

Formal Essay: Compare and Contrast Film Analysis

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Due Jun 22 by 11:59pm Points 200 Submitting a file upload

Please refer to the following link (to my Learning Web Humanities page) for the Word doc.

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Unlike informal assignments ("Exploring Humanity") and the "Perception Key Questions", this essay requires applying EITHER MLA or APA format to it and writing the essay as a Word document.

Formal Essay: Connecting Films through Comparison and Contrast



For this essay, you are asked to select one of the film categories below and choose two films listed in it. Obviously, the next step is to access/view the films and take detailed notes on them. You then need to **WRITE A WELL-DEVELOPED AND DETAILED COMPARE /CONTRAST ESSAY** about your selected pairing that is driven by a strong **THESIS STATEMENT**. By "*strong*," I mean a statement (and an essay that follows) which ***DOES NOT*** merely retell the stories, but rather analyzes them! A strong thesis is a debatable thesis, which means it should be very likely that some people would disagree with it (your conclusions or assessments) if you presented it to a room full of people who were familiar with the two films. **DO NOT MERELY RETELL EITHER STORY**; this assignment is called an "analysis" for a reason.

Also, regardless of the film pairing you select, this essay must include some references to ideas/concepts in your book--from such chapters as 1, 2, 3, 14, 15, and 16. AND, depending on the specifics of your film selections and the forms of art addressed in the films, chapters 4, 7, 10 and 12 will likely provide good insights and/or quotable references.

Basics Requirements:

Typed/Word-Processed and either MLA or APA formatting required

5+ Pages

Third person voice throughout

Film Choices:

Category I – Artistic Responses Totalitarian/Authoritarian Rule (Choose ONE category and pair TWO films)

I – A (Artistic Responses to Religious and Governmental Totalitarianism)

**Desert Dancer (based on a true story; locations - Iran/France)*

**Mao's Last Dancer (based on a true story; locations - China/Houston)*

I – B

* *Fahrenheit 451*

* *1984*

Category II - Creative Genius, Madness, or both? (pair any TWO films)

* *Sylvia* (Sylvia Plath, Poet)

* *A Beautiful Mind* (John Nash, Mathematical Genius)

* *Immortal Beloved* (Beethoven – Composer)

* *Vincent and Theo* (Vincent Van Gogh and Brother Theo)*

or

* *Vincent* (Vincent Van Gogh)*

* *The only pairing you cannot do is the two films on Van Gogh together*

Category III - Art Museums/Galleries/Commodification of Art (Pair TWO films)

The National Gallery (documentary)

or

Art of the Steal (documentary)

+

Exit Through the Gift Shop (documentary)

SEE MY POLICY REGARDING PLAGIARISM IN THE SYLLABUS! I TAKE THIS FORM OF CHEATING (STEALING) QUITE SERIOUSLY—AS YOU SHOULD AS WELL. THIS ASSIGNMENT IS WORTH 100 POINTS, AND IF IT IS PLAGIARIZED IT WILL AUTOMATICALLY RECEIVE A ZERO, AS STATED IN MY POLICY.

NOTE: Be creative in your search for these films, as there are so many ways to see/locate films these days! Check *Netflix*, *Hulu*, *Redbox* or your TV/cable movie channels if you subscribe to them. Check *YouTube* (although copyrights likely make it unlikely you'll see a movie there). Also, consider friends or family who have more extensive film-watching capabilities than you may have at home. If none of the above options work for you, there is always Amazon whereby you can purchase the film(s)—most are either around 10 dollars or less (and you have a good movie to keep or pass along).

PERCEPTION KEY QUESTIONS (30): SET 1

[Submit Assignment](#)**Due** Jun 19 by 11:59pm**Points** 50**Submitting** a text entry box or a file upload

Perception Key” Questions in the *Humanities Through the Arts* Text: As you will quickly notice when you begin reading the class text, there are blocks of questions throughout each chapter titled “Perception Key” questions. Some blocks have only 2 or 3 questions, while other blocks have up to 8 of them. These questions probe various works of art, artistic movements/styles, and mediums of art. So, because there are so many of these questions and they focus on such a wide variety of areas, I want to make the selection of the questions you answer as interesting and personally engaging to you as possible by allowing a high degree of flexibility in choosing them!

So, here's how it is done: you will *select* a total of 30 “Perception Key” questions from all of the question blocks in the assigned reading leading up to the first Perception Key Questions due date; then you will repeat this procedure for the second set of questions. **Now, in order to encourage variety and to work around the fact that questions appear in smaller and larger groupings throughout the chapters, here are the rules:** ALL required reading chapters each week leading up to each due date must be represented (no chapter can be ignored) and questions must be drawn from at least 5 “Perception Key” question blocks in each chapter!



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Chapter 7

LITERATURE

SPOKEN LANGUAGE AND LITERATURE

The basic medium of literature is spoken language. Long before anyone thought to write it down, literature was spoken and sung aloud. Homer's great epics, *The Iliad* and *The Odyssey*, may date from 800 BCE or earlier. They were memorized by poets, who sang the epics to the plucking of a harplike instrument while entertaining royalty at feasts. The tradition of memorizing and reciting such immense works survived into the twentieth century.

In the Middle Ages, St. Augustine was surprised to see St. Ambrose reading without making a sound. Before the printing press was invented, monks copied books by hand, and they would speak the words softly to themselves as they wrote. In the fourteenth century, Geoffrey Chaucer wrote down his *Canterbury Tales* for convenience, more than a century before the invention of the printing press. But he read his tales out loud to an audience of courtly listeners who were much more attuned to hearing a good story than to reading it. Today people interested in literature are usually described as readers, which underscores the dependence we have developed on the printed word for our literary experiences. Yet words "sound" even when read silently, and the sound is an essential part of the sense, or meaning, of the words.

Literature—like music, dance, film, and drama—is a serial art. In order to perceive it, we must be aware of what is happening now, remember what happened before, and anticipate what is to come. This is not so obvious with a short lyric poem because we are in the presence of something akin to a painting: It seems to be all there

in front of us all at once. But one word follows another: one sentence, one line, or one stanza after another. There is no way to perceive the all-at-onceness of a literary work as we sometimes perceive a painting, although short lyrics come close.

