concentration or force; the brightness or dullness of a color

LINE - a dot moving through space; has one dimension (length) and several directions (vertical, horizontal, diagonal)

LITERACY - the condition or quality of being well-informed

MATRIX - a situation or surrounding substance within which something originates, develops, or is contained

MEDIUM - the material the artist uses to express an idea

MOTIFS - a leading idea or conception; an element in a work of art

MOTIVATION - external or internal stimuli which generate a change in behavior and lead to action

NEUTRAL - a color which is not in the spectrum, or has no positive hue, such as grey, black, or white

NON-OBJECTIVE - used in reference to painting or sculpture, i.e., art which has no recognizable subject matter but deals only with the harmonious relationship of art elements

ORGANIZATION - the harmonious structuring of interrelated parts; the relation of parts to each other and to the whole

PATTERN - the repetition of one or more motifs in a regular scheme

PERCEPTION - the process of receiving knowledge of external things by way of the senses

PERSPECTIVE - the act of drawing things as they seem, not as they are known to actually be; based on the commonly accepted phenomena that objects appear smaller as they recede and that receding parallel lines appear to converge to one, two, or more vanishing points

PICTOGRAPHS - a picture representing a word, or an idea; hieroglyph

PROPORTION - the ratio among parts of an object, figure, or non-objective forms; the relation of parts to the whole

REALISTIC - fidelity to natural appearances; may be exact or with less attention to minute details

RHYTHM - the repetition of art elements in space resulting in continuity or movement

SCULPTURE - term describing the forming, carving, modeling, constructing, assembling Forms in wood, stone, ivory, clay, and metal in the round or in relief; three-dimensional

SHAPE - an element of design; the area in which a design is created

SYMBOLS - any word, image, or event which stands for something else; in painting or sculpture a symbol stands for something rather than imitates something

SYMBOLISM - in painting or sculpture, the word describes the expression of an idea in terms of line, mass, and color, or the representation of an object by means of a simple formal equivalent

TECHNIQUE - the method of executing a work of art

TYPOGRAPHY - the composition of printed material from movable type; the use of type in graphic designs

UNITY - a harmonious relationship of elements and principles adapted to a single purpose

VALUE - a quality of color; how light or dark a color is; tints are light values, shades are dark values

VALUING - to rate or estimate relative worth or desirability; evaluate

THE AMERICAN ARTIST
Billboard Publications, Inc.
1515 Broadway
New York, New York 10036

AMERICAN CRAFT
American Craft Council
401 Park Avenue South
New York, New York 10016

ARCHITECTURAL DIGEST
Knapp Communications Corp.
5900 Wilshire Blvd.
Los Angeles, California 90036

ART EDUCATION
National Art Education Association
1916 Association Drive
Reston, Virginia 22091

THE ARTIST MAGAZINE
F & W Publications, Inc.
9933 Alliance Road
Cincinatti, Ohio 45242

ARTS AND ACTIVITIES
591 Camin de la Reina
Suite 200
San Diego, California 92108

CERAMICS MONTHLY
Box 12448
Columbus, Ohio 43212

CONNOISSEUR
Hearst Corp.
959 Eighth Avenue
New York, New York 10019

GEO
Knapp Communications Corp.
140 East 45th Street
New York, New York 10017

METROPOLITAN MUSEUM OF ART BULLETIN
Fifth Avenue & 82nd Street
New York, New York 10028

THE NATIONAL GEOGRAPHIC MAGAZINE
National Geographic Society
17th and M Streets, N.S.
Washington, D.C. 20560

PRINT MAGAZINE
6400 Goldeboro Road
Bethesda, Maryland 20817

SCHOOL ARTS MAGAZINE
Davis Publishers, Inc.
50 Portland Street
Worcester, Massachusetts 01608

THE SMITHSONIAN
Smithsonian Associates
900 Jefferson Drive
Washington, D.C. 20560

Sources for ART PRINTS are:

ARTEX Prints, Inc.
Westport, Connecticut

BRETANO'S, Inc.
58 Fifth Avenue
New York, New York

Shorewood Reproductions, Inc.
724 Fifth Avenue
New York, New York

Shorewood ART REFERENCE GUIDE
(Third Enlarged Edition)
Shorewood Reproductions, Inc.
724 Fifth Avenue
New York, New York 10019

The Shorewood Reference Guide has a small photograph of famous paintings with a descriptive paragraph of each. The reproductions cover the following areas:

Germany and Flanders 1500-1650
The Netherlands
England
Spain
France--The Impressionists
France--The Post-Impressionists
France--The Twentieth Century
Germany--The Twentieth Century
Picasso
The United States--The Nineteenth Century
The United States--The Twentieth Century
Mexico
The Orient

Large reproductions that coordinate with Discovering Art History, by Brommer, (an adopted state textbook) are available from:

Davis Publishers, Inc.
50 Portland Street
Worcester, Maine 01608

The prints are divided into two folios, each $157.00, or $300.00 for the set.

I-Renaissance
II-Impressionism

Art Print Enrichment Program published by Coronado Publishing Company, 4640 Harvey Hines, Dallas, Texas, 75235, is available on the state adopted textbook list for grades 1-6. These are large reproductions of art works and come in two folios, each $130.35

The following Graphic Design Annuals are available at the LOUISIANA STATE LIBRARY can will be sent to your local parish library at the parish librarian's request.

GRAPHIS ANNUAL
An International Annual of Advertising and Editorial Graphics

GRAPHIS POSTERS
An International Annual of Poster Art

ILLUSTRATOR'S ANNUAL
Annual of American Illustration

MATERIALS OF MUSIC
MUSIC • UNIT VII

The activities and discussions of this unit will explore such questions as: WHAT IS THE DIFFERENCE BETWEEN NOISE AND MUSICAL SOUND? IF I DO NOT LIKE A PARTICULAR PIECE OF MUSIC, DOES THAT MAKE IT NOISE? WHAT ARE THE MANY SOURCES OF SOUND AVAILABLE TO THE COMPOSER OR PERFORMER? HOW IS THE LANGUAGE OF MUSIC WRITTEN AND INTERPRETED? Although this unit concerns aspects of music theory, efforts should be made not to get too theoretical with the discussions. The elements of musical notation should be handled in a very practical manner. The use of the recorder in "hands-on" experiences is suggested to help the students grasp the elementary levels of music literacy.

FOCUS

The focus of this unit is to explore the elements, sources, and components of music.
WHAT IS MUSIC?

- What are the physical characteristics of music?
- How does noise differ from musical tone?
- What are the sources of musical sound?
- How is music organized?
- How is music notated?

EXPECTED OUTCOMES

- The student discovers the physical characteristics of sound, such as frequency, pulse, duration, volume/density, and timbre.
- The student discriminates between traditional and nontraditional musical sounds.
- The student analyzes the concepts of melody, harmony, and rhythm, as they interrelate to the whole of the musical composition.
- The student identifies musical symbols used in notations.

"I must study politics and war so that my sons may have liberty ... liberty to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce, and agriculture; in order to give their children a right to study painting, poetry, music, and architecture."

⚜ John Adams, Second President of the United States

THE MATERIALS OF MUSIC

Of what is music made? This is a logical place to begin a study such as this. An understanding of the elements of music is essential to knowing more about music. Music is one form of sound, but not all sounds are music. In order to understand the aesthetic basis of musical perception, one must first understand the physical characteristics of sound, i.e., pitch, duration, intensity, and timbre.

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

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

For the purposes of the Fine Arts Survey, music notation is presented in concept only. The ability to read music fluently is not an objective of this course of study. However, the students can be led to understand the concepts involved in musical literacy. If the students so desire, these concepts can be expanded into fluency in music reading with practice and in due time.

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

Included within this unit of the Fine Arts Survey are several words that identify the concepts involved in organizing sounds into a musical

idea. Most of these words are familiar to the average person, but a better understanding of "how music is made" can be attained by understanding the interrelationships of these words. Some of the terms to be defined are as follows:

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

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

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

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

The music portion of this course of study is presented from the point of view of the listener, not the performer. Therefore, in many cases, the students need to understand a concept with appropriate examples, rather than to explore to greater depth all details of performance as required of the performer.

CONTENT	ACTIVITIES
I. Sound: musical sound and noise	
A. Physical characteristics of a tone	
1. Pitch -- the highness or lowness of a tone	Using any pitched musical instrument or tone generator, play a tone for the class, and have the students call out words that describe this tone. List these terms on the board, showing that each descriptive word falls under one of the four characteristics of a tone.
2. Duration -- the length of a tone	
3. Intensity -- volume; the loudness or softness of a tone	
4. Timbre -- tone quality; particular identifiable sound of a tone	
B. Differences between musical sound and noise	Repeat the above activity but with a noise sound, such as dragging a chair across the floor. Lead the students to discover that pitch is not a characteristic of noise.
II. Structural elements of music	
A. Rhythm -- the flow of music in time	
1. Beat -- the recurrent throb or pulse within music	Have the students check their body pulse at the wrist.
2. Meter -- the organization of beats into patterns of two's or three's	Play a recording of musical compositions with obvious groups of two and three beats per measure.
a. Measure	
b. Time Signature	Illustrate on the board a time signature and show that the top number indicates the number of beats per measure. Leave the bottom number for later.

TEXT REFERENCE	EXTENSION
Politoske, pp. 4-5 Politoske, pp. 5-6	1. Take the class on a walk indoors and outdoors, and have students list all sounds heard, both natural and man-made.
Politoske, pp. 49-50 Politoske, pp. 34-36	2. Tape a class discussion and play back the tape. Listen for sounds you did not intend to record. List any sounds perceived as noise.
Politoske, pp. 25-32	3. Look at a painting, either in the room or in the text, and list all "sounds" in the painting.
Macmillan: "The Materials of Music," pgs. 1-3	
Politoske, pp. 8-12	Suggested Listening: Politoske recordings, Side 1, band 1, "Melody and Rhythm."
Politoske, p. 9	
Politoske, p. 9-10	Demonstrate three-and four-beat conducting patterns. Have students conduct while listening to recordings of short pieces.
Politoske, p. 10 Politoske, p. 50	

CONTENT	ACTIVITIES
3. Duration	Illustrate and identify whole, half, quarter, eighth, and sixteenth notes with corresponding rests.
a. Notes and rests	
b. Dotted notes	Illustrate and explain the concept of the dot, and how it functions to produce dotted-half, dotted-quarter, and dotted-eighth notes.
c. Rhythm patterns	Illustrate and explain how these different note and rest values can be combined to form rhythmic patterns.
B. Melody	Illustrate the first phrase of "Twinkle, Twinkle Little Star," and identify the steps, skips and repeated tones.
1. Repeated tones, steps and skips.	
2. Whole- and half-steps	Using a visual representation of the piano keyboard, illustrate and explain the half- and whole-steps.
3. Interval --the distance in pitch between two tones	Identify the intervals used (unisons, 2nds, and 5ths.)
	Write the melody in treble and bass clefs. Identify the note names in both clefs.
	Illustrate the grand staff, middle C, and ledger lines.
4. Scales	
a. Major	Illustrate the C Major Scale on the board, and identify the half- and whole-steps. Play the scale on the piano or other instrument.
	Construct another major scale, beginning on a tone other than C. Show that the half- and whole-step placement is the same.

TEXT REFERENCE	EXTENSION
Politoske, pp. 49-50	At this point in the course, the teacher may wish to begin the suggested activity with recorders. Each student should have his or her own recorder, and they can be purchased at a local music store for a small price. The state-adopted textbook list includes a couple of very suitable method books for recorder, including: Marsh, Mary Val, et al. Playing the Recorder. New York: Macmillan Publishing Co., Inc., 1975. State textbook #245761 State price-$ 2.16 Recording State textbook #670810 State price-$12.00
Politoske, pp. 6-8	
Politoske, p. 16	If the teacher chooses to include the recorder activity in the daily lesson plans for this course, it is suggested that only about 15 minutes per day be used for the recorder portion of the class activities.
Politoske, pp. 16-17	Macmillan, "The Materials of Music," pp. 15-16.

