

The Humanities

Seminar 1: Milestones in Art: Neoclassicism

Seminar 2: Milestones in Modern Dance

Teacher's Packet

A KET professional development workshop for educators approved for Professional Development Training by the Kentucky Department of Education.

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The Humanities

Seminar 1: “Milestones in Art: Neoclassicism” & Seminar 2: “Milestones in Modern Dance”

Overview of the Series and Seminars

Targeted Audience: High school humanities, visual arts, social studies, language arts, music, and physical education teachers

In “The Humanities,” KET distance learning humanities teacher Liz Jewell takes an in-depth look at two specific areas of humanities content: modern dance and the Neoclassical era.

The first of the two seminars—“Milestones in Art”—focuses on the Neoclassical era (the 1780s) and common threads among visual art, music, and architecture. The second seminar—“Milestones in Modern Dance”—examines how modern dance fits into the history of dance, the characteristics of modern dance, and what to look for when you watch a performance.

About This Teacher Packet

This packet includes agendas for Seminars 1 and 2, a brief biography of presenter/host Liz Jewell, and specific materials related to seminar content. See the table of contents on page 4 for more details.

Seminar Format

These 90-minute programs were recorded in the KET distance learning studio and on location. Any materials or information needed for participation in the series is provided in the videotapes and/or included in this teacher packet.

Professional Development Credit

Stage of Participant Development: Practice/Application

The Kentucky Department of Education has approved all KET Star Channels Seminars for professional development credit if schools or districts choose to include them in their professional development plans. Districts or schools may choose to include preparation and/or follow-up time as part of professional development. For example, if a teacher participates in one 90-minute program and spends an additional 30 minutes in related activities, he or she could be awarded a total of two hours professional development credit.

Individual teachers who wish to use these videotapes for professional development credit should check with their school professional development chair or with their district professional development coordinator.

Professional development can also be used to satisfy requirements for the fifth year program. Contact your local university or the Division of Teacher Education and Certification at 502-564-4606 for more information.

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About the Seminar Host/Presenter

Since the fall of 1996, **Liz Jewell** has taught humanities for KET Distance Learning. Before coming to KET, Liz spent 15 years teaching humanities and English at Western Hills High School in Frankfort, Kentucky. In 1989, she participated in the National Endowment for the Humanities Summer Seminar in Paris, studying the relationship of Gothic cathedrals to medieval culture. She has also led groups of students on two European tours: one to Italy and France and one to England, Scotland, and Wales.

Liz graduated from the University of Louisville with a B.A. in studio art (painting) and the humanities and earned her M.A. in English education from Murray State University. When she began working on her Rank I at the University of Kentucky, Liz returned to the humanities, taking courses in art history, photography, culture, and writing and enrolling in weekend seminars and summer programs in the arts.

Joining Liz during Seminar 2 is dancer **Kim Martin**.

Seminar 1 Agenda

Welcome and introduction

Liz Jewell, Host/Presenter

Background information on the Enlightenment

- Declining influence of the church
- Increasing literacy and access to print
- New interest in classical civilizations: the discovery of Pompeii
- Increasing access to arts through public museums and concerts
- Influence of *philosophes* (e.g., Voltaire)
 - Belief in freedom from arbitrary authority
 - Belief in God as Prime Mover who set machine of universe in motion
- Interest in science and technology
- Women becoming more influential
- Devotion to theatre and to art of conversation

The French Academy

- The role of the French Academy (founded 1648): to insure conformity in painting style and to preserve a hierarchy among painters
- Ranking painters by the subjects they painted (1. history painting, 2. genre painting, 3. portraiture, 4. landscape, 5. still life)

Jacques-Louis David (1748-1825): *The Death of Marat*

- Reflected David's standing at top of Academy hierarchy
- Exemplified Neoclassicism with simple geometric forms, clearly organized spatial effects, cool palette, simplicity of detail

The Salons (yearly exhibitions) by the Royal Academies of Paris and London vs. salons (any periodic gathering of people during the Neoclassical Era)

Musical developments

- Opera
- Chamber music
- The concerto

Classical symphony (e.g., Mozart's 2nd Movement, 40th Symphony, 1788)

- Embraces ideals of classicism: Order, restraint, balance
- Easily grasped harmonies
- Simple, easily remembered melodies
- Logical and predicable form (e.g., always four movements with traditional forms—first, sonata; second, slow and lyrical; third, dance-like; fourth, lively and heroic)
- No polyphony; single, clear melodic line

- **More linear, less ornamental rhythmic patterns**
- **New harmonic relationships**

Videotaped interview with George Zack, director of Lexington Philharmonic, on classical music

**Links between classical music and classical architecture:
Chartres cathedral (Gothic) vs. Temple of Athena Nike**

Photomontage of Neoclassical detail from the Lexington Cemetery

Monticello

Using your markers, paints, colored pencils, pens, glitter, stars (the sky's the limit), draw and paint Monticello in your most creative (and zany) colors and textures, **but keep the basic features intact**. When you've fully defaced this great piece of American history, **label the architectural features** of Monticello which were borrowed from the Greeks or Romans.