Most lyric poetry was intended to be spoken aloud, and few poems invite recitation more than John Masefield's 1902 poem, "Cargoes." Masefield, the poet laureate of Great Britain for much of his life, had many opportunities to hear English schoolchildren recite this poem for him.

CARGOES

Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road-rails, pig-lead,
Firewood, iron-ware, and cheap tin trays.

"Cargoes" is structured into three stanzas representing three historical eras. The first stanza, with its reference to Nineveh, a city in ancient Assyria older than the Bible, points to a marvelous age with incredible wealth and beauty. The Spanish galleon is a reference to the sixteenth century, when gold was brought from the new world to the kings and queens of Spain. The modern age is represented by a "Dirty British coaster" sailing in with a cargo of "pig lead" and "cheap tin trays." Masefield appears to be looking backward to periods of past glory against which the modern age looks tawdry.

The language of the poem is carefully chosen to imply the valuation he gives to each age, just as the brilliance and beauty of the selected cargo ship reveals the quality of that age. A Quinquireme is an ancient galley from more than 2000 years ago. It had three tiers of oars, with five men to each oar. When you say the word "Quinquireme" aloud you may imagine something of richness and beauty, which is what Masefield hopes you will see in your mind's eye. That ship carries cargo that stimulates and satisfies the senses: ivory, touch; peacocks, sight; sandalwood, smell; sweet white wine, taste; and the language, sound.

The Spanish galleon evokes pictures of the grandeur of the high seas in South America. It sails from the "Isthmus," Panama, and its cargo evokes images of wealth and royalty: diamonds, precious stones, and "gold moidores." Just saying the word "moidores" stimulates one to imagine great trunks of spilling magnificent gleaming gold coins.

The "Dirty British coaster," besmirched by its "salt-caked smoke stack" is, by comparison with the first two cargo ships, insignificant and crude. Its cargo may be important to commerce, but it is vulgar. Masefield chooses language carefully. Words like "coal," "Road-rails, pig-lead," and "cheap tin trays" do not come

"trippingly off the tongue." Say them aloud and then go back and say the words describing earlier cargo. Masfield makes us feel, through the sound of the words, the distinction among three great historical eras.

PERCEPTION KEY "Cargoes"

1. Read the poem aloud to someone who has not seen it before. What is his or her reaction to the sounds of the key words? How does he or she evaluate the three cargo-ships and their cargoes?
2. Which historical era is most successfully represented by Masfield?
3. After reading the poem to a friend and asking for an opinion, explain that quinquiremes were rowed by slaves chained to their seats. Explain that the Spanish galleons were bringing gold stolen from conquered Indians. Then explain to your friend that the British coaster was bringing cheap goods for a democratic society and the seamen were free. How do these details affect your friend's view of the poem? How does it affect your view of the poem?
4. Is it appropriate to respond to the poem by introducing information that Masfield may not have intended us to know? What details suggest that Masfield wanted you to ignore the unpleasant aspects of the social conditions of the ancient eras?
5. How does additional knowledge of the historical references in the poem condition your understanding of the subject matter of the poem? What is the poem's subject matter?
6. What do you think is the content of this poem?

Ezra Pound once said, "Great literature is simply language charged with meaning to the utmost possible degree." The ways in which writers intensify their language and "charge" it with meaning are many. First, they need to attend to the basic elements of literature because, like architecture, a work of literature is, in one sense, a construction of separable elements. The details of a scene, a character or event, or a group of symbols can be conceived of as the bricks in the wall of a literary structure. If one of these details is imperfectly perceived, our understanding of the function of that detail—and, in turn, of the total structure—will be incomplete.

The *theme* (main idea) of a literary work usually involves a structural decision, comparable to an architectural decision about the kind of space being enclosed. Decisions about the sound of the language, the characters, the events, the setting are comparable to the decisions regarding the materials, size, shape, and landscape of architecture. It is helpful to think of literature as works composed of elements that can be discussed individually in order to gain a more thorough perception of them. And it is equally important to realize that the discussion of these individual elements leads to a fuller understanding of the whole structure. Details are organized into parts, and these, in turn, are organized into structure.

Consider Amy Lowell's 1919 poem:

VENUS TRANSIENS*

Tell me,
Was Venus more beautiful
Than you are;

*Amy Lowell, "Venus Transiens" from *Poetry: A Magazine of Verse*, ed. Harriet Monroe, April 1915.



EXPERIENCING *Riders to the Sea*

1. Plot: What happens in this drama? Who changes in what way?
2. Ideas: What ideas are important in this drama? Could this be said to be a drama of ideas rather than a drama of action?

The plot of *Riders to the Sea* is virtually a straight line in that the question at the beginning of the play, whether Michael has been found dead, is answered step by step through the inquiry of the bundle the young priest brings. The shirt and stocking are ordinary enough; but through the analysis of the stitching Michael's death is confirmed quickly. Then the question is whether Bartley will risk his life now that he is the only man left in the family. Of course, we feel his sense of need to prove himself and he becomes the archetype of the reckless youth seeking his identity on the sea. The plot has a sense of inevitability about it, but that does not make it any less painful to watch because the result of the action of the drama is the abandonment of the women who must live on.

If this is a drama of ideas, it is about the idea of fate at work in the modern world. Here fate takes the form of the wild environment. The Aran islands are harsh and the poverty of the people who live on them is cruel. To raise a family and to live even for a short time in this part of Ireland has always been known to be daunting, challenging even the most dutiful of people. In some ways, too, the play is about the relationships of men and women. Maurya reels off a litany of the men who have perished, leaving their women behind them. Synge lived on one of the Aran islands for a time and knew the characters that he portrayed. He knew the recklessness of the men and the stoic patience and hopefulness of the women. *Riders to the Sea* is his hymn to a people for whom he had great admiration.

3. Character: Are there type characters in this play? Are the men types? Are the women type characters?
4. Setting: Where is the action set? Why is the setting of critical importance to the ideas in the drama?
5. Genre: What qualifies this play as a tragedy? Is it, for you, a satisfying drama? Does Maurya qualify as a tragic heroine?