CONTENT	ACTIVITIES
b. Minor	Notate the A Minor Scale (natur ? form), pointing out the difference in the order of half- and whole-steps. Illustrate the minor mode by playing the first phrase of "Twinkle, Twinkle Little Star" in a minor key.
C. Harmony	
1. Chord -- three or more tones sounding simultaneously.	
a. Triad -- a chord of three notes.	Illustrate on the board the C Major triad. Identify the intervals of major third, minor third, and fifth. Show on the keyboard the difference between the major and minor thirds. (number of half-steps)
b. Inversion and voicing	Demonstrate the concept of inversion and voicing. Notes of a chord may appear in any order.
c. Chord progression -- a series of chords.	Demonstrate the I, IV, V, I progression in C Major.
d. Seventh-chords	Add the minor third to the top of a triad to obtain the seventh chord.
D. Form -- general principles which govern the structure of a composition.	Play, by performance or recording, a song, such as "All Through the Night," in A, A, B, A form.
1. Phrase -- a musical thought, a segment of a melody.	Illustrate the four phrases individually.
a. Unity and contrast	Point out that phrases 1, 2, and 4 are the same, providing unity, and verse 3 is different, providing contrast.

TEXT REFERENCE	EXTENSION
Politoske, p. 18	Play side 1, band 2, of the Politoske recordings entitled "Harmony and Texture."
Politoske, p. 167-168	
Politoske, p. 19	
Politoske, pp. 38-43	Form will be discussed in more detail in Unit III.
Politoske, pp. 165-166	

CONTENT	ACTIVITIES
2. Section	Play a song such as "O Suzanna," pointing out the verse and chorus sections.
E. Texture -- horizontal and vertical relationships of musical material	
1. Monophonic -- a single line melody without harmony or accompaniment	Sing "Row, Row, Row Your Boat" in unison.
2. Polyphonic -- a texture combining two or more melodic lines	Sing "Row, Row, Row Your Boat" as a round.
3. Homophonic -- melody heard against chords	Sing "Row, Row, Row Your Boat" with a chordal accompaniment.
III. Expressive Elements of Music	
A. Dynamics -- varying degrees of loudness and softness.	Play recordings of compositions that demonstrate obvious dynamic contrast.
1. piano -- soft; p = soft, pp = softer, ppp = softest	
2. forte -- loud; f = loud, ff = louder, fff = loudest	
3. Crescendo and decrescendo	Illustrate the meaning of and the symbols for these two words.
B. Tempo -- refers to speed	Select recordings which demonstrate various speeds and changing tempo.
1. metronome markings	Bring a metronome to class, and demonstrate various tempos.
	List and define various words that refer to tempo, e.g., allegro, largo, moderato, accelerando,and ritardando.

TEXT REFERENCE	EXTENSION
Politoske, pp. 39-40	
Politoske, pp. 21-23	Macmillan, The Arts In Our Lives," pp. 30-31. "Amen" Recording side B, band 5.
Politoske, p. 21	
Politoske, pp. 21-22	Sing partner songs, e.g., "Row, Row, Row Your Boat" and "Are You Sleeping?"
Politoske, p. 22	
Politoske, pp. 34-36	
Politoske, p. 36	
Politoske, pp. 12-13	

CONTENT	ACTIVITIES
C. Timbre -- characteristic quality of a tone, recognizable as a particular voice or instrument.	Play a recording of "In the Hall of the Mountain King," which demonstrates changing dynamics and tempos. Play various recordings of choral and instrumental music, pointing out the recognizable difference between soprano and alto, tenor and bass, and various instruments. Play recordings and have students identify the various voices and instruments.
IV. Performance Media of Music	
A. Human voice	Locate and play recordings, such as the Quartet from Rigoletto, that demonstrate four unique voice qualities.
B. Acoustical Instruments	Discuss and demonstrate (when possible) how sound is produced and pitch changed on various instruments.
2. Traditional instruments	Locate and play such recordings as "A Young Person's Guide to the Orchestra" by Britten or "Peter and the Wolf" by Prokofiev, to illustrate various instruments.
a. Keyboard	
b. Strings	
c. Woodwinds	
d. Brass	
e. Percussion	
3. Folk Instruments	Locate and play recordings of various folk selections that demonstrate the guitar and recorder.
a. Recorder	
b. Guitar	

TEXT REFERENCE	EXTENSION
Politoske, pp. 25-34	Play side 1, band 3 of the Politoske recordings entitled "Timbre."
Politoske, pp. 25-26	
Politoske, pp. 26-27	
Politoske, p. 30	
Politoske, pp. 26-27	
Politoske, p. 27	
Politoske, pp. 27-30	
Politoske, p. 30	
Politoske, p. 31	

CONTENT	ACTIVITIES
C. Electric Instruments 1. Guitar 2. Piano 3. Bass	Locate and play recordings of various pop selections that demonstrate the various electric instruments.
D. Electronic Instruments Synthesizer	
E. Environmental Sounds	Locate and play recordings of music that include environmental sounds, e.g., "Manhattan Towers" by Gordon Jenkins or "An American In Paris" by George Gershwin.

TEXT REFERENCE	EXTENSION
Politoske, p. 32	

SAMPLE TEST QUESTIONS	DESIRED RESPONSES
Multiple Choice:	
The highest tone of a piano is produced by the string which vibrates a. the least rapidly. b. the most rapidly. c. at roughly twice the speed of the lowest string.	a
The longer of two vibrating strings will produce a a. longer tone. b. sweeter tone. c. lower tone. d. softer tone.	c
Instruments are divided into families according to a. their color and size. b. their means of producing sound. c. their basic shape and quality.	b
The term "dynamics" refers to the a. sprightliness with which a composition is played. b. general emotional mood of a composition. c. level of volume at which a composition is played.	c
Reading music is the process of a. translating written symbols into equivalent sounds. b. memorizing a set of fixed pitches. c. translating notes into written language.	a
The key signature of a piece tells a performer a. where to begin playing. b. which scale is being used as a tonal foundation for the piece. c. how many beats there will be in each measure.	b

SAMPLE TEST QUESTIONS	DESIRED RESPONSES
Completion:	
The _____ of any musical tone is determined by the number of vibrations per second.	pitch
A succession of tones used in a meaningful way is called a _____.	melody
The term _____ is used to describe the organization of a musical piece in time.	rhythm
A _____ is one small section of the melody, corresponding roughly to one line of an entire poem.	phrase
Pitch is indicated by the position of notes on the _____.	staff
The recurring pattern of accented and unaccented beats in music is called _____.	meter
_____ is the sounding together of two or more tones.	Harmony
The distance between two tones is referred to as an _____.	interval
Three or more tones played simultaneously are called a _____.	chord
A _____ texture consists of a single melodic line without accompaniment.	monophonic
In a _____ texture, melody is accompanied by chords.	homophonic
The tone quality of instruments or voices is known as _____.	timbre
A work in two distinct sections is said to be in _____ form.	binary

FORM IN MUSIC
MUSIC • UNIT VIII

The activities and discussions of this unit will explore such questions as: HOW IS TRADITIONAL MUSIC PUT TOGETHER? DOES THE COMPOSER USE A PATTERN? IS ALL MUSIC BASED ON A PRESELECTED FORM? WHAT FORCES OUTSIDE OF MUSIC INFLUENCE THE SHAPE OR FORM OF A MUSICAL COMPOSITION? Here again, this aspect of musical composition should not be taken to such depths that the students lose interest and attention. An effort should be made to work on the students' natural curiosities.

FOCUS

The focus of this unit is to assist the student in arriving at an awareness that there is form in musical compositions.

- What is form in music?
- What are the forms of music?
- What is "program music"?
- What are the common elements of form in music, drama, dance, art, and architecture?

EXPECTED OUTCOMES

- The student discovers the composer's plan as the musical composition develops.
- The student discovers the basic elements of musical structure through traditional forms.
- The student discovers the common elements of form in various fine and performing arts.
- The student discovers some of the influences outside of music that direct the structure or form of a musical composition.

"Great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words, and the book of their arts. Not one of these books can be understood unless we read the other two, but of the three, the only trustworthy one is the last."

⚜ John Ruskin

FORM

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

Form in music is the broadest, most general way to examine a musical composition. What causes a sense of forward movement? Why does the listener continue to listen? It is because the composer creates unity as well as variety in both subtle and obvious ways. As an example, a melody may be repeated several times throughout a musical work.

However, each time the melody or theme is heard, it will be varied, perhaps by altering a few notes of the theme, speeding or slowing the tempo, changing the dynamic level, using different instrumentation, or varying the rhythmic pattern. The composer is restricted only by the available sound sources and his or her own imagination.

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

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

There is another large body of musical compositions that do have more descriptive titles, because the composer specifically intends the sounds to be associated with nonmusical ideas or objects. This genre of musical composition is called "program music," that is, instrumental music that the composer associates with some idea,

thing, place, or feeling. Just as the forms of "absolute music" of the Classical period provided ideas and guidelines for sizable musical works, so the nonmusical associations of "program music" gave the composers of the Romantic era the same benefits.

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

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

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

One goal of this unit of the Fine Arts Survey is to remove some of the mystery of how a composer practices his skill and talent. The listener should begin to see the underlying plan or pattern, the interrelationships of the musical elements, to the whole of the musical composition. These considerations are especially significant when studying or even listening to extended works.

As each new unit is encountered in the Fine Arts Survey, and as the various works of "suggested listening" are experienced, a review of the concepts of musical form is suggested. This experience will assist the listener in giving new musical experiences just consideration.

CONTENT	ACTIVITIES
I. Form in music	
A. Music is composed of basic elements which interrelate to form a complete musical work.	Discussion: How does a composer go about the job of creating a musical composition?
B. Binary (AB) and ternary (ABA)	Sing available folk songs. Compose rhythm pieces in AB and ABA forms. Have students collect paintings that reflect AB or ABA form. Create a dance in AB and ABA forms.
C. Rondo (ABACA)	Extend above activities from AB and ABA form to explore the five-section rondo form.
D. Theme and variations	Have class sing "When Johnny Comes Marching Home." Class discussion: What could the composer do to the melody, rhythm, harmony, dynamics, tempo, and timbre to create a set of variations?
E. Imitative form	
1. Canon	Review material in Unit I related to form.
2. Fugue	Show that the fugue is an extension of the canon.

TEXT REFERENCE	EXTENSION
Politoske, pp. 38-40	
Politoske, pp. 40-41	Tape a sound bank of 30 seconds, and use this sound material to compose an original composition in AB and ABA form.
Politoske, p. 41, p. 175	Suggested listening: Chopin: Nocturne in E-flat Major. (Politoske recordings, side 7, band 1) Politoske text, pp. 268-270.
Politoske, p. 41	Suggested listening: Beethoven: Piano Sonata in C Minor, Op. 13, third movement. (Politoske recordings, side 6, band 3) Politoske text, pp. 234-235.
	Suggested listening: Haydn: Symphony No. 94 "The Surprise," second movement (Politoske recordings, side 4, band 2) Politoske text, pp. 183-186.
Politoske, pp. 134-137	Sing "Row, Row, Row Your Boat" as a round by dividing the class into two or there groups.
	Suggested listening: Bach: Fugue in G Minor. Politoske recordings, side 3, band 4.

CONTENT	ACTIVITIES
F. Sonata-allegro form Exposition--introduction of themes Development--varied treatment of themes Recapitulation--restatement of themes	Analyze a short story, a television drama, or a stage play to show the underlying sonata form, e.g., Act I - characters introduced Act II - plot thickens Act III - characters revealed in new light, tension resolved
II. Forms of Music	
A. Classical Symphony--generally in four movements Explain that music that follows a traditional structure and has no extra musical association is called "absolute music." This kind of music is often identified by number or key, i.e., Beethoven: Symphony No. 5 in C Minor, Opus 67.	Introduce the standard plan of a symphony, as performed by a symphony orchestra: 1st movement--fast--usually in sonata-allegro form 2nd movement--slow--usually in rondo or theme and variations form 3rd movement--usually a minuet or other dance form 4th movement--fast--usually in sonata-allegro or rondo form
B. Other multimovement forms	
1. Sonata	Explain that a sonata usually has three or four movements in a similar pattern to that of the symphony. It is written for piano solo or some other orchestral instrument with piano accompaniment.
2. Concerto	Has the same three- or four-movement structure as the sonata, but is for an orchestral instrument accompanied by the symphony orchestra

TEXT REFERENCE	EXTENSION
Politoske, pp. 174-175	Suggested listening: Mozart: Symphony No. 40 in G Minor, first movement. Politoske recordings, side 4, band 3.
Politoske, pp. 178-188	Suggested listening: Haydn: Symphony No. 94 in G Major ("Surprise Symphony") first and second movements. Politoske recordings, side 4, bands 1 and 2.
Politoske, pp. 199-210	Suggested listening: Beethoven: Symphony No. 5 in C Minor, all four movements. Politoske recordings, side 5, band 1.
Politoske, pp. 228-235	Suggested listening: Beethoven: Piano Sonata in C Minor, Opus 13, third movement. Politoske recordings, side 6, band 3.
Politoske, pp. 125-127, 212-220	Suggested listening: Mozart: Piano Concerto No. 17 in G Major, first movement. Politoske recordings, side 6, band 1.