If you visit www.monticello.org, you can see a beautiful full-color aerial photograph of Monticello as well as a floor plan of the first floor. You can also see the outline of Monticello on the back of a nickel (a new one is preferable, so that the details are still crisp).



Listener's Choice

Below are two different analyses of Mozart's Symphony No. 40 in G minor. The first is a "right brain" description, global and impressionistic. The second analysis is for the mathematically inclined. Your assignment is to find a comfortable spot, rev up a recording of the symphony, and follow along with either analysis you choose.

Mozart's Symphony No. 40 in G minor, K 550 (Robert Harris)

Mozart's *40th Symphony* is one of the most famous works he ever composed. In this single work, he created perhaps the most concentrated musical language he was ever to use, a language that looks ahead to the work of Beethoven, with its constant thematic repetitions. And the minor element in this music may be the most pathetic that Mozart ever employed. The *G minor Symphony* has been a staple of European music since the early nineteenth century. Unbelievably, it may never have been performed in Mozart's lifetime.

The first movement is based on a simple motif that first made its appearance in Mozart's music years earlier in the first movement of the *Elvira Madigan* Piano Concerto. Remember this little G minor motif in the first movement? In the concerto, it is there to provide a little harmonic spice; here is the foundation on which an entire passionate movement is based. The 40th uses the same simplicity that Mozart employed in the *Jupiter*; the slightest of musical means are stretched to provide the greatest possible emotional content. The first movement is a model of tautness and musical efficiency.

The slow movement, an andante, continues the tragic character of the symphony, even though it is in a major key. Mozart's genius in sustaining a mood over seven or eight minutes (a long time in musical terms) is unparalleled here. With slight shadings and contrasts, a uniformity of texture and emotion is expertly crafted into this second movement.

The minuet and trio of the 40th shows Mozart at his chromatic best. The opening minuet is reminiscent of the first minuet in the *Haffner* Serenade, with its slinky chromatic descents in the strings, and a wonderful counterpoint between the strings and winds. The trio is a mischievous Mozart confection where he constantly plays around with the meter. Try to find the downbeat in this trio; Mozart keeps shifting it from beat to beat.

The finale of the 40th is light in texture but demonic in intent. Different generations have heard quite different sentiments in this music. Some have heard only "Grecian lightness and grace," to quote Robert Schumann; others have heard pain and torment in this and all the other movements of the symphony. Listen especially for one moment in this finale: the beginning of the development where Mozart writes a passage that seems astoundingly modern. Glenn Gould, who generally detested Mozart, loved this moment. It was, as he said, Mozart reaching out his hand to touch the spirit of the 20th century.

Mozart's Mona Lisa, the *40th Symphony* will always remain a mystery. In it, perhaps more than in any other work, he combines the elegant and the tragic in a mixture that is uniquely his.

A Listening Outline for Mozart's 40th Symphony in G Minor

SYMPHONY NO. 40 IN G MINOR, K. 550 (1788),
BY WOLFGANG AMADEUS MOZART

Fourth Movement: Allegro assai (very fast)

Sonata form, duple meter ($\frac{2}{2}$), G minor

Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 1st violins, 2d violins, violas, cellos,
double basses

(Duration, 4:59)

EXPOSITION

First theme

43 0:00

1. Upward arpeggio, *p*, explosive rushing phrase, *f*, minor key.

Allegro assai
1st violins



p

f

High repeated tones, *f*, upward arpeggio, *p*, rushing phrase, *f*, leads into

Bridge

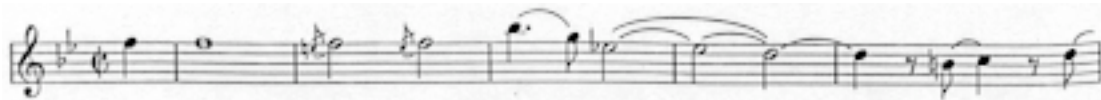
44 0:00

2. Long passage of continuously rushing notes, strings, *f*.

Second
theme

45 0:00

3. a. Tender melody in violins, *p*, major key.



p

mfp



1:20

b. Clarinet, *p*, tender melody somewhat varied.

Closing
section

46

1:35

4. Suddenly loud, continuously rushing notes in strings, *f*.

DEVELOPMENT

47

1:57

1. Orchestra in unison, *f*, upward arpeggio, jagged downward leaps.

f

2:06

2. Suddenly soft, upward arpeggio lightly tossed between violins and woodwinds.

2:18

3. Suddenly loud, string arpeggios interwoven with rushing notes. Arpeggios press upon each other in quicker imitation. Woodwinds rejoin imitative dialogue.