FOCUS ON Musical Theater: *Hamilton*

Most of the plays discussed so far do not emphasize music, but in *The Poetics*, Aristotle includes it as an essential part of the dramatic experience: "a very real factor in the pleasure of the drama." The great Greek tragedies were chanted to musical instruments, and the music had a significant effect on the audiences. Most of the great Elizabethan plays included music, some of which came at important moments in the action. Shakespeare's plays especially are noted for numerous beautiful and moving songs.

In modern times, the Broadway musical theater represents one of the most important contributions made by the United States to the stage. The musical plays that have developed since the early part of the twentieth century have been produced around the globe, and today they are being written and performed in many nations abroad. The Broadway musical is now an international drama that is in most cases more popular than standard drama. In the twenty-first century, musical plays attract much greater audiences over

longer runs than virtually any straight drama. *The Fantasticks*, for example—a simple love story featuring a blocking character and two young lovers—ran for forty-two years with a piano accompaniment and essentially one hit song, “Try to Remember That Night in September.”

Unlike most famous musicals, the Pulitzer Prize musical *Hamilton* (Figures 8-10, 8-11, and 8-12) did not derive its narrative from a novel or play, but from a biography by a historian. Lin-Manuel Miranda, who had written an earlier successful hip-hop musical, *In the Heights*, set in the Latino neighborhood of Washington Heights, New York, read the biography of Hamilton and realized he shared many of his qualities, especially that of having been an outsider.

Alexander Hamilton, apart from being on the ten-dollar bill in honor of his having established sound banking procedures after the American Revolution, took an important part in the Revolution itself. He hoped to lead a military contingent in the 1770s, but George Washington needed him in his camp with him as his aide. He performed great service to Washington and was rewarded with important responsibilities in the new government, including helping to shape the relationship between the federal and state responsibilities.

Alexander Hamilton's life was filled with adventure and achievement, so it provided a thrilling basis for the musical. He was born out of wedlock, with a father who disappeared and a mother who died when he was a teenager. He was orphaned in the British West Indies and found his way to New York, where he became part of the movement for independence. After the war he was named Secretary of the Treasury and took part in politics. He opposed Aaron Burr, also a brilliant young man, when Burr ran against Jefferson for the presidency. Their competition annoyed Burr because Hamilton succeeded where he failed. Ultimately, they took part in a duel across the river in New Jersey. Hamilton fired in the air, but Burr shot and killed him.

Miranda took the material of Hamilton's extraordinarily adventurous and responsible life and dramatized it in a way that was specifically novel, using a mixed cast of actors singing and dancing in a hip-hop style that was thought by some to be inappropriate for the musical theater. However, *Hamilton* became an instant hit, selling out all the seats in the Public Theater and then doing the same on Broadway. It became a must-see for all theater goers in its first year on the stage. Miranda performed some of the songs at the White House in a special appearance.



FIGURE 8-10
Hamilton, the Pulitzer Prize-winning hip-hop musical. Originating in the Public Theater in New York, it moved to Broadway in 2015. Lin-Manuel Miranda, center, plays the title role in the hip-hop-influenced musical *Hamilton*, at the Public Theater.

©Sara Krulwich/The New York Times/Redux



FIGURE 8-11
Phillipa Soo, left, as Eliza Schuyler and Lin-Manuel Miranda as Alexander Hamilton in *Hamilton*. May 10, 2016. Alexander Hamilton, an illegitimate orphan from the West Indies, marries a member of one of America's great families. He will eventually become embroiled in a great scandal and lose his family.

©Joan Marcus

What made *Hamilton* different was the use of hip-hop lyrics, which depend on music, rapping dialogue, and intense and surprising rhymes. A typical passage is this, from the song "My Shot": "If we win our independence / Is that a guarantee of freedom for our descendants? / Or will the blood we shed begin an endless / Cycle of vengeance and death with no defendants?" Miranda saw that rap was the voice of his generation and the people he hoped to reach in his drama. The surprise was that he reached not only those people but also audiences that never credited hip-hop and rap as serious art. Miranda, though he came late to the art, is known as one of the best freestyle rappers.

Of course, musical theater has been successful for years. *Cats*, based on T. S. Eliot's *Old Possum's Book of Practical Cats*, stayed on Broadway for almost 7,500 performances, longer than Michael Bennett's *A Chorus Line*, which lasted for 6,137 performances. Other contemporary long-running musicals are *The Phantom of the Opera* (8,700 on Broadway, 9,500 in London), *Beauty and the Beast*, *Chicago*, and *The Lion King*. A number of musical plays in addition to *Hamilton* have won the Pulitzer Prize for Drama: *Of Thee I Sing* (1932); *South Pacific* (1950); *A Chorus Line* (1976); *Sunday in the Park with George* (1985); and *Rent* (1996).

Most musicals include extensive choreography, often by celebrated modern dancers, such as Agnes de Mille in *Oklahoma!*, Jerome Robbins in *The King and I*, Gower Champion in *42nd Street*, and Bob Fosse in *Chicago*, *Dancin'*, and *All That Jazz*.

The musical theater can be especially rich in spectacle, with massed dance scenes and popular songs that have a life outside the drama, as in the case of musicals by Cole Porter, Jerome Kern, and Richard Rodgers. But some musicals also treat serious subjects, as in Jerome Kern's and Oscar Hammerstein's *Show Boat*, which comes closer to being a drama than a musical in part because of its treatment of slavery in the South. It was adapted from Edna Ferber's novel, and partly through the powerful song "Ol' Man River," it has become one of the most moving of musicals. One interesting aspect of Broadway musicals is that they have often been successfully transformed into excellent films, bringing them to audiences around the world.

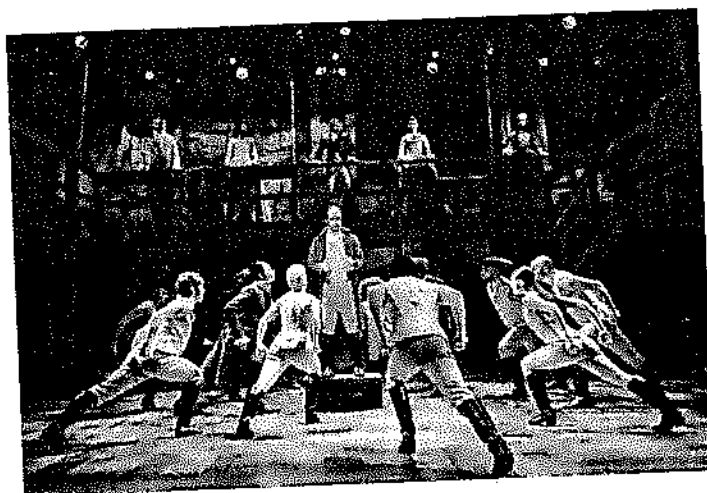


FIGURE 8-12
Lin-Manuel Miranda, center, and the company of *Hamilton*. This Pulitzer Prize-winning musical play starred Lin-Manuel Miranda, who wrote the music and lyrics and directed the production. He devised this drama after reading Ron Chernow's historical biography, *Alexander Hamilton*.