CONTENT	ACTIVITIES
3. String Quartet	Usually a four-movement structure, in the same order as the symphony, but scored for two solo violins, one solo viola, and one solo cello.
4. Oratorio	A large vocal form, consisting of solos, ensembles, and choruses, accompanied by an orchestra, and usually based on a religious story.
5. Opera	A theatrical form, employing scenery, costumes, lighting, and acting. It is usually based on a comic or tragic story, and all dialogue is sung. Contains solos, ensembles, and choruses, accompanied by the symphony orchestra.
6. Ballet	A theatrical form with music as an essential element. Contains no spoken or sung dialogue; the message is conveyed through music and movement.
7. Orchestral suite	Related pieces, usually taken from a larger work, such as an opera or a ballet.
C. Single movement forms	
1. Solo literature	
a. Piano solos	Various forms, e.g., nocturne, etude, mazurka, rhapsody
b. Art songs	Poetry set to music. Solo voice with piano or orchestral accompaniment.

TEXT REFERENCE	EXTENSION
Politoske, pp. 223-228	Suggested listening: Haydn: String Quartet in C Major, Opus 76, No. 3, first movement. Politoske recordings, side 6, band 2.
Politoske, pp. 152-155	Suggested listening: Handel: "For unto Us a Child Is Born" from Messiah. Politoske recordings, side 3, band 7.
Politoske, pp. 237-242	Suggested listening: Mozart: The Marriage of Figaro, Act I, First Duet. Politoske recordings, side 6, band 4.
Politoske, pp. 442-444	Suggested listening: Copland: Appalachian Spring, first and second sections. Politoske recordings, side 11, band 2.
See "Incidental Music." Politoske, pp. 324-327.	Locate and play such recordings as Grieg: Peer Gynt, Tchaikovsky: Nutcracker Suite, or Mendelssohn: Midsummer Night's Dream.
Politoske, pp. 266-272	Suggested listening: Chopin: Nocturne in E-flat Major, Opus 9, No. 2. Politoske recordings, side 7, band 1.
Politoske, pp. 277-288	Suggested listening: Schubert: "Gute Nacht" from Die Winterreise. Politoske recordings, side 7, band 3.

2. Orchestral pieces

a. Concert overture

b. Symphonic poem

D. Program music

Single movement orchestral form with contrasting sections.

An extended work for orchestra, usually descriptive of a story, scene, or event.

Explain that the form is influenced or suggested by extra-musical sources, as opposed to "absolute music," discussed above. The pieces usually have descriptive titles. Some of the extra-musical sources are as follows:

nature

paintings

literary sources

TEXT REFERENCE	EXTENSION
Politoske, pp. 323-324	Suggested listening: 1812. Macmillan recordings, "Program Music," side A, band 4.
Politoske, pp. 320-323	Suggested listening: Saint-Saens: Danse Macabre. Politoske recordings, side 8, band 3.
Politoske, pp. 262, 313-323 Macmillan, "Program Music"	
Macmillan, "Program Music." pp. 6-9	Suggested listening: Grofe: "Cloudburst" from Grand Canyon Suite. Macmillan recordings, "Program Music," side B, band 1.
Politoske, pp. 355-358	Suggested listening: Mussorgsky: Pictures at an Exhibition. Politoske recordings, side 9, band 3.
Macmillan, "Program Music," pp. 22-32	Suggested listening: Strauss: Till Eulenspiegel's Merry Pranks. Macmillan recordings, "Program Music," side B, band 2.

SAMPLE TEST QUESTIONS	DESIRED RESPONSES
Essay Topics:	
Compare and contrast the two expressions "absolute music" and "program music." Give examples.	
Describe in detail the orchestral form called the "symphony."	
Completion:	
Often, a composer will state one musical idea and then offer a series of elaborations on this one theme. This form is known as _____.	theme and variations
A more sophisticated means of using a musical idea is _____, is which the idea itself is changed and transformed in various ways.	development
_____ music is the opposite of "program music."	Absolute
True or False:	
A concerto is a musical work usually in one movement.	false
Matching:	
Match each description in the left column with the appropriate word in the right column.	
_____ a girl playing a melody on a flute — a. polyphony	b
_____ a round with all the voices in motion — b. monophony	a
_____ a baritone singing a solo to piano accompaniment — c. homophony	c

SAMPLE TEST QUESTIONS	DESIRED RESPONSES

Matching:

Match each term at left with the appropriate definition.

_____ sonata	a. related pieces, usually taken from a larger work	f
_____ concerto	b. theatrical form, usually comic or tragic plot, fully staged	g
_____ oratorio	c. theatrical form, no spoken or sung dialogue	e
_____ ballet	d. multi-movement work in fast, slow, dance, fast pattern, for orchestra	c
_____ orchestral suite	e. large vocal form, accompanied by orchestra, religious story	a
_____ symphony	f. a work for solo piano or other instrument accompanied by piano	d
_____ opera	g. a work for instrumental solo with orchestral accompaniment	b

Indicate which term in the right column applies to each composition in the left column.

_____ Strauss:	Till Eulenspiegel's Merry Pranks	a. absolute music	b
_____ Grofe:	"Cloudburst" from Grand Canyon Suite	b. program music	b
_____ Haydn:	Symphony No. 94 in C Minor		a
_____ Bach:	Fugue in G Minor		a
_____ Mozart:	Piano Concerto No. 17 in G Major		a
_____ Smetana:	The Moldau		b
Liszt:	Les Preludes		b

ROOTS OF AMERICAN POPULAR MUSIC
MUSIC • UNIT IX

The discussions and activities of this unit will center around the world of popular music and jazz, as well as a look at the development of the American musical theater and Broadway. IS THERE A TRULY AMERICAN MUSICAL ART FORM? WHICH CITIES IN AMERICA HAVE BEEN THE CENTERS OF THE DEVELOPMENT OF JAZZ? WHAT IS THE DIFFERENCE BETWEEN "ELECTRIC" MUSIC AND "ELECTRONIC" MUSIC? Listening exercises in this unit should trace the history and development of "pop" music. The descriptive characteristics of each stage of popular music's development and the changes that occurred through the years should be the primary consideration of this unit.

FOCUS

The focus of this unit is on the truly American musical art form: Jazz.

- What are the earliest roots of jazz?
- What are the characteristics of ...
  - Dixieland
  - Blues
  - Ragtime
  - Swing
  - Rock
- How have electronic innovations influenced popular music?

EXPECTED OUTCOMES

- The student discovers that one of the roots of American jazz was a form of religious music.
- The student discovers the relationship of changes in society to the evolution of jazz.
- The student discovers that popular music is in a constant state of change and development.

"After emancipation ... all those people ... needed the music more than ever ... trying to find out from the music what they were supposed to do. ... They learned it wasn't just white people the music had to reach to nor even their own people, but straight out to life ..."

♣ Sidney Bechet

ROOTS OF AMERICAN POPULAR MUSIC

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

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

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

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

Jazz melodies are characterized by improvisation and the "blue tones." Real jazz is not written down because it is made up on the spot.

Once the musicians agree on the tune or harmonic progression--or "changes"--to be used, the musicians take turns in "improvising" or making up a part based on the melody and harmony of the selected tune.

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

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

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

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

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

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

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

CONTENT	ACTIVITIES
I. Development of Jazz	
A. Spiritual	Explain that the spiritual is the religious counterpart of the blues made popular after the Civil War by such groups as the Fisk University Jubilee Singers. Characteristics of the spiritual include use of syncopation, sliding pitches, generally homophonic texture, and often in call and response pattern.
B. Blues	Explain that blues style is characterized by "blue notes," produced by lowering or bending the pitch of certain notes of the major scale, generally the third and seventh scale degrees. Blues is usually written in 12-measure units divided into three lines of four-measures each. The text expresses longing, complaint, or sadness.
C. Ragtime	Explain that ragtime is primarily a solo piano style with an even left-hand part and syncopated right hand.
D. Dixieland	Make students aware of the typical instrumentation of Dixieland combo: clarinet, trumpet, trombone, banjo, and sometimes drums. Improvisation is an essential element of Dixieland.
E. Chicago style	Explain that melodic and harmonic practices of Chicago style and New Orleans style (Dixieland) are generally similar. Chicago style jazz was generally in two beats per measure, and the piano became an essential instrument.

TEXT REFERENCE	SUGGESTED LISTENING
Politoske, pp. 457-458	"Every Time I Feel the Spirit" Macmillan recordings, "The Materials of Music," side B, band 5. "I Couldn't Hear Nobody Pray" Macmillan recordings, "Music U.S.A., record 2, side A, band 2.
Politoske, pp. 456-457	Armstrong: "West End Blues" Politoske recordings, side 11, band 4. Ma Rainey: "Traveling Blues." Macmillan recordings, "Music U.S.A," record 2, side A, band 4.
Politoske, p. 459	Joplin: "Maple Leaf Rag" Joplin: "The Entertainer" from The Sting "South Rampart Street Parade"
Politoske, pp. 459-461	Armstrong: "Keyhole Blues." Macmillan recordings, "Music U.S.A.," record 2, side A, band 5.

CONTENT	ACTIVITIES
F. Swing (Big Band)	Describe the larger size of the big band, noting that it was necessary to write out the arrangements, rather than improvise as in the smaller combos. Typical instrumentation included five saxophones, four or five trumpets, four or five trombones, piano, bass, guitar, and drums.
G. Concert Jazz	Note that this is an extension of the big band style into the full symphonic instrumentation.
H. Bop	Explain that the instrumentation was again reduced to a small ensemble. The rhythm section--piano, bass, guitar, and drums--played a much more important role than in the past. Harmonic improvisation was more significant than melodic.
I. Cool	Note that cool jazz is an extension of bop, blending the harmonies and rhythms of bop with a more lyric melodic approach.
J. Progressive	Note that the harmonies are more dissonant than in swing.
K. Rock	Explain that rock is generally a combination of rhythm-and-blues and country-and-western styles. The beat is prominent in the driving rhythm of the percussion.
II. Musical Theater	
A. Musical Comedy	Introduce musical comedy as having an American theme, and characters and lyrics familiar to Broadway.

TEXT REFERENCE	SUGGESTED LISTENING
Politoske, pp. 461-462	Goodman: "King Porter Stomp" Politoske recordings, side 11, band 5. Glenn Miller: "String Of Pearls"
Politoske, pp. 463-464	Gershwin: "Rhapsody in Blue" Gershwin: "An American in Paris" Parker: "Ornithology" Politoske recordings, side 11, band 6. Dizzy Gilespie: "Groovin' High"
Politoske, p. 464	Miles Davis: "Venus de Milo" Dave Brubeck: "Take Five"
Politoske, pp. 468-472	"Rock Around the Clock" Macmillan recordings, "The Rock Story," side A, band 8.
Politoske, p. 465	Victor Herbert: "Babes in Toyland" George M. Cohan: "Little Johnny Jones"

CONTENT	ACTIVITIES
B. Broadway Musical	Explain that this is a complete theatrical form, including spoken dialogue and songs. Choreography is an essential element.
C. Rock Opera	Note that this is a style of musical theater using electronic instruments and rock idioms.