RECAPITULATION

First theme

48

3:14

1. Upward arpeggio, *p*, explosive rushing phrase, *f* minor key. High repeated tones, *f*, upward arpeggio, *p*, rushing phrase, *f*, leads into

Bridge

3:28

2. Passage of continuously rushing notes, strings, *f*.

Second
theme

49

3:52

3. *a.* Tender melody in violins, *p*, minor key.

4:06

b. Woodwinds, *p*, tender melody somewhat varied.

Closing
section

4:21

4. Suddenly loud, continuously rushing notes, full orchestra. Cadence.

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Seminar 2 Agenda

Welcome and introduction	Liz Jewell, Host/Presenter
Background/requirements for professional dancers	Liz Jewell and Kim Martin, Presenters
Purposes of dance: Celebration, ritual, entertainment <ul style="list-style-type: none">• African dance• American Indian dance• Legong dancers of Bali• Ballet• Kibuki	Liz Jewell
Elements of dance: Space <ul style="list-style-type: none">• George Balanchine• Merce Cunningham• Twyla Tharp	
Elements of dance: Time <ul style="list-style-type: none">• Balanchine ballet• Katherine Dunham and Pearl Primus: Caribbean rhythms	
Elements of dance: Force <ul style="list-style-type: none">• Classical ballet's weightlessness• African Egungun dance• Vaslav Nijinsky (1890 - 1950) and <i>Firebird</i>	
Bringing the elements together to create personal meaning <ul style="list-style-type: none">• Dancers from Kentucky Center for the Arts	Liz Jewell and Kim Martin
History of dance in Western civilization <ul style="list-style-type: none">Earliest roots<ul style="list-style-type: none">• Ceremonial Egyptian dances celebrating Osiris• Greek dance and drama• Roman theatre• Attitudes toward dance among early Christians• Celtic and Anglo Saxon danceThe Middle Ages<ul style="list-style-type: none">• Dance Mania of the Middle Ages• The tarantellaRenaissance dance: Louis XIV and the Academie Royale de Danse (1661)	

Russian ballet and European classical ballet

- ***Scheherazade* (Rimsky-Korsakov, 1888): Kentucky Center for the Arts' performance**
- **Serge Diaghilev (early 20th century)**

Emergence of modern dance

- **Dance in America: Utopian communities & physical culture of 19th century**
- **Loie Fuller (1862-1928): Art Nouveau dance**
- **Isadora Duncan (1878-1927): Simplicity & nature**
- **Ted Shawn (1891-1972): First American male modern dancer/choreographer**
- **Merce Cunningham (1919-): The Jazz Age**
- **Movement Choir**

Stylistic elements of modern dance

- **Martha Graham (1893-1991): Facial expressiveness, floor work, sculptural form**
- **Merce Cunningham: Expressing music in movement**

Liz Jewell and Kim Martin

The process of choreography

- **Alun Jones, Helen Starr, and Louisville Ballet dancers**

Contrasting ballet and modern dance

Liz Jewell and Kim Martin

Concluding remarks

Liz Jewell

Student/Teacher Activities

Milestones in Modern Dance

The video portion of this workshop lasts 49 minutes. As a supplemental activity, consider experimenting with the following student projects.

An Analysis of a Dance

Return to the short production by “Thought Forms Dance Company” near the end of the tape. Use the following chart to react to the work. If possible, compare your responses with another viewer’s.

<p>1. Describe: Tell exactly what you see—describe the performance for someone who can’t see it.</p>	<p>2. Analyze: Use the elements/principles* to reflect upon the art form.</p> <p>Space (pathways on the stage; shape of the body in space)</p> <p>Force (Are there distinct changes in force? Is there a passage in the dance that is more or less forceful than another?)</p> <p>Time (Is the rhythm always determined by the music? Does it ever contrast with the music? Are there any distinct changes in tempo?)</p>
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* **Dance Elements:** space (level, shape, direction); force (energy, weight, flow); time (tempo, beat, rhythm)

Types of movement: locomotor (running, skipping, moving from place to place); nonlocomotor (bending, stretching, moving in place)

3. **Interpret:** Consider the following.

Do you think this is a narrative work, or is it a dance that is “about dance”? What’s the basis of your opinion?

How would you define the mood of the piece?

What aspects of the dance contribute to the mood of the piece?

Is this dance composed primarily of locomotor or nonlocomotor movements?

Do you notice passages in the dance in which movement clearly contrasts with the music?

Why was the work of art created in this particular style rather than ballet or tap, for instance?

What do you think this dance is “about”?

What did you find most striking or interesting about this dance?

Can you name another form of art (painting, sculpture, music, poetry, theatre) that is clearly similar to this dance performance? Explain your ideas.

Do you think this dance is artistically successful? Explain your ideas.

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KET Project Staff

Darlene Carl
Office Manager

Lori Barkley
Director

Mary Duncan
Print Coordinator

Liz Jewell
Humanities Teacher

Lynda Thomas
Evaluation