©Joan Marcus

PERCEPTION KEY Musical Theater: *Hamilton*

1. If possible, see *Hamilton* on stage or snippets online in video clips. Comment on the dynamics of the presentation and the language. Comment, too, on the question of the ideas in the drama.
2. The American revolution is part of the subject matter of *Hamilton*, but Miranda uses the musical to praise immigrants and to argue for justice today. How effective is his use of ideas in the service of justice?

3. Has Lin-Manuel Miranda discovered a new archetype in the portrayal of the homeless orphan immigrant who comes to a new country and makes good? Or is this just the archetype of the American Dream?
4. If you have the chance to see either a live or filmed version of one of the musicals mentioned above, explain what you feel has been added to the drama by the use of music and song.
5. If possible, compare *Hamilton* with its source, Ron Chernow's biography, *Alexander Hamilton*.
6. Given that people generally do not communicate with one another in song, how can we consider musicals as being realistic and true to life? If not, why are musicals so powerful and popular among audiences? Isn't realism a chief desirable quality in drama? Does the hip-hop style make the songs more or less realistic?
7. Try reading the book and lyrics of *Hamilton*. How effective do you think this work would be on the stage if there were no music with it? What is missing besides the music?
8. Musical comedy dominates the popular stage. There is no obvious musical tragedy (*Oedipus Rex* or *Hamlet*, for example). However, given that Alexander Hamilton is killed at the end of *Hamilton*, does that make it a musical tragedy?

EXPERIMENTAL DRAMA

We have seen exceptional experimentation in modern drama in the Western world. Samuel Beckett wrote plays with no words at all, as with *Acts without Words*. One of his plays, *Not I*, has an oversized mouth talking with a darkened, hooded figure, thus reducing character to a minimum. In *Waiting for Godot*, plot is greatly reduced in importance. In *Endgame* (Figure 8-13), two of the characters are immobilized in garbage cans. Beckett's experiments have demonstrated that even when



FIGURE 8-13

Samuel Beckett's *Endgame*. Elaine Stritch, Nell, and Alvin Epstein, Nagg, in the Brooklyn Academy of Music's Spring 2008 production. First produced in 1957, *Endgame* continues to be performed worldwide. Nell and Nagg are parents of Hamm, played by John Turturro. Ostensibly, the play suggests the end of the world, with characters who are unable to move or change.

©Richard Terraine

The symphony is usually a four-movement structure, often employing the sonata form for its opening and closing movements. The middle movement or movements normally are contrasted with the first and last movements in dynamics, tempos, timbres, harmonies, and melodies. The listener's ability to perceive how the sonata form functions within most symphonies is essential if the total structure of the symphony is to be comprehended.

PERCEPTION KEY Sonata Form

1. Listen to and then examine closely the first movement of a symphony by Haydn or Mozart. That movement, with few exceptions, will be a sonata form. If a score is available, it can be helpful. (You do not have to be a musician to read a score.) Identify the exposition section—which will come first—and the beginning of the development section. Then identify the end of the development and the beginning of the recapitulation section. At these points, you should perceive some change in dynamics, tempo, and movement from home key or tonic to contrasting keys and back to the tonic. You need not know the names of those keys in order to be aware of the changes.
2. Once you have developed the capacity to identify these sections, describe the characteristics that make each of them different. Note the different characteristics of melody, harmony, timbre, dynamics, rhythm, tempo, and contrapuntal usages.
3. Listen to Haydn's Symphony no. 104, the London. It is available on YouTube played by the Bavarian Radio Symphony Orchestra. Listen closely for the A-B-A patterns within the first movement. Identify the repeated melodic material and consider the ways in which the orchestra varies the melodies as the piece progresses. How does watching the orchestra play help you identify theme and variation?

Symphony

The symphony marks one of the highest developments in the history of Western instrumental music (Figure 9-6). The symphony is so flexible a structure that it has flourished in every musical era since the Baroque period in the early eighteenth century. The word "symphony" implies a "sounding together." From its beginnings, through its full and marvelous development in the works of Haydn, Mozart, Beethoven, and Brahms, the symphony was particularly noted for its development of harmonic structures. Harmony is the sounding together of tones that have an established relationship to one another. Because of its complexity, harmony is a subject most composers must study in great depth during their apprentice years.

Triadic harmony (the sounding of three tones of a specific chord, such as the basic chord of the key C major, C-E-G, or the basic chord of the key F major, F-A-C) is common to most symphonies, especially before the twentieth century. Even in classical symphonies, however, such as Mozart's, the satisfaction that the listener has in triadic harmony is often withheld in order to develop musical ideas that will resolve their tensions only in a full, resounding chordal sequence of triads.

The symphony usually depends on thematic development. All the structures that we have discussed—theme and variations, rondo, fugue, and sonata form—develop melodic material, and some or all of them are often included in the symphony.



FIGURE 9-6
The BBC Symphony Orchestra.

©Arenapal/Clive Barde/Topham/The
Image Works

In general, as the symphony evolved into its conventional structure in the time of Haydn and Mozart, the four movements were ordered as follows: first movement, sonata form; second movement, A-B-A or rondo; third movement, minuet; fourth movement, sonata form or rondo. There were exceptions to this order even in Haydn's and Mozart's symphonies, and in the Romantic and following periods the exceptions increased as the concern for conventions decreased.

The relationships between the movements of a symphony are flexible. On the one hand, the same melodic or key or harmonic or rhythmic approach may not prevail in all the movements. The sequence of movements may then seem arbitrary. On the other hand, some symphonies develop similar material through all movements, and then the sequence may seem less, if at all, arbitrary. This commonality of material is relatively unusual because its use for three or four movements can rapidly exhaust all but the most sustaining and profound material.