TEXT REFERENCE	SUGGESTED LISTENING
Politoske, pp. 465-466	Bernstein: "Dance at the Gym" from West Side Story. Macmillan recordings, "Composing Music," record 1, side A, band 2.
Politoske, pp. 471-472	Pete Townshend: "Tommy"
	Webber and Rice: "Jesue Christ, Superstar"

SAMPLE TEST QUESTIONS	DESIRED RESPONSES
True or False:	
The best description of jazz is exciting, written-out arrangements that swing.	false
The technique of "bending" or lowering certain notes of the scale for blues melodies is called "blue notes."	true
The only difference between Dixieland and swing is the use of piano in Dixieland.	false
Multiple Choice:	
The jazz style most directly associated with the piano is a. spiritual b. Dixieland c. ragtime d. bebop	c
Which of the following is not characteristic of the blues? a. lowered third and seventh degrees of the scale b. a 12-measure unit divided into three lines of four measures each c. a call-and-response pattern d. a fast tempo	d
Which of the following is not a characteristic of "musical comedy?" a. solos and duets b. orchestra accompaniment c. spoken dialogue d. none of the above	d

SAMPLE TEST QUESTIONS		DESIRED RESPONSES
Completion:		
A religious counterpart of the blues was the _____.		spiritual
Among the composers who made use of blues techniques in written music was _____, the composer of An American In Paris.		George Gershwin
Matching:		
Match each performer or composer in the left column with the appropriate type of music he or she is associated with.		
_____ Miles Davis	a. concert jazz	g
_____ Elvis Presley	b. traditional jazz	e
_____ Benny Goodman	c. blues	j
_____ Scott Joplin	d. Broadway musical	h
_____ George M. Cohan	e. rock and roll	i
_____ The Who	f. rock opera	f
_____ Bessie Smith	g. bebop	c
_____ Leonard Bernstein	h. ragtime	d
_____ George Gershwin	i. musical comedy	a
_____ Louis Armstrong	j. big band swing	b

STANDARD CONCERT REPERTORY
MUSIC • UNIT X

The activities and discussions of this unit will center around some of the musical literature accepted to be within the "standard concert repertory." Listening activities should be planned to encourage the students to participate in creative listening. HOW DOES A CONDUCTOR SELECT SPECIFIC PROGRAM CONTENT? WHAT HAS CAUSED MUSIC WRITTEN CENTURIES AGO TO REMAIN POPULAR? WHAT IS THE DIFFERENCE BETWEEN "LISTENING" AND "HEARING"? Students and teacher should work toward creating a classroom environment, similar to that of the concert hall, so creative listening can occur.

FOCUS

The focus of this unit will be listening activities using music literature from the "standard concert repertory."

- Who determines what is to be included in the standard concert repertory?
- What makes a particular work popular and selected for performance after centuries have passed?
- What is the difference between "hearing" and "listening"?

EXPECTED OUTCOMES

- The student acquires a recognition inventory of musical styles from different periods of musical history.
- The student relates the general characteristics of aesthetic form to the selection of program content.
- The student reflects on the aesthetic value of musical style.
- The student gives further consideration to his or her "tastes" in music.

"As humans, our best work is our best art. But artists don't leap to life full grown. They need good schools, patient parents, and skilled mentors."

♣ David Rockefeller, Jr.
Rockefeller Foundation

STANDARD CONCERT REPERTORY

The emphasis of this unit is on the presentation of the basic characteristics of musical style from each historical period. The content for "listening lessons" comes from major works of each period. A comprehensive overview is encouraged.

The periods of style in music history with generally accepted dates are as follows:

Renaissance	1450-1600
Baroque	1600-1750
Classical	1750-1825
Romantic	1825-1900
Modern Era	1900-present

The curricular material related to each period of music history is divided into these four columns:

1. Historical Overview--general characteristics of the period of history, as well as its music.

2. Suggested Listening--a random sampling of some of the principal musical works of the period.

3. Recording Source--where each suggested listening item can be found in state-adopted material.

4. Text Reference--the location in the suggested textbooks of material about each suggested listening item.

The suggested musical compositions are listed in alphabetical order by composer. The material in the textbook about each work will show how it relates to the various characteristics of the period.

It is suggested that the characteristics of the historical period and its music be presented along with the listening exercises. Emphasis should be placed on the enjoyment of each selection and why society through the years has retained each suggested work in the standard concert repertory. The textbook contains sufficient material about each work to give the students an idea of its significance.

The works in the Suggested Listening column were chosen because, first, they are representative of the period, and, second, they are included on recordings and in textbooks on the state-adopted textbook list. Naturally, the teacher is encouraged to use other recordings that are available. Students might be requested to bring some of their recordings, if they are appropriate to the course of study. The record jackets of most LP recordings usually offer good program notes and biographical material about the composer.

The five stylistic periods of music, naturally, should not be given equal emphasis. Very few opportunities are available to hear the musical works of the Renaissance on concert programs. Yet, the works of this period are significant to this course, in the more popular music of later periods.

More opportunities exist to hear music of the Baroque period, but most concert programs include more works of the Classical, Romantic, and Modern eras. Works selected for listening activities should maintain balance of interest and logic.

No attempt should be made to present highly technical and theoretical material. The previous units on the elements and form in music should serve as a guide for analyzing style.

Emphasis should be given to creative listening. After an analysis of style, reflect on the value of the musical work. Why is music from centuries ago still worthy of performance today? Why have some compositions remained popular through the centuries when others are never heard?

The works suggested for listening are from the "standard concert repertory," that is, music that is most likely to be included on a concert program. Opportunities to hear examples of various musical media--instrumental, vocal, solo, chamber music, orchestral, choral, etc.--should be included in the plans for this course. A suggested general listening guide, as well as a sample guide for a specific work, is included in this unit of the guide.

Of all the units in the "music portion" of the Fine Arts Survey, this unit will probably occupy the most time. One of the goals of this course is to assist the students with an "interest inventory" of the major musical works. Since many students are not accustomed to listening to the works suggested for this unit, the teacher should be aware of the attention the students are giving to each work. When playing extended works, such as symphonies, it may not be necessary to play all of every movement.

LISTENING

Trained musicians and sensitive music "buffs" use the word "listen" to mean an activity involving intense concentration. Listening is much like thinking in that both acts are willful and deliberate, yet to the observer there is no visible evidence of either activity. "Listening" is not the same as "hearing." Hearing refers to an involuntary response to a physical stimulus. Listening is the deliberate act that takes the person beyond merely hearing.

Three conditions must exist in order for appreciation of "art music" to take place, and all three are within the realm of attitude.

1. The person must be willing to make an effort, to move beyond simple awareness of music to a look at what the music has to offer.

2. The person must realize that art music is usually not simple. If music were too obvious, it would fail in artistic expression.

3. The person must be, at least, tolerant of all music. An open-minded person has a better chance of broadening his or her sphere of music.

In his book, A Concise Introduction to Music Listening, published by Wadsworth Publishing Company, Charles Hoffer refers to three kinds of listening. "Sensuous" listening means "of or appealing to the senses." It refers to the purely physical effect that music has on the listener--the chill running up the spine or the sheer pleasure of a beautiful sound.

The second kind of listening is often called "expressive." There can be little doubt that music has expressive power. Music frequently relates to something the listener thinks or feels.

The third kind of listening, called "musical," involves concentrating on what happens in the music--what notes are being played, at what speed, in combination with what other notes, on what instrument, in what range, and so on. It is in this kind of listening that the more musical values are

realized. Attainment of this kind of listening requires more education, but it also offers greater rewards.

Hoffer goes on to suggest 10 ways to improve listening skills:

1. Concentrate very hard on the musical sounds.
2. Concentrate on the main themes of the piece.
3. Remember the main themes of the work.
4. Notice what happens to themes and musical ideas as the music goes along.
5. If you have trouble following and remembering the main themes and what happens to them, listen to the work again--and again, if necessary.
6. Apply knowledge to what you hear.
7. Try to be more aware of the more subtle and smaller features of the music.
8. Encourage your reactions to the music.
9. Do not conjure up visions or fantasize when listening to music.
10. Practice learning to listen to music more effectively.

A person can tell if he or she is really hearing what a musical composition has to offer by asking the following questions:

1. Does the music seem sensible?
2. Does it move along without seeming to be dead or stagnant?
3. Do you hear specific details of form, rhythm, and melody?
4. Do you keep your attention focused on the music almost all the time?
5. Do you get some reactions or feelings from the music as you hear it?
6. Do you like to listen to this music?
7. Do you enjoy it?
8. Does it seem interesting?

If the answer to most of these questions is "yes," there is little doubt that the music is being heard as it should be. Composers want their music to be enjoyed and their skill at handling music to be appreciated.

One goal of the Fine Arts Survey course is to assist the students to become better listeners. Applying the above principles will facilitate the realization of this goal.

RENAISSANCE (1450-1600)

General Characteristics of the Period

- development of intellectual outlook
- worldliness
- nationalism
- individualism
- humanism

General Characteristics of the Music

- Polyphony - line against line with each part having distinct melodic character
- No strong feeling of harmonic movement
- No strong feeling of meter
- Emphasis on vocal forms
  - Sacred
    - restrained (emotionalism not in keeping with the attitude of reverence to God)
    - Latin text (ecclestical)
  - Secular
    - vocal music sung in conjunction with lute and harpsichord
    - vernacular language (native) pastoral, erotic texts

Gabrieli, A.	Ricercar
Gibbons	Fantasia A 2
Josquin	"Absalom, Fili mi"
Monteverdi	"Si ch' io vorrei morire"
Morley	"Now Is the Month of Maying"
Palestrina	"Kyrie" from Missa Brevis

RECORDING SOURCE	TEXT REFERENCE
Macmillan, "Composing Music," Record 2, Side A Band 3	Macmillan, "Composing Music," pp. 26-27
Macmillan, "Playing the Recorder," Side B Band	Macmillan, "Playing the Recorder," p. 33
Politoski, Side 2 Band 8	Politoski, pp. 91-92
Politoski, Side 2 Band 10	Politoski, pp. 98-99
Politoski, Side 2 Band 11	Politoski, pp. 100-101
Politoski, Side 2 Band 9	Politoski, pp. 94-94

BAROQUE (1600-1750)

General Characteristics of the Period

large scale production
rhetoric
humanism
contrast
ornamentation

General Characteristics of the Music

counterpoint--voice against voice in a harmonic context

concertante

polychoral

concerto grosso

homophony

movement toward major, minor tonalities

metrical organization

terraced dynamics

keyboard forms

rise in use of instruments

solo concept

Bach	Cantata No. 80, first movement
Bach	Fugue in G. Minor
Bach	"Jesu, Joy of Man's Desiring" 2 versions
Bach	Prelude and Fugue No. 2 in C Minor
Bach	"Sanctus" from the Mass in B Minor
Handel	"For unto Us a Child Is Born" from the Messiah
Handel	Concerto in B-flat Major
Monteverdi	"Tu Se Morta" from Orfeo
Scarlatti	Sonata in C Major
Vivaldi	Winter Concerto Op. 8, No. 4 in F Minor, first movement

RECORDING SOURCE	TEXT REFERENCE
Politoski, Side 3 Band 6	Politoski, pp. 151-152
Politoski, Side 3 Band 4	Politoski, pp. 135-136
Macmillan, "Sources of Musical Sound," Record II, Side B, Bands 3 & 4	Macmillan, "Sources of Musical Sound," pp. 30-31
Macmillan, "Composing Music," Record II, Side B, Band 1	Macmillan, "Composing Music," p. 28
Politoski, Side 3 Band 8	Politoski, pp. 156-158
Politoski, Side 3 Band 7	Politoski, pp. 153-155
Politoski, Side 3 Band 3	Politoski, pp. 130-132
Politoski, Side 3 Band 1	Politoski, pp. 143-145
Politoski, Side 3 Band 5	Politoski, pp. 133-134
Politoski, Side 3 Band 2	Politoski, pp. 128-129

CLASSICAL (1750-1825)

General Characteristics

- emotional restraint
- formal structure
- objectivity
- elegance
- Age of Reason

General Stylistic Characteristics of the Music

- mixture of homophony and polyphony
- simple harmonies--clear key relationships
- clear, precise rhythmic patterns
- graded dynamics
- decline of vocal dominance, rise of instrumental music
- new developments
  - piano
  - orchestra
  - symphony
  - sonata allegro form

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Beethoven	Piano Sonata in C Minor, third movement
Beethoven	Symphony No. 2 in D Major, second movement
Beethoven	Symphony No. 5 in C Minor
Haydn	Quartet in C Major, "Emperor," first movement
Haydn	Symphony No. 94 in G Major, first & second movements
Haydn	Excerpts from "The Seasons"
Mozart	Piano Concerto No. 17 in G Major, first movement
Mozart	Symphony No. 40 in G Minor first & third movements
Mozart	"Cinque, dieci," from The Marriage of Figaro