A comparison of the tempo markings of several symphonies by important composers usually shows several similarities: fast opening and closing movements with at least one slower middle movement. An alteration of tempo can express a profound change in the feeling of a movement. Our ears depend on the predictable alteration of tempo for finding our way through the whole symphony. In such large



FIGURE 9-7

The first theme of movement 1 of Haydn's Symphony no. 104. The first theme of the symphony is played by the strings alone after a brief introduction by the entire orchestra. The top line is played by the first violins, the second line by the second violins, the third line by the violas, and the bottom line by the cellos. The Bavarian Radio Symphony Orchestra performs this symphony on YouTube.

structures, we need all the signposts we can get, since it is easy to lose one's way through a piece that may last an hour or more. The following tempo markings in Figures 9-7 and 9-8 are translated loosely:

Haydn, Symphony no. 104 in A Major, the *London*

1. *Adagio, allegro* (slowly, fast)
2. *Andante* (moderately slow)
3. *Menuetto and trio: allegro* (slow dance, fast)
4. *Finale: Spiritoso* (ending, lively)

Mozart, Symphony no. 41 in C Major, the *Jupiter*

1. *Allegro vivace* (fast and lively)
2. *Andante cantabile* (slow and songlike)
3. *Allegretto* (dancelike)
4. *Allegro molto* (very fast)

The tempo markings, such as *andante* and *allegro*, in these and other symphonies, including those of modern composers, such as Charles Ives and Igor Stravinsky, suggest that each movement is designed with other movements in mind. That is, each movement offers a contrast to those that come before or after it. Composers of symphonies have many means besides tempo by which to achieve contrast, especially rhythm. The first movement is often written in 4/4 time, which means that there are four quarter notes in each measure, with the first especially and the third usually getting accents. The rhythms of the second movement are so varied that no general pattern is discernible. The third movement, especially in the early period of the symphony (Haydn and Mozart), usually is a dancelike minuet—3/4 time, three quarter notes to a measure, with the first note receiving the accent. Occasionally in the second and third movements, march time is used, either 6/8 time or 2/4 time. In 6/8 time, there are six eighth notes to a measure, with the first and fourth receiving the accent. In 2/4 time, the first of the two quarter notes receives the accent.

Allègro vivace. "Jupiter"

The musical score displays the opening of Mozart's Symphony no. 41 in C Major, 'Jupiter'. It includes staves for Flauto, Oboi, Fagotti, Corni in C, Trombe in C, Timpani in C.G., Violino I, Violino II, Viola, and Violoncello e Basso. The tempo is marked 'Allègro vivace' and the movement is titled '"Jupiter"'. The score shows the first 9 bars, with dynamics ranging from *f* (forte) to *p* (piano). The music is in 4/4 time and features a 'oom-pah' sound. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings playing a rhythmic pattern of eighth and sixteenth notes.

FIGURE 9-8
Opening bars of Mozart's Symphony no. 41 in C Major, the *Jupiter*. The opening bars are dynamic, with the entire orchestra, loud in bars 1, 5, and 9 contrasting soft, simple passages in bars 2, 3, and 4, and bars 6, 7, and 8. You can watch Nikolaus Harnoncourt conduct the Chamber Orchestra of Europe on YouTube using an orchestra similar to Mozart's.

Sometimes this produces the "oom-pah" sound we associate with marching bands. The fourth movement, usually a sonata form or a rondo, normally returns to 4/4 time.

Contrast is also achieved by varying the dynamics, with opposing loud and soft passages likely to be found in any movement. We might expect the middle movements, which are normally shorter than the first and last, to use less dynamic shifting. We usually expect the last movement to build to a climax that is smashing and loud. Variations in the length of movements add to contrast. And since the symphony is usually played by a large orchestra, the composer has a variety of instrumental families to depend on for adding contrast of tone colors. A theme, for instance, can be introduced by the violins, passed on to the woodwinds, then passed on to the

horns, only to return to the violins. Secondary themes can be introduced by flutes or piccolos so as to contrast with the primary themes developed by other families of instruments. A secondary theme is often very different in length, pitch, and rhythmic character from a primary theme, thus achieving further contrast. Sometimes a theme or a developmental passage is played by a single instrument in a solo passage and then with all the instruments in that family playing together. Once the theme has been introduced by a single instrument or a small group, it may be played by the entire orchestra. These contrasts should hold our attention—for otherwise we miss much of what is going on—helping us to grasp the melodic material by showing us how it sounds in different timbres and ranges of pitch (higher in the flutes, lower in the cellos). The exceptional possibilities for achieving contrast in the symphony account, in part, for its sustaining success over the centuries.

We readily perceive contrasts in tempo, time signature, dynamics, and instrumentation, even if we are not trained and do not have access to the score of the composition. But there are subtler means of achieving contrast. For one thing, even within a specific movement, a composer will probably use a number of different keys. Usually they are closely related keys, such as C major followed by G major, or F major followed by C major. The dominant tone is the fifth tone, and one of the most convenient ways of moving from key to key is to follow the cycle of fifths, confident that each new key will clearly relate to the key that precedes it. Distant keys, A major to, say, D minor, can produce a sense of incoherence or uncertainty. Such motions between keys often are used to achieve this effect.

The average listener cannot always tell just by listening that a passage is in a new key, although practiced musicians can tell immediately. The exploration of keys and their relationships is one of the more interesting aspects of the development portions of most symphonies. The very concept of development, which means the exploration of a given material, is sometimes best realized by playing the same or similar material in different keys, finding new relationships among them. Our awareness of an especially moving passage is often due to the subtle manipulation of keys that analysis with a score might help us better understand. For the moment, however, let us concentrate on what the average listener can detect in the symphony.

PERCEPTION KEY The Symphony

Listen to Haydn's Symphony no. 104, the *London*, or to Mozart's Symphony no. 41, the *Jupiter*. Haydn and Mozart established the form. Both symphonies can be heard on YouTube. Respond to each movement by keeping notes with the following questions in mind.

1. Is the tempo fast, medium, or slow? Is it the same throughout? How much contrast is there in tempo within the movement? Between movements?
2. Can you hear the differences in time signatures—such as the difference between waltz time and marching time?
3. How much difference in dynamics is there in a given movement? From one movement to the next? Are some movements more uniform in loudness than others?
4. Identify melodic material as treated by single instruments, groups of instruments, or the entire orchestra.

5. Are you aware of the melodic material establishing a tonal center, moving away from it, then returning? (Perhaps only practiced listeners will be able to answer this in the affirmative.)
6. As a movement is coming to an end, is your expectation of the finale carefully prepared for by the composer? Is the finale sensed as surprising or inevitable?



FOCUS ON Beethoven's Symphony in Eb Major, No. 3, *Eroica*

Beethoven's "heroic" symphony is universally acclaimed by musicians and critics as a symphonic masterpiece. It has some of the most daring innovations for its time, and it succeeds in powerfully unifying its movements by developing similar material throughout, especially the melodic and the rhythmic. The symphony, finished in 1804, was intended to celebrate the greatness of Napoleon, whom Beethoven regarded as a champion of democracy and the common man. But when Napoleon declared himself emperor in May 1804, Beethoven, his faith in Napoleon betrayed, was close to destroying the manuscript. However, the surviving manuscript indicates that he simply tore off the dedication page and substituted the general title *Eroica*.

The four movements of the symphony follow the tempo markings we would expect of a classical symphony, but there are a number of important ways in which the *Eroica* is unique in the history of musical structures. The first movement, marked *allegro con brio* (fast, breezy), is a sonata form with the main theme of the exposition based on a triadic chord in the key of Eb major that resoundingly opens the movement. The development section introduces a number of related keys, and the recapitulation ultimately returns to the home key of Eb major. There is a *coda* (a section added to the end of the recapitulation) so extended that it is a second development section as well as a conclusion. After avoidance of the home key in the development, the Eb major finally dominates in the recapitulation and the *coda*. The movement is at least twice as long as the usual first movements of earlier symphonies, and no composer before had used the *coda* in such a developmental way. Previously the *coda* was quite short and repetitive. The size of the movement along with the tight fusion of themes and their harmonic development into such a large structure, was very influential on later composers. The feelings that are evoked and revealed are profound and enigmatic.

The slow second movement is dominated by a funeral march in 2/4 time, with a very plaintive melody and a painfully slow tempo (in some performances), and an extremely tragic mood prevails. In contrast with the dramatic and vivid first movement, the second movement is sobering, diminishing the reaches of power explored in such depth in the first movement. The second movement uses a fugue in one of its later sections, even though the tempo of the passage is so slow as to seem to "stretch time." Despite its exceptional slowness, the fugue, with its competing voices and constant, roiling motion, seems appropriate for suggesting heroic, warlike feelings. The structure is a rondo: A-B-A'-C-A"-B'-D-A-""', A being the theme of the funeral march, the following A's being variations. The other material, including the fugue in C, offers some contrast, but because of its close similarity to the march theme, it offers no resolution.

The relief comes in the third movement, marked *scherzo*, which is both lively (*scherzo* means "joke") and dancelike. The movement is derivative from the first movement, closely linking the two in an unprecedented way. The time signature is the same

continued

The positions of the ballet dancer also imply basic movements for the dancer, movements that can be maneuvered, interwoven, set in counterpoint, and modified as the dance progresses. As we experience the dance, we can develop an eye for the ways in which these movements combine to create the dance. Modern dance develops a different movement vocabulary of dance, as one can see from the illustrations in Figures 10-1 and 10-7 to 10-16.

DANCE AND RITUAL

Since the only requirement for dance is a body in motion, dance probably precedes all other arts. In this sense, dance comes first. And when it comes first, it is usually connected to a ritual that demands careful execution of movements in precise ways to achieve a precise goal. The dances of most cultures were originally connected with either religious or practical hunting or agricultural acts, all often involving magic.

Some dance has sexual origins and often is a ritual of courtship. Since this phenomenon has a correlative in nature—the courtship dances of birds and many other animals—many cultures occasionally imitated animal dances. Certain movements in Mandan Indian dances, for instance, can be traced to the leaps and falls of western jays and mockingbirds that, in finding a place to rest, will stop, leap into the air while spreading their wings for balance, then fall suddenly, only to rise into the air again.

Dance of all kinds draws much of its inspiration from the movements and shapes of nature: the motion of a stalk of wheat in a gentle breeze, the scurrying of a rabbit, the curling of a contented cat, the soaring of a bird, the falling of leaves, the sway of waves. These kinds of events have supplied dancers with ideas and examples for their own movement. A favorite movement pattern for the dance is that of the spiral nautilus:



The circle is another of the most pervasive shapes of nature. The movements of planets and stars suggest circular motion, and, more mundanely, so do the rings working out from a stone dropped in water. In a magical-religious way, circular dances sometimes have been thought to bring the dancers—and therefore humans in general—into a significant harmony with divine forces in the universe. The planets and stars are heavenly objects in circular motion, so it was reasonable for early dancers to feel that they could align themselves with these divine forces by means of dance.

Ritual Dance

Tourists can see rain dances in the American Southwest even today. The floor pattern of the dance is not circular but a modified spiral. The dancers, properly

costumed, form a line and are led by a priest, who at specific moments spreads cornmeal on the ground, symbolizing his wish for the fertility of the ground. The ritual character of the dance is clearly observable in the pattern of motion, with dancers beginning by moving toward the north, then turning west, south, east, north, west, south, and ending toward the east. The gestures of the dancers, like the gestures in most rituals, have definite meanings and functions. For example, the dancers' loud screams are designed to awaken the gods and arrest their attention, the drumbeat suggests thunder, and the dancers' rattles suggest the sound of rain.

PERCEPTION KEY Dance and Contemporary Rituals

1. Contemporary rituals, especially weddings and state funerals, involve motion that can be considered dance motion. What other contemporary rituals involve dance motion? Do we need to know the meanings of the ritual gestures in order to appreciate the motion of the ritual?
2. How much common ground do we share with early dancers in trying to give meaning to our gestures, either in a generally accepted dance situation or out of it?
3. Are there dances that can be considered as serving functions similar to those of the dances we have described? Consider, for instance, the dancing at rock concerts. Is the dancing at Rave clubs ritual dance? Are there other instances?