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RECORDING SOURCE	TEXT REFERENCE
Politoski, Side 6 Band 3	Politoski, pp. 233-235
Macmillan, "Sources of Musical Sound" Record II, Side A Band 4	Macmillan, "Sources of Musical Sound," p. 23
Politoski, Side 5 Band 1-4	Politoski, pp. 199-210
Politoski, Side 6 Band 2	Politoski, pp. 224-226
Politoski, Side 4 Bands 1 & 2	Politoski, pp. 180-186
	Politoski, p. 249
Politoski, Side 6 Band 1	Politoski, pp. 214-216
Politoski, Side 4 Bands 3 & 4	Politoski, pp. 190-194
Politoski, Side 6 Band 4	Politoski, pp. 245-249

ROMANTIC (1825-1900)

General Characteristics of the Period

individualism
rejection of restraints
subjectivity
mysticism
nationalism

General Stylistic Characteristics of Music

solo passages within concerted works

long asymmetrical phrases

chromaticism

exploitation of tone color

varied, exotic instrumentation

exploitation of virtuosity of performers

new developments

nationalism

program music

impressionism

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Berlioz	"Symphonie Fantastique" fourth movement
Brahms	Symphony No. 3 in F Major, first movement
Chopin	Nocturne in E-flat Major
Debussy	"Prelude A L'Apres-Midi D'Un Faune"
Liszt	Hungarian Rhapsody No. 6 in D-flat Major
Rossini	"Largo al Factorum" from The Barber of Seville
Schubert	"Gute Nacht" from Die Winterreise
Smetana	"The Moldau"
Strauss	"Till Eulenspiegel's Merry Pranks"
Tchaikovsky	"1812" Overture
Tchaikovsky	Violin Concerto in D Major, third movement
Verdi	"Ah, Fors E Lui" and "Sempre Libre" from La Traviata
Wagner	Prelude to Tristan und Isolde

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RECORDING SOURCE	TEXT REFERENCE
Politoski, Side 8 Band 2	Politoski, pp. 315-230
Politoski, Side 7 Band 5	Politoski, pp. 300-301
Politoski, Side 7 Band 1	Politoski, pp. 268-270
Politoski, Side 9 Band 4	Politoski, pp. 372-374
Politoski, Side 7 Band 2	Politoski, pp. 274-275
Macmillan, "Composing Music," Record I, Side A Band 3	Macmillan, "Composing Music," p. 2
Politoski, Side 7 Band 3	Politoski, pp. 280-283
	Politoski, p. 358 (see listening guide)
Macmillan, "Program Music," Side B Band 2 a-j	Macmillan, "Program Music," pp. 22-32
Macmillan, "Program Music," Side A Band 4 a-e	Macmillan, "Program Music," 12-16
Politoski, Side 8 Band 1	Politoski, pp. 307-311
Politoski, Side 8 Band 4	Politoski, pp. 334-338
Politoski, Side 9 Band 2	Politoski, pp. 346-347

MODERN (1900-Present)

General Characteristics of the Period

return to objectivity
mechanical/technological
materialistic
pluralism of cultures

General Stylistic Characteristics of Music

move away from tonal centers

- polychordal
- polytonal
- atonal
- serial

return of modes

dissonance

free concept of rhythm

- polymeter
- polyrhythm

rhythmic ostinati

exploitation of traditional and non-traditional sounds as sound sources

Bartok	Music for Strings, Percussion, and Celesta
Berg	Lyric Suite, first movement
Cage	"Fontana Mix"
Copland	"Appalachian Spring," first and second sections
Copland	"Lincoln Portrait"
Davidovsky	"Synchronisms No. 1"
Hindemith	"Mathis Der Maler" Symphony, first movement
Ives	"Fourth of July" from A Symphony: Holidays
Penderecki	"Polymorphia"
Schoenberg	Suite for Piano, first movement
Stravinsky	"Danse Sacrale" from The Rite of Spring
Varese	"Poeme Electronique"
Webern	Symphony for Chamber Orchestra

RECORDING SOURCE	TEXT REFERENCE
Politoski, Side 10 Band 1	Politoski, pp. 393-396
Politoski, Side 10 Band 6	Politoski, pp. 427-428
Macmillan, "Electronic Music"	Macmillan, "Electronic Music," p. 3
Politoski, Side 11 Band 2	Politoski, pp. 442-444
Macmillan, "Music U.S.A., Record 1, Side A Band 5 a-c	Macmillan, "Music U.S.A." p.
Politoski, Side 12 Band 1	Politoski, pp. 482-484
Politoski, Side 10 Band 2	Politoski, pp. 398-401.
Politoski, Side 11 Band 3	Politoski, pp. 447-449
Politoski, Side 12 Band 3	Politoski, pp. 486-487
Politoski, Side 10 Band 5	Politoski, pp. 424-425
Politoski, Side 10 Band 3	Politoski, pp. 407-410
Macmillan, "Electronic Music"	Macmillan, "Electronic Music," p. 18
Politoski, Side 11 Band 1	Politoski, pp. 429-432

GENERAL LISTENING GUIDE

I. Problem-Solving Aspects of Listening

Focus on what is happening in the musical composition.

Place the student in the perspective of the composer.

How did the composer construct the musical composition? Using "same-different," describe the underlying structure in the musical work.

II. Stylistic Analysis

Refer to the General Stylistic Characteristics of Music for each historical period. Listen to representative compositions from the period. Focus on the distinctive characteristics of the period.

Arrange the guide sequentially so that each lesson will have a similar format and can be used for comparative purposes.

How was form achieved in this period? Which of the three general categories of texture--monophony, polyphony, and homophony--best describe this selection?

How are melodies used? Are they distinct, fragmented? Are they independent, or do they fit into a harmonic context? Are the intervals conjunct or disjunct?

Are harmonies consonant, dissonant, major/minor tonalities? Do the harmonies change within the composition? What effect is achieved?

Does the composition have metrical organization?

Does the composition use solo performers or ensembles? Are the groups large or small?

How are expressive qualities of timbre, tempo, and dynamics used in the selection?

III. Affective Response

An analysis of individual emotional response would include the following:

Do you like this music? Why or why not?

How does it make you feel? Do you think this is what the composer intended? Does your opinion change the value of the music?

Do you intend to listen to this composition again on your own?

Listening Study Guide

T H E M O L D A U

Bedrich Smetana

How would you like to follow a river back to the very place it began, then journey along with it until it meets the sea? One composer envisioned many different sights that might appear along its banks when he wrote a musical version of a river's journey in his country Bohemia (now Czechoslovakia). This composer has been called a "nationalist" because his music reflects the beauty of his native land.

What makes a river? How does it begin? This river, the Moldau, begins when two springs, a noisy and a quiet one, join and start a journey that leads eventually to the sea. How do you think the composer describes each spring, their forming into a brook and river, and the scenes through which the river passes?

Before each scene listed in Column I, place the letter indicating the musical means by which the composer describes the scene, choosing from the musical clues in Column II.

Column I	Column II
_____ Broadening of the brooklet into a river	a. Happy dance tune, heavy accents, bagpipe drone effect
_____ Forest and hunting scene	b. Ghostly music, soft, staccato, horns in harmony
_____ Village wedding	c. Trumpet and horn hunting calls, galloping rhythm
_____ Moonlight scene	d. Broad singing melody, violins, oboes
_____ Old castle	e. High sustained violin tones with rippling accompaniment; soft
_____ Rapids of St. John	f. Big chords, big melody, building to a climax, then dying away
_____ Triumphant theme (Song of the River)	g. Brass, woodwinds, strings, percussion; listen for cymbals

SAMPLE TEST QUESTIONS

Matching:

Match each composer in the left column with the musical period each is associated with.

_____ Bach	a. Renaissance
_____ Beethoven	b. Baroque
_____ Chopin	c. Classical
_____ Copland	d. Romantic
_____ Handel	e. Modern Era
_____ Haydn	
_____ Mozart	
_____ Palestrina	
_____ Stravinsky	
_____ Tchaikovsky	

Multiple Choice:

Which of the following is not a characteristic of the Baroque period?

a. harpsichord
b. extensive use of polyphony
c. vocal music dominance over orchestral
d. order and restraint

DESIRED RESPONSES

b
c
d
e
b
c
c
a
e
d

d

SAMPLE TEST QUESTIONS	DESIRED RESPONSES

Essay Topics:

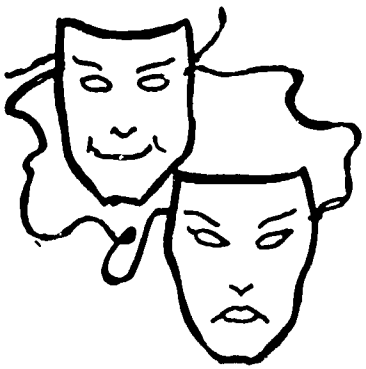
Compare and contrast the musical style of the Baroque and Classical periods, giving most prominent composers and compositions.

Discuss the new composition techniques used by twentieth-century composers. Give names of composers and their works.

Matching:

Match each composition in the left column with the appropriate composer in the right column.

_____ "1812" Overture	a. Bach	j
_____ The Marriage of Figaro	b. Chopin	f
_____ Appalachian Spring	c. Copland	c
_____ The Barber of Seville	d. Handel	g
_____ The Moldau	e. Haydn	h
_____ Messiah	f. Mozart	d
_____ Jesu, Joy of Man's Desiring	g. Rossini	a
_____ Till Eulenspiegel's Merry Pranks	h. Smetana	i
_____ The "Surprise" Symphony	i. Strauss	e
_____ Nocturne in E-flat Major	j. Tchaikovsky	b



DRAMA • A RESOURCE UNIT

What is drama?

Art is natural to man. Since the dawn of human existence, man has felt a need to communicate his thoughts and feelings to the world around him. He has done this through dance, drama, music, visual arts, and literature.

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

Drama was probably born one evening around a campfire when cave men reenacted the events relative to the capture of the evening's meal.

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

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

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

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

In the Dark Ages that followed the fall of the Roman Empire, most cultural activities took place in the monasteries. Theatre buildings were allowed to decay, many scripts were destroyed, and actors became vagabonds.

The Middle Ages saw the birth of church drama, which brought with it a new trend of realism. The first notes of realism can be found in the elaboration of the Mass at Easter in the Passion Play. Gradually, around the 12th century, plays were performed outside the church, and as many as 300 actors would appear in a single outdoor drama. In these plays, humans were faced with moral choices.

> Everyman is the most famous of these dramas.

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

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

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

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

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

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

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

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

Theatre from 1945 to the present has seen much growth and development. Playwriting schools have developed, and the playwright has emerged as an artist in the theatre. Independent companies and acting studios have expanded, and plays that have universal appeal are being written.

Sociologists suggest that man has become a passive observer of life. Young people seeking entertainment merely sit and watch drama unfold on television, on film, and on the stage. Pleasure is richest for those who are prepared by the knowledge and training to appreciate drama. True enjoyment comes to an audience that is active, not passive.

Knowledge of drama turns young people into active observers with an informed critical sense and a true appreciation of drama's place in society. Drama's activities make learning come alive. Skills of critical thinking and problem solving are developed. Through expressive use of the body and voice, communication skills are improved.

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

How then can drama be studied?

There are a multitude of approaches to the study of drama:

- One may select to study drama for its basic structure (setting, plot, characters, and theme).
- The dramatic styles characteristic of the historic periods of drama can be reviewed.
- The various forms of drama (tragedy, melodrama, comedy and farce) can be examined and compared.
- The forces of drama (the creative force of the playwright versus the interpretive force of the directors, scene designers, and actors) may be explored.
- the various techniques of performance (pantomime, mimicking) may be experimentally employed.
- the many areas of theatre study (playwriting, directing, acting, costume and makeup design, stage lighting and scenic design) may be researched.
- Drama can be inspected for its three elements: the dramatic element (tension and conflict), the theatric element (mimicry and display), and the semantic element (meaning and value).
- The diversity of drama in existence today can be experienced with tapes of radio dramas, television dramas, school pageants and plays, Mardi Gras balls, community stage productions, dinner theatre, films, and Broadway productions.

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

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

- A universality of appeal in time as well as space
- A depiction of living characters in convincing situations; the drama must be believable
- A capacity to stir, move, challenge, enrich and/or transform the audience
- The knowledge about human nature to enable man to face everyday problems

ACTING

Have students prepare a report describing the best acting performance they have seen on stage, in a motion picture, or on T.V. and explaining why they consider it the best.

Discuss an audience's effect on a theatrical performance. Can a poor audience cause a poor performance? How? What are the responsibilities of an audience?

Describe the differences between the acting of poetic drama and the acting of prose drama.

Prepare a soliloquy from Hamlet or Macbeth ordinarily delivered introspectively and deliver it with direct address to the class.

Bring a Halloween mask to class. Pantomime the character the mask suggests for one minute. Switch masks with a classmate and pantomime the character his mask suggests.

Listen to a recording of a speech from one of Shakespeare's plays and report on effective vocal techniques heard.

Improvise the dialogue and actions of famous people in the historical situations for which they are best remembered.

Select simple words such as "no" or "oh" and say them conveying different emotions, such as fear, anger, sarcasm, surprise.

ACTING

Benedetti, Robert. The Actor at Work. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970.

Chekhov, Michael. To the Actor. New York: Harper and Row, 1953.

Hagen, Uta. Respect for Acting. New York: Macmillan & Co., 1973.

Spolin, Viola. Improvisation for the Theatre. Evanston, IL: Northwestern University Press, 1983.

Stanislavsky, Konstantin. An Actor Prepares. New York: Theatre Arts Books, 1978.

Stanislavsky, Konstantin. Building a Character. New York: Theatre Arts Books, 1949.

Stanislavsky, Konstantin. Creating a Role. New York: Theatre Arts Books, 1961.

*All references may be obtained from the Louisiana State Library through the local parish library.

Prepare and present a one minute monologue from a play of the student's choice such as Joan of Arc's address to her inquisitors in Bernard Shaw's St. Joan or David's monologue in Amen Corner by James Baldwin.

Research a scene from a Shakespearean play and act out the scene in modern language.

COSTUMING

Design costumes for a popular children's play using materials such as paper bags and cardboard boxes.

How may a costume affect the success or failure of an actor in a part? How do costumes bring interest and contrast into the stage design?

Select any character from a play and plan and design on paper the costumes he would wear throughout the play.

MAKEUP DESIGN

Collect and discuss magazine covers and advertisements showing faces of people of varying ages exhibiting various emotions. Experiment with pencil and felt tip pens to give these faces a different look.

Discuss the value of makeup to the actor. Explain how makeup used improperly can do more harm than good.

Invite the makeup artist from the community

COSTUMING

Komisayensky, Theodore. The Costume of the Theatre. New York: Henry Hold and Company, 1932.

Lister, Margot. Costume. Boston: Play, Inc., 1968.

Motley. Designing and Making Stage Costumes. New York: Watson-Guptill, 1964.

Paterek, Josephine D. Costuming for the Theatre. New York: Crown Publishers, 1959.

Zuiner, Laura. Costuming for the Modern Stage. Urbana: University of Illinois Press, 1957.

MAKEUP DESIGN

Buchman, Herman. Stage Makeup. New York: Watson-Guptill, 1971.

Corey, Irene. The Mask of Reality. New Orleans: Anchorage Press, 1968.

Corson, Richard. Stage Makeup. Century-Appleton-Crofts, 1975.

Strenkovsky, Serge. The Art of Makeup. New York: E.P. Dutton and Co., 1937.

Westmore, Michael. The Art of Theatrical Makeup for Stage and Screen. New York: McGraw-Hill, 1973.

theatre to demonstrate to the class makeup application for several characters selected from plays of different periods.

Using paper and pencil sketch the makeup that could be used to depict such interesting characters as Falstaff, Cleopatra, Macbeth's witches, or Pierrot.

DIRECTING

What is the role of a director? Is the director an artist? What similarities exist between a painter painting a picture, a conductor conducting a symphony, and a director producing a play?

Make a list of your favorite directors. Describe the individual techniques you have noted in their plays or movies.

Select a play and plan on paper the stage setting for each scene including where each character stands in relation to the others.

MEDIUM OF THEATRE

Read synopses of several Shakespearean plays and note how many instances you can find of parallels of plot or character.

Make a list of characters from plays whose names were intended to describe them.

Report on examples of prologues or epilogues which explain the general thought of the play.

DIRECTING

Cole, Toby and Chinoy, Helen. Directors on Directing. Indianapolis: Bobbs Merril Co., 1963.

Clurman, Harold. On Directing. New York: Macmillan and Co., 1972.

Clay, James H., and Krempel, Daniel. The Theatrical Image. New York: McGraw Hill Book Co., 1967.

Stanislavsky, Konstantin. Creating a Role. New York: Theatre Arts Books. 1961.

MEDIUM OF THEATRE

Albright, H.D., Halstead, William P., and Mitchell, Lee. Principles of Theatre Art. Boston: Houghton Miffin Co., 1955.

Holton, Orley. Introduction to Theatre. Englewood Cliffs, N.J.: Prentice-Hall Co., 1976.

Kaufman, Julian M., Appreciating the Theatre: Cues for Theatregoers. New York: David McKay Co., Inc., 1971.

Mathews, Brander. The Principles of Playmaking. Freeport: Books for Libraries Press, 1970.

Ommanney, Katharine, and Schanker, Harry H. The Stage and the School. New York: McGraw-Hill Co., 1982.

Styan, J.L. The Elements of Drama. Cambridge: University Press, 1967.

PLAYWRITING

Discuss the playwright, Henrik Ibsen's apparent attitude toward the characters in his play A Doll's House.

Have students read a play by Eugene O'Neil such as Long Day's Journey into Night or The Iceman Cometh. Discuss the new devices, new forms of expression he employs.

Read one of George Bernard Shaw's plays such as Pygmalion. Did the playwright create characters with whom the audience could identify and empathize? Explain.

Select a newspaper story that contains the basic elements of a play. State the theme, describe the setting, describe the characters, outline the plot, and then write the play.

THEATRE-HISTORY

Students select and read aloud in class excerpts from Oedipus the King, Electra, or Antigone to provide a taste of Greek tragic writing.

Trace the important role the church played in early theatre history.

Commedia dell' arte enjoyed success and esteem in almost every European country for over a century. Research and report on its strengths and weaknesses.

Research theatre in the Renaissance period. Compare and contrast the theatres of the Italian Renaissance, the Spanish Renaissance, and the French Renaissance.

PLAYWRITING

Baker, George Pierce. Dramatic Technique. New York: Da Capo Press, Inc., 1919.

Cassidy, Marshall. Playwriting Step by Step. Saratoga, CA: Resource Publications, 1984.

Cole, Toby. Playwrights on Playwrighting. New York: Simon and Schuster, 1960.

Grebanier, Bernard D. Playwrighting: How to Write for the Theatre. New York: Thomas Y. Crowell, 1961.

THEATRE-HISTORY

Brockett, Oscar G. History of the Theatre. Boston: Allyn and Bacon Publishers, Inc., 1970.

Cheney, Sheldon. The Theatre. New York: Longmons, Green and Co., 1952.

Freedley, George and Reeves, J. A History of the Theatre. New York: Crown Publishing Co., 1968.

Hornblow, Arthur. A History of the Theatre in America. Salem, N.Y., Ayer Co., 1919.

Hughes, Glenn. A History of the American Theatre. New York: Samuel French, 1951.

Compare and contrast a romantic comedy such as Cyrano de Bergerac with a sentimental comedy such as I Remember Mama.

Select and read a play and write a synopsis of the plot, outline the structure, and state the theme.

View a play either on stage or television. Have the student write a paper describing whether or not he liked the play, stating all possible reasons for his reaction. Have him state any ideas from the play which will have lasting value for him.

STAGE SCENERY AND LIGHTING

Select a scene from a play such as Antigone (perhaps the scene in which Antigone exchanges dialogue with the chorus) and stage this scene as it would be performed on a thrust stage, a proscenium stage, and on an arena stage.

Prepare a report on recent innovations in theatre architecture. (Theatre Arts magazine would be a good source.)

List the major problems a designer would have in planning the first scenes of Peter Pan for production in an outdoor theatre.

Discuss why most designers prefer the job of stage lighting tragedies to comedies.

Collect swatches of fabric of various color and texture. Record the student's emotional response to each color swatch.

STAGE SCENERY AND LIGHTING

Fuchs, Theodore. Stage Lighting. New York: Benjamin Bloom, 1963.

Kenton, Warren. Stage Properties and How to Make Them. London: I. Pitman, 1964.

Pilbrow, Richard. Stage Lighting. New York: Van Nostrand, 1970.

Selden, Samuel. Stage Scenery and Lighting. New York: Appleton-Century Craft, 1959.

Stoddard, Richard. Stage Scenery. Detroit: Gale Research Co., 1977.

Illustrate the various effects of light upon colored fabrics and paints. Discuss how different colors affect the mood of a scene.

Select a play and draw a floor plan for one of the acts. Describe the scenery that would best fit its style, spirit and purpose.

Draw a scale floor plan of the stage in the school and prepare to discuss its good and bad features in staging various productions.

Select a play from the Victorian era and research the various period furniture, paintings, and decorative articles that would be appropriate as stage scenery.

Discuss the advantages and disadvantages of theatre-in-the-round.

ACTOR - a theatrical performer

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

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

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

BLOCKING - the movements and locations of actors within a set

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

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

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

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

CONFLICT - the struggle underlying the plot of a play

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

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

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

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

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

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

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

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

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

FARCE - an exaggerated comedy based on humorous characters and situations

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

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

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

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

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

IMPROVISATION - the impromptu portrayal of a character or a scene

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

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

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

MIME - nonverbal performer or performance seeking to represent or imitate actual experience

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

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

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

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

NATURALISM - an extremely realistic style of playwriting and production

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

PLAYWRIGHT - author of the play

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

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

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

PROLOGUE - an explanatory speech preceding the opening of a play

PROPERTIES - all of the stage furnishings, including the furniture

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

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

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

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

SCENERY - the painted backdrop on a theatrical stage

SET - the scenery for an act or scene

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

SOCIAL DRAMA - a play concerned with the problems of society

SOLILOQUY - a character's speech to himself

STAGE - any area in which actors perform

STAGECRAFT - the art and craft of putting on a production

STRUCTURE - the form, development, and method of presentation

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

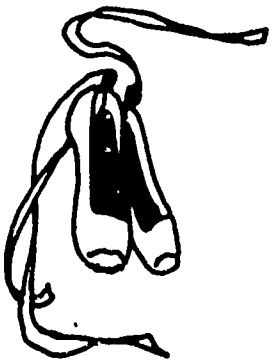
TEMPO - the speed with which speech and action move a play along

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

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

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

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



DANCE • A RESOURCE UNIT

Dance is one of the oldest art forms known to man and had its beginnings far back in the Primitive Society, 20,000-4,000 B.C. Today, twentieth century society still dances for the same basic reasons that primitive man danced: for,

magic and rituals,
communications,
physical exuberance, and
sexual selection.

. Primitive man used magic and rituals to bridge the gap between his world and the domain of demons, spirits, and gods; modern man has formal rituals in churches and organized groups.

. Primitive man's communication was very simple with each tribe having its own dance gestures. The dances carried messages long before speech was used for communication. Man still communicates through movement. Excellent examples are found in modern concerts, dances, dramas, and recreational dance forms.

. As for physical exuberance, primitive man used dance and movement for strength, flexibility, and agility, abilities he needed for battle and to celebrate victories. An excellent example of this is the Highland Fling, a dance executed by the men of Scotland. This dance is essentially interpreted today as it was in the early centuries. Modern man uses physical exuberance for recreational purposes. Excellent examples of this can be seen in the popular disco and jazz dances, carnival balls, cotillions, and folk dances.

. Primitive societies used dance as a means of choosing mates. The dances performed were ritual. Today, we find similarities in the many debutante balls given each year and in the "singles only" clubs where BOY meets GIRL.

The Egyptians, 4,000-550 B.C., followed the primitives. The purposes of their dances were to entertain and express religious emotion. Only slaves and peasants used dance for social recreation. There were three main kinds of dance:

(1) acrobatic--performed by professionals,
(2) religious--each temple had its dancers, and
(3) gesture--a dance which told a story.