Social Dance

Social dance is not dominated by religious or practical purposes. It is a form of recreation and social enjoyment. Country dance—for example, the eighteenth-century English Playford dances—is a species of folk dance that has traces of ancient origins, because country people tended to perform dances in specific relationship to special periods in the agricultural year, such as planting and harvesting. These were periods of celebration, when people in villages and farms came together to share good fellowship and thanksgiving.

Folk dances are the dances of the people—whether ethnic or regional in origin—and they are often carefully preserved, sometimes with contests designed to keep the dances alive. The dancers often wear the peasant costumes of the region they represent. Virtually every nation has its folk dance tradition.

The Court Dance

The court dances of the Middle Ages and Renaissance developed into more stylized and less openly energetic modes than the folk dance, for the court dance was performed by a different sort of person and served a different purpose. Participating in court dances signified high social status. Some of the older dances were the volta, a favorite at Queen Elizabeth's court in the sixteenth century, with the male dancer hoisting the female dancer in the air from time to time; the pavane, a stately

dance popular in the seventeenth century; the minuet, popular in the eighteenth century, performed by groups of four dancers at a time; and the eighteenth-century German *allemande*—a dance performed by couples who held both hands, turning about one another without letting go. These dances and many others were favorites at courts primarily because they were enjoyable—not because they performed a religious or practical function. Because the dances were also pleasurable to look at, it very quickly became commonplace at court to have a group of onlookers as large as or larger than the group of dancers. Soon professional dancers appeared at more-significant court functions, such as the Elizabethan and Jacobean masques, which were mixed-media entertainments in which the audience usually took some part—particularly in the dance sequences.

PERCEPTION KEY Social Dance

1. How would you evaluate rock dancing? Why does rock dancing demand loud music? Does the performing and watching of spontaneous and powerful muscular motions account for some of the popularity of rock dancing? If so, why? Explain what the viewer and the dancer, respectively, might derive from the experience of rock dancing. Substitute hip-hop for rock and answer the same questions.
2. Try to see an authentic folk dance. Describe the basic differences between folk dance and rock dance. Is the basic subject matter of the folk dance visual patterns, or feelings, or states of mind, or narrative? Or some combination of these? If so, what is the mix? Answer the same questions for rock dances and hip-hop.
3. Break and rock dancing for the young, square and ballroom dancing for the old—why the divided generational appeal? Country dance seems to appeal to both young and old.

BALLET

The origins of ballet usually are traced to the early seventeenth century, when dancers performed interludes between scenes of an opera. Eventually the interludes grew more important, until finally ballets were performed independently.

A considerable repertory of ballets has been built up in the last three centuries. Some of the ballets many of us are likely to see are Lully's *Giselle*; *Les Sylphides*, with music by Chopin; Tchaikovsky's *Nutcracker*, *Swan Lake*, and *Sleeping Beauty*; *Coppélia*, with music by Delibes; and *The Rite of Spring*, with music by Stravinsky. All these ballets—like most ballets—have a *pretext*, a narrative line or story around which the ballet is built (Figure 10-4). In this sense, the ballet has as its subject matter a story that is interpreted by means of stylized movements such as the *arabesque*, the *bourrée*, and the *relevé*, to name a few. Our understanding of the story is basically conditioned by our perception of the movements that present the story to us. It is astounding how, without having to be obvious and without having to resort very often to everyday gestures, ballet dancers can present a story to us in an intelligible fashion. Yet it is not the story or the movement that constitutes the ballet: It is the meld of story and movement.



FIGURE 10-4

A scene from George Balanchine's *Nutcracker*, with music by Pyotr Ilych Tchaikovsky, based on E. T. A. Hoffmann's *The Nutcracker and the Mouse King*. Here, Clara has freed the Prince and journeyed with him to the world of the fairies as the Snowflakes gather in a blizzard in the last scene of act 1 by the New York City Ballet.

©Paul Kolnik

PERCEPTION KEY Narrative and Bodily Movement

1. Without training, we cannot perform ballet movements, but all of us can perform some dance movements. By way of experiment and to increase our understanding of the meld of narrative and movement, try representing a narrative by bodily motion to a group of onlookers. Choose a narrative poem from our chapter on literature, or choose a scene from a play that may be familiar to you and your audience. Let your audience know the pretext you are using, since this is the normal method of most ballets. Avoid movements that rely exclusively on facial expressions or simple mime to communicate story elements. After your presentation, discuss with your audience their views about your success or failure in presenting the narrative. Discuss, too, your problems as a dancer, what you felt you wanted your movement to reveal about the narrative. Have others perform the experiment, and discuss the same points.
2. Even the most rudimentary movement attempting to reveal a narrative will bring in interpretations that go beyond the narrative alone. As a viewer, discuss what you believe the other dancers added to the narrative.

Swan Lake

One of the most popular ballets of all time is Tchaikovsky's *Swan Lake* (*Le Lac des Cygnes*), composed from 1871 to 1877 and first performed in 1894 (act 2) and 1895 (complete). The choreographers were Leon Ivanov and Marius Petipa. Tchaikovsky originally composed the music for a ballet to be performed for children, but its fascination has not been restricted to young audiences. With Margot Fonteyn and Rudolf Nureyev, the reigning dancers in this ballet in modern times, *Swan Lake* has been a resounding favorite on television and film, not to mention repeated sellout performances in dance theaters the world over.

Act 1 opens with the principal male dancer, the young Prince Siegfried, attending a village celebration. His mother, the Queen, finding Siegfried sporting with the peasants, decides that it is time for him to marry someone of his own station and settle into the nobility. After she leaves, a *pas de trois*—a dance with three dancers, in this instance Siegfried and two maids—is interrupted by the Prince's slightly drunk tutor, who tries to take part in some of the dancing but is not quite able. When a flight of swans is seen overhead, the Prince resolves to go hunting.