The Egyptian style of dance was austere, much like their paintings. Only professionals were allowed to dance; even at funerals, the mourners were professional dancers. Drawings on walls, in tombs, and on pottery have recorded a picture of the ritualistic, expanded movements used in

Egyptian dance.

Dances of the Hellenic Age (Greek), 550-201 B.C., had two purposes: Spartan dances, used for developing agility and strength in men and women, and Athenian dances, performed for aesthetic satisfaction and to express the ideals of beauty. The Greek dances fell into six categories:

(1) religious--including dance-dramas based on legends and superstitions;
(2) ritualistic/veil--honoring the gods;
(3) athletic--imitative athletic activities, performed only by men;
(4) war--toning the body for battle and for victory celebrations;
(5) theatrical--the beginnings of drama and including dances of comedy and tragedy, burlesque, and satire.
(6) social--recreations, rituals for funerals, and choral narrative dancing. The Greeks sang while they danced and often performed group dances. These had a great variety of movement within a circular design, line procession, or labyrinth (maze). Aristophanes used the "bird" dances as inspiration for his comedies, Birds and Storks.

Roman supremacy began in 201 B.C. and extended to 476 A.D. The Romans were people of practical and materialistic natures who had little fondness or talent for dance. The Greek form of dance was copied, but because the Romans were more interested in power and self-indulgence than in aesthetic expression, the dance in Rome degenerated into a base form of entertainment performed by professionals for the masses. Dance in the Roman theatre degenerated into inane, lavish spectacles. The bikini, thought to be a twentieth century costume, was in reality a swim dress designed for the Roman Bikini dancing girls. The Bikini dancers performed "water ballets" for their lusty audiences in sealed flooded areas. During this period, the dance of the Christians developed. The Bible is full of references to dance, "...and David danced before the Lord..."

Dance during the Dark Ages, 476-1450 A.D., consisted of ritualistic dances, which in reality were processions. Dance was forbidden during the early part of the period but did not disappear completely; it was disguised under a cloak of another color. Morality plays developed which included whirling, dancing movements. Social dances were performed behind the protective walls of a reigning monarch.

The Renaissance period, 1450-1600 A.D., brought fresh relief to the arts. Everything in the arts began to change, as did the dance. During this period, dance flowered as diversion and spectacle in the theatre and as social entertainment. Three disciplines developed:

(1) folk dance--executed by peasants,
(2) court dance--performed by nobility, and
(3) ballet--danced by professionals.

Folk dances of this period were very spontaneous, lively, and traditional to the area. The costumes were simple, like the dress of the people. The court dances were choreographed by the royal dancing masters and were elaborate floor patterns with complicated and affected movements. Special court musicians composed the music to fit the style and structure of a specific dance. The most famous court dances were the Pavanne, Landler, Gavotte, Galliard, Courante, Gigue, and Saraband. The music structured for these court dances

developed the suite. The musical form of the suite is still used today even though the court dances are seldom performed. The term ballet means "complete work," a story that has a beginning, a development, and an ending--it is the art form of the dance. The themes of earlier ballets were based on legends and myths; the movements were very stereotyped. Monsieur Arbeau, one of the leading dancing masters of the late 1500's, choreographed a step called "reverence." This step was used at the beginning and ending of all the court dances of this period and is still used today to end all classical ballet classes.

In the period following the Renaissance, 1600 B.C., classical ballet was divided into two categories: Romantic Ballet and Classical Russian Ballet. In the Romantic Ballet, technique developed into a set series of attitudes; the spirit was romantic as in the other arts of this period. Ballet began in Italy but matured and came to life in France during the reign of King Louis XIV. Louis not only promoted the dance but participated in the ballets of the seventeenth century. Pierre Beauchamp was the leading dancing master at this time and the teacher of the Sun King. Monsieur Beauchamp's fundamental techniques of ballet are still stressed today, including the foot positions which he has been credited with developing. During the eighteenth century, men monopolized the organizational roles, and women began to assume the role of the star. Among the talented performers were Marie Ann de Camargo who had light, gay, lusty, and vigorous movements. She also lifted the heavy skirt to a shorter skirt and wore an undergarment, which is the predecessor of the ballet tights, and a soft slipper, which is the forerunner of the ballet slipper. Marie Salle' brought dramatic realism and natural expression to movement. She introduced the flowing drape modeled after that seen in Greek sculpture. Another leading performer was Francoise Prevost, who was known for her lightness, precision, and dramatic interpretations. It is said that the Romantic period was the time of liberation of the arts; it was a period of outward revolt, a generation of new artists with imagination and inspiration. Leading dance personalities of the nineteenth century were Fanny Elssler, Marie Taglioni, and Carlotta Grisi. Romantic ballets that remain beloved works of today are Giselle, choreographed by Jules Perrot and Jean Coralli in 1841; La Sylphide, choreographed by Filippo Taglioni in 1832; and Swan Lake, choreographed in 1895 by Marius Petipa and L.I. Ivanov.

The Classical Russian Ballet was subsidized by the government. During the seventeenth century, Empress Ann founded the Imperial Ballet Academy of Russia, which still survives today. She imported Monsieur Lande, a Frenchman, to direct the academy. Catherine the Great, during the eighteenth century, imported an outstanding Frenchman, Le Picq and also an Italian, to continue the school that began the century before. Emphasis was placed upon brilliance in execution. The Russians believed that dance, music, costumes, and scenery were of equal importance in the finished performance. It should be pointed out that it was foreign performers and choreographers who influenced the Russian ballet during the nineteenth century. Noted performers during this period included Marie Talioni, Jules Perrot, Christian Johansson, Charles Saint-Leon, Enrico Cecchetti, and Marius Petipa. Russian dance personalities were Serge Diaghilev and Vaslav Nijinsky.

All forms of art use a medium: dance uses movement; music uses tone; painting utilizes color; sculpture has stone and clay; and literature applies imagination, selection, and many principles of composition. Few people compose great dances, but everyone should have the opportunity and fun of trying. To become a performer or teacher, one must study many areas of the dance. Technique, composition, history of dance, human anatomy, kinesthetics, dance accompaniment, production, and costuming are some of the desired knowledges. The basic activity for a dance class is technique in a specific discipline. A dancer should strive for experiences in balance, coordination, endurance, increased range of movement, style, and quality of movement.

MOVEMENT

It is important for a dancer to develop a movement vocabulary to communicate a full knowledge of dance as an art form. The human body is capable of locomotor and/or axial movement. The movement which takes the body through space resulting in a change of location is referred to as locomotor movement. There are five basic locomotor-movements:

- Walking is a transfer of weight from one foot to the other with one foot in contact with the floor at all times. Walks may be taken in any direction with infinite variations.

- Running is a transfer of weight from one foot to the other during which time both feet are off the floor simultaneously. A run is an extended walk at a rapid pace.

- Hopping is an elevation which involves taking off from one foot and landing on the same foot. There is no shift of weight in this movement.

- Jumping is an elevation which involves taking off from both feet and landing on both feet at the same time.

- Leaping is a transfer of weight from one foot to the other executed with a spring; the transfer of weight takes place in the air. A leap is an extension of a run.

In addition to the five fundamental locomotor movements, this cognitive area is further divided into locomotor movements which involve an uneven rhythm, creating simple dance steps.

- Skipping is a combination of walk and a hop on the same foot performed in an uneven rhythmic pattern.

- Sliding is a walk on one foot with a draw of the other foot up to the first and a shift of weight. It is done quickly, unevenly and sideways.

- Galloping is a walk on one foot with a draw of the other foot up to the first and a shift of weight. This is

performed in an uneven rhythmic pattern and is a forward or backward slide.

These simple dance steps and the basic locomotor movements may be combined in a variety of ways, such as energy released, tempo, style, and directions in space. The skip, slide, and gallop may be combined to compose traditional dance steps such as the polka, schottische, waltz, two-step, and mazurka. Steps from folk dances or any traditional dance may be used as the basis of a composition. First the step must be learned, put into practice, and then abstracted.

The second category of movement which the body is capable of is a movement which takes place in one spot around a central axis; thus the term axial or nonlocomotor movement is applied.

Knowledge of the five axial body movements allows the dancer to develop more sophisticated movements, such as:

- Swing, consists of a slight impulse and an unchecked follow through (pendulum flow)
- Sustained, where the impetus and follow-through are merged with each other, producing smooth and controlled movements (slow)
- Percussive, where there is a strong energy release that is immediately checked so that there is little or no follow through (strike-thrust)
- Vibratory, where there are small releases of energy that do not stop (quick-rapid)
- Collapsing, which continues the release of controlled energy giving into the pull of gravity (falls forward, backward, sideward)

It is possible for the dancer to combine the knowledge gained from both the locomotor and the axial movements to execute such combinations as a walk with percussive movements of the arms; a run with sustained movement of the arms and head; or a skip with vibratory hands.

All movement should have form of execution plus form of structure. Movement form may be approached through:

- Space aspects of movement (design)
- Force aspects of movement (dynamics)
- Meaning (theme)
- Pre-Classic dance forms (Pavanne, Gigue)
- Musical accompaniment

THE CREATIVE ASPECTS OF DANCE

The educator uses dance to develop the human body, improve skill and poise, and stimulate the emotions and the mind. Through experimenting and

exploring in movement, individuals develop creativeness, the ability to invent or improvise combinations of movements in relationship to space, time, and force.

In creative dance, composition is taught at the same time as technique. As soon as the student learns a very few movements, he/she is encouraged to put them together in unique ways. DDMR--design, dynamics, motivation, and rhythm--are the basic elements of dance or movement.

Design is the change in planes, levels, and floor patterns.

Dynamics is the contrast of strong and weak movements.

Motivation is the reason for doing movement.

Rhythm is the energy that is measured (tempo).

With a knowledge of DDMR, the student has acquired functional skills and is now able to use the eight essential dance elements:

Changes of
- Direction: forward, backward, sideward, circling, etc., designs in space
- Tempo: slow, fast, twice as slow, twice as fast
- Dimension: large, small
- Accent: normal, syncopated
- Quality: staccato, legato, choppy, smooth
- Dynamics: strong, weak
- Levels: low to high, high to low
- Different Aspects: front, back, side, knee, elbow, etc.

SPACE

Space is a possibility for position and dimension; an environment necessary for movement. Spatial design is the interrelationship of dancers to each other and to the space through which they are moving. This refers both to the floor area, to the space around the dancers, and to the shapes where the dancers were before they moved.

To become aware of the relationships between the position of the body and its paths through space, the students explore patterns, imaginary designs made in the air or on the floor by moving from one place to another. These may also be referred to as floor tracks. The major floor tracks, or patterns are:

circular	spiral
loop	zig zag

right angles — figure eight
straight lines connected by diagonals moving forward or backward in one spot
Combination of any patterns

Spatial direction is a term which can be locomotor axial or both, indicating relative lines of movement, such as:

up and down — forward and backward
side to side — diagonal
circular

The dancer uses body design as a means for expression, using an asymmetrical or symmetrical movement as the one means of expression. Asymmetrical movement, an unbalanced proportion in the design, creates dynamism or action. Motion is possible only when balance is disturbed. Asymmetry is informal balance. Symmetrical movement, a balanced, even design may suggest a feeling of stability, security, and comfort. Symmetry is formal balance.

A dancer, like an actor, singer, or musician, uses the stage to perform and project an art form to an audience. A good performer is aware of the strong and weak areas of the stage. Stage divisions are as follows:

upstage
upstage right — upstage left
center stage
downstage right — downstage left
downstage

A plane of a stage is the prospective of the performer as viewed by the audience. Planes of stage design consist of:

one plane - facing front (downstage) or facing back (upstage)

two planes - facing profile

three planes - facing on a diagonal

MUSIC VOCABULARY USED BY DANCE:

Rhythm - division of time into units and grouping of these units into a larger whole

Content - meaning or essence; subject matter; theme of the music and dance (sociological, satirical, gay, psychological, etc.)

Form - pattern or structure of the dance or music; the organization; deals with space, time, relationships in levels, direction, and focus

Pulse - continuous throb--an underlying beat that never changes

Tempo - fast of slow rate of speed at which pulses occur

Meter - organization of pulses into groups so that they can be counted or accounted for

Measure - one group; a unit of measure; the length of movements or music

Accent - normal stress or emphasis on one movement or note

Phrase - complete thought in music or dance

Time Signature - two numbers signifying the number of counts in each measure; evaluation of the notes

STRUCTURAL FORM

All choreography must have structural form just as does a work of architecture. A dance has structural form that begins, develops, and concludes.

Many choreographers use musical structure as a basic outline for their choreography.

2 part form AB
- A - Basic theme
- B - Contrasting theme

3 part form ABA
- A - Basic theme
- B - Contrasting theme
- A - Restatement of basic theme (may be choreographed with variations of basic theme).

Theme and Variation
A A1 A2 A3 Coda
- A - Basic theme
- A1 - Restatement of basic theme with variations
- A2 - Restatement of basic theme with variations
- A3 - Restatement of basic theme with variations
- Coda - Conclusion

-- or --

A Interlude A Interlude 1 A Interlude 2 A Interlude 3
- A - Basic theme
- Interlude - Bridge of movement into next A
- A - Repeat of basic theme
- Interlude 1 - Bridge of movement with variation
- A - Repeat of basic theme
- Interlude 2 - Bridge of movement with variation
- A - Repeat of basic theme

Interlude 3 - Bridge of movement with variation leading to conclusion

Rondo A B A C A D A

A - Basic theme
B - Contrasting theme
A - Repeat of basic theme
C - Another contrasting theme
A - Repeat of basic theme
D - Another contrasting theme
A - Repeat of basic theme with ending

Canon/Round

strict imitation using two, three, or four groups, as in "Row, Row, Row your Boat"

SOCIALIZATION/TEXTURES OF ORCHESTRATION

A concern of dance is to develop interesting choreography. Awareness of movement structure (arrangement of dancers) is necessary when working with a group.

Group in unison--simplest form and least interesting; to create interest, vary tempo, and/or meter; use locomotor and/or axial movement, etc.

Antiphonal movement--two groups opposed to each other; group response, conversation, question and answer

Responsorial movement--solo opposed to a group; related to antiphonal but has a solo/duet figure

Successional movement--group in succession, one after another; cadence; this device is used as a means of surprise, using axial or locomotor movements

EVALUATION

Choreography is the "art of making dances." Nearly all dancers aspire to perform in classic or contemporary ballet, such as "Giselle" or "Appalachian Spring," and to someday become a great choreographer. Dancers, as designers of choreographic works, learn to make a critical analysis of their own work as well as that of other composers. An observer of a dance performance can evaluate the work by asking some of the following questions.

What did you like about the work?

What made it interesting to watch?

How did the choreographer achieve variety?

How did the choreographer achieve unity?

Were the movements performed with conviction? Skill? Excellence?

Was there a recognition and use of tempo? Quality? Form?

Were the transitions smooth?

Was the theme clearly projected and the choice of movements suitable for the idea?

Was the meaning verbal, nonverbal, or literate?

Was your reaction a confused one?

Was the study well accepted?

Was the work interesting enough to see a second time?

DISCUSSION/REACTION

What steps are used to choreograph a complete dance? Research and list.

Are there commonly accepted rules of choreography?

What is the basic criterion for a "good dance"?

How does a choreographer use program notes, titles, narration, sets, costumes, music, lights, and props as part of a choreography?

Will any of the above (music, title, costumes, etc.) clarify the meaning of a dance?

Will any of the above highlight or augment the movement of dance?

Is all choreography creative? What does "creative" mean?

What are the characteristics of a creative choreography?

What is the definition of dance as an art form?

Give a personal definition of choreography?

Describe in as much detail as possible a dance to be choreographed. (Include the idea, design,

DANCE EXPERIENCES

- Choreograph a simple dance to AB structural form not to exceed 48 to 50 measures.

- Write a post card using dance movements that illustrate the following sentence.
  "Having a wonderful time in _____.
  Wish you were here!"
  Classmates should be able to guess the vacation spot through the dance illustrations.

- Have the students create a symmetrical design using their bodies. Create an asymmetrical design. There should not be any movement except the transition between the two designs.

- Design a study using each of the axial movements of:
  swing collapse
  sustained percussive
  vibratory
  Each study should last at least 16 counts of movement.

- Choreograph a combined study utilizing locomotor and axial movement. This study should be a minimum of 16 counts.

- Divide the class into groups. Have each group select a very simple folk dance (American or foreign) and try to interpret the written notations.

- Stretch newsprint paper over the floor in rows. Have the class divide into groups of 6-8 for each column of paper. Ask each student to find a space by the paper and to follow the teacher's spoken direction.

  Have the students:
  . lift the column of paper very slowly

quality, number of dancers, possible title, program notes, costume, accompaniment, staging, etc.)

In choreographing a work, would you use:

Mime or pantomime?

Natural or functional gesture?

"Normal" movement to fit music?

Emotions or moods?

Movement that is "tricky" and is sure to be applauded for its sparkle?

Can dance be developed by:

Selecting a major movement theme and building from it?

Leaving movements to chance?

Following the forms below?
Theme and Variation
Theme and Development
Theme and Contrast
Rondo
Suite
Fugue
Canon

. lift the column of paper very rapidly
. lift the column of paper very slowly and extend bodies up as far as possible keeping the paper in the air
. release the paper and let it float down to the floor
. rip the paper into large pieces

- Select a student from each group to act as a model for that group. Take the ripped paper and stuff the leotard of the model. See what kind of sculptured figure can be developed. Have the model from each group display his/her "new" figure.

  Select a new model to dress in paper. Each group will design a "costume of paper." Have a style show of "paper clothes."

- Using the paper scraps, have the class build a "mountain" in space. This should be done in silence for in "silence is tranquility." Have the mountain erupt. This ends the exploration of awareness in space and the use of a prop with movement.

- Design a series of movements using the essentials of dance: direction, tempo, dimension, accent, quality, dynamics, etc. Each "bite sized" choreography should not be less than four measures in 4/4 time. The dance essentials may be presented individually or may use combinations, e.g. changes of tempo or change of tempo, accent and dimension.

- Have students collect pictures from magazines, books, and newspaper illustrations of groups of people seen in unison, antiphonal, responsorial, and successional designs. From the illustrations select the best examples of each category. Divide the class into

Can choreography abstraction be approached by:

Identifying a universal or common verbal meaning and then reducing it to a movement theme?

Making variations on natural gesture?

Exploring the limits of meanings commonly associated with movement and then selecting from these?

Keeping something of the shape, rhythm, or intent of natural movement and then moving to the outer limits?

Name other possibilities of approaching choreography abstraction.

Without music or costume can a particular country be identified by the dance itself?

What ballet is presented at Christmas time? Describe this ballet.

If a dancer is dancing on his "tippey toes" what is this called?

groups and have each group choreograph a study utilizing the theme shown in a picture. Each group will illustrate its choreographed designs.

- Select music that has a floating quality (example: Le Mer, Debussy; The Acquirien, Carnival of Animals, Saint Saens). Each student should be given large scarves of thin material. Have the student listen to the music and then begin to move through space utilizing his/her scarf in different designs, qualities, tempo, and levels.

- Form two large groups to take part in a weaving movement. One group holds strips of paper, a student at each end, like rows in a garden. These rows remain stationary. One at a time, pairs of dancers from the second group (one leading and one following) holding each end of the paper strip will interlace into the stationary rows. Choose a movement and compatible music for dancers to use.

  Weave the first strip over the even and under the odd numbered rows. The second pair will go under the even and over the odd numbered rows. This movement is repeated until the weaving is completed. Place the interwoven paper on the floor and observe what has happened.

- Students will organize movements to the rhythm and emphasis of their given name and surname. After determining the number of syllables, the arrangement of accents, and the general interpretation of how the name sounds, the student experiments with various motions that express the name. If the name has four syllables the improvised dance will have four movements with an emphasis of force (accent) on at least one movement.

What does the term "pas" mean? What language is this?

Who was the famous dancer that introduced barefoot dancing?

Research modern dance. Is there an underlying approach to dance that well known modern dancers use?

What Broadway musical/musicals have recently received awards?

Make a list of the styles of dance. Categorize those that have similarities.

What type or style of dance do you like? Explain why this style or type of dance appeals to you.

Football and basketball coaches encourage their players to enroll in a class teaching dance or movement. Can you see why such a class might be helpful?

Research the uses of dance or movement in sports, daily living, entertainment, and as therapy.

Have students explore other names beside their own.

- Have the students arrange several sounds in some order then explore movements that fit the sound. The reverse approach is also possible, organizing movement first then creating sounds that support it.

- Students work with a partner and begin the activity by facing each other. One student is the initiator of movement, the other acts as his mirrored image--one leads, the other follows. Moving simultaneously, the partners should remain sensitive to shapes.

  For increased concentration and fluidity, the process can continue by first one student then the other each initiating two shapes and continuing to switch roles after every two shapes without stopping between designs.

- As a locomotor movement, have the class move across the floor with six walking steps; on the seventh walking step, begin to move in a figure eight, i.e., using eight as a floor pattern. Repeat this activity across the floor changing direction of the figure eight each time.

- Have the class research the basic steps in "tap dance" and present such basic steps as the shuffle, flap, ballchange, etc., to the class.

- Have the class research "clogging" and its variations. Demonstrate how it is used in round and square dance.

ABSTRACT - a term that describes a dancework where the artist takes a movement and changes, distorts, or rearranges the elements of the movement to create a new design

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

BALLET - derived from allare, an Italian word meaning to dance; a completed work by a choreographer

BARN STEP - a running two step; a common execution in country/western dance; executed in 2/4 or 4/4 time; basic count quick, quick, slow

BARRE' - a horizontal, wooden (sometimes metal) pole for practice of some dance techniques; may be attached to wall or be portable

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

DERIVED SKILL - developed from a specific source, i.e., a walk and a hop makes a simple dance step, the skip

FOCUS - center of attention; to see; dancers focus on a spot or direction in the studio/stage as they move

FOLK DANCE - traditional dances that have been past from one generation to the next; two categories of folk dance: foreign and American (square dance)

FORCE - energy exerted; cause of motion; to thrust; dynamics; all dance movements need a contrast of dynamics

FUNCTIONAL - reason for being; purpose; development of a larger whole

JAZZ - a particular style of music or dance, originally improvisational but now composed, characterized by syncopation, accented rhythms, dissonance, individualized tonal effects

JETE' - leap

KINESIOLOGY - the study of the muscles of the body; the principles of mechanics and anatomy in relation to the human body

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

MOTIF - music: central theme or idea; notation: an abbreviated or partial notating of the movement

PAS - step

PIROUETTE - a turn in place on one foot

PLIE - bending of the knees

POLKA - a traditional dance step in 2/4 time: hop, walk, close, walk; basic count: + 1 + 2

PREMIER - first time for a show, ballet, musical composition to be presented before an audience

PRODUCTION - something produced: product of artistic work; a work presented on the stage; a dance concert, music concert or art show

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

PROPS - objects handled or used while on stage

RELENE' - rising up onto the toes

SCHOTTISCHE - a traditional dance step in 4/4 time: walk, close, walk, hop; repeat on opposite foot; basic count: 1, 2, 3, 4

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

SYNCOPATION - a shifting of the accent from the beginning of a measure to other beats or notes

TWO STEP - a traditional "ballroom dance" in 2/4 time; the basis for the Fox-Trot; basic count for the two step: quick, quick, slow

WALTZ - a traditional "ballroom dance" in 3/4 time; walk forward, close sideward, walk forward; repeat on opposite foot; basic count: quick, quick, quick

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Dance Magazine (published monthly)
1180 Avenue of the Americas
New York, NY 10036

Dance Magazine Annual (published yearly)
1180 Avenue of the Americas
New York, NY 10036

Dance News
119 West 57th Street
New York, NY 10019

Dance Scope (published semiannually)
American Dance Guild, Inc.
1133 Broadway, Room 1427
New York, NY 10010

Focus on Dance (published annually)
National Dance Association with AAHPERD
1900 Association Drive
Reston, Virginia 22091

Vilris (published six times a year)
P. O. Box 1226
Denver, CO 80201

DANCE FILMS

New dance films and videotapes appear yearly. For information on dance films and tapes, you should obtain Dance Film Directory, an Annotated and Evaluative Guide to Films on Ballet and Modern Dance, by John Mueller, Princeton Book Company. Mr. Mueller also offers to send a free list of new films if a stamped, self-addressed envelope is sent to: Addendum, Dance Film Archive, University of Rochester, Rochester, NY 14627.

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Dance Magazine includes frequent articles on new dance films.

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