The opening scene of act 2 is on a moonlit lake, with the arch magician Rothbart tending his swans. The swans, led by Odette, are maidens he has enchanted. They can return to human form only at night. Odette's movements are imitated by the entire group of swans, movements that are clearly influenced by the motions of the swan's long neck and by the movements we associate with birds—for example, an undulating motion executed by the dancers' arms and a fluttering executed by the legs. Siegfried comes upon the swans and restrains his hunters from shooting at them. He falls in love with Odette, now in her human form, all of whose motions are characterized by the softness and grace of a swan (Figure 10-5). Siegfried learns that Odette is enchanted and that she cannot come to the ball at which the Queen has planned to arrange his marriage. Siegfried also learns that if he vows his love to her and keeps his vow, he can free her from the enchantment. She warns him that Rothbart will do everything to trick him into breaking the vow, but Siegfried is determined to be steadfast. As dawn arrives, the lovers part and Rothbart retrieves his swans.

Act 3 commences with the ball the Queen has arranged for presenting to Siegfried a group of princesses from whom he may choose. Each princess, introduced in lavish native costume with a retinue of dancers and retainers, dances the folk dance of her country, such as the allemande, the czardas, the tarantella. But suddenly Rothbart enters in disguise with his own daughter, Odile, who looks exactly like Odette. Today most performances require that Odette and Odile be the same dancer, although the parts were originally written for two dancers. Siegfried and Odile dance the famous Black Swan *pas de deux*, a dance notable for its virtuosity. It features almost superhuman leaps on the part of Siegfried, and it involves thirty-two rapidly executed whipping turns (*fouettés*) on the part of Odile. Her movement is considerably different in character from that of Odette. Odile is more angular, is less delicate, and in her black costume seems much less the picture of innocence Odette had seemed in her soft white costume. Siegfried's movements suggest great joy at being with Odette, for he does not realize that this is really Odile, the magician's daughter.



FIGURE 10-5
Matthew Golding as Siegfried and
Natalia Ossipova as Odette in act 2
of *Swan Lake* with the corps de ballet
of the Royal Ballet at Covent Garden,
London.

©A Pennefather/Royal Opera House/
Arena/AL/The Image Works

When the time comes for Siegfried to choose among the princesses for his wife, he rejects them all and presents Odile to the Queen as his choice. Once Siegfried has committed himself to her, Rothbart exults and takes Odile from him and makes her vanish. Siegfried, who has broken his vow to Odette, realizes he has been duped and ends the act by rushing out to find the real Odette.

Like a number of other sections of the ballet, act 4 has a variety of versions that interpret what is essentially similar action (Figure 10-6). Siegfried, in finding Odette by the lake at night, sacrifices himself for her and breaks the spell. They are joined in death and are beyond the power of the magician. Some versions of the ballet aim for a happy ending and suggest that though Siegfried sacrifices himself for Odette, he does not die. In this happy-ending version, Odette, upon realizing that Siegfried had been tricked, forgives him. Rothbart raises a terrible storm in order to drown all the swans, but Siegfried carries Odette to a hilltop, where he is willing to die with her if necessary. This act of love and sacrifice breaks the spell, and the two of them are together as dawn breaks.

Another version concentrates on spiritual victory and reward after death in a better life than that which was left behind. Odette and the swans dance slowly and sorrowfully together, with Odette rising in a stately fashion in their midst. When Siegfried comes, he begs her to forgive him, but nothing can break the magician's spell. Odette and he dance, they embrace, and she bids him farewell and casts herself mournfully into the lake, where she perishes. Siegfried, unable to live without her, follows her into the lake. Then, once the lake vanishes, Odette and Siegfried are revealed in the distance, moving away together as evidence that the spell was broken in death.

The story of *Swan Lake* has archetypal overtones much in keeping with the Romantic age in which it was conceived. John Keats, who wrote "La Belle Dame

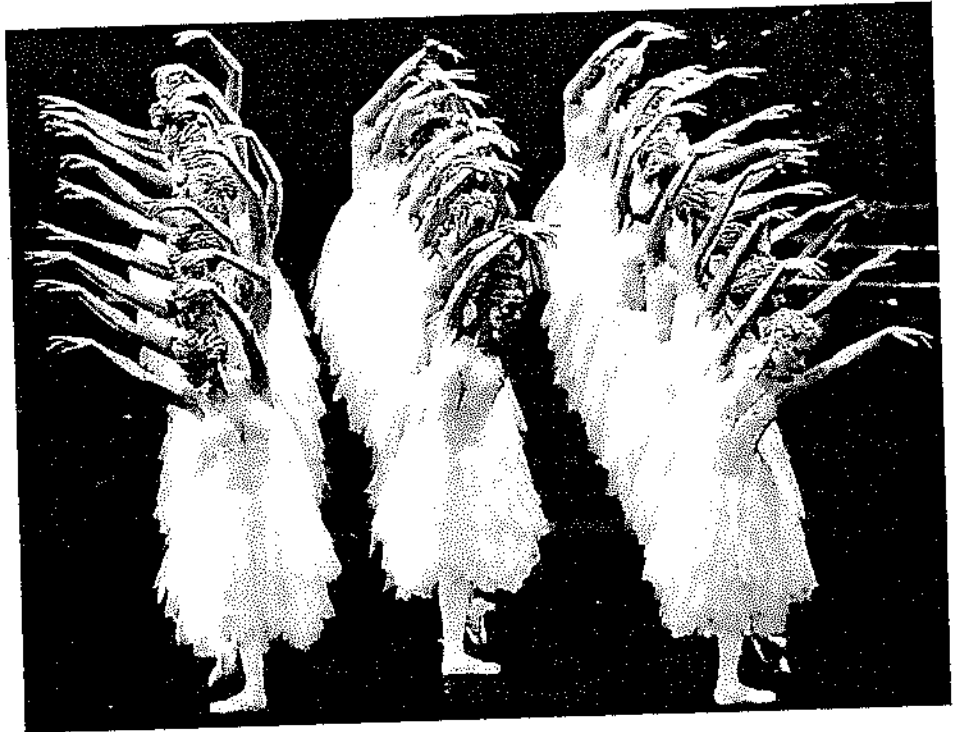


FIGURE 10-6
The Royal Ballet rehearses their production of *Swan Lake*. Here, Rothbart's enchanted swans dance together in a classic pose.

©Reuters/Alamy

Sans Merci" fifty years before this ballet was created, was fascinated by the ancient stories of men who fell in love with supernatural spirits, which is what the swan-Odette is, once she has been transformed by magic. Likewise, the later Romantics were fascinated by the possibilities of magic and its implications for dealing with the forces of good and evil. This interest in magic and the supernatural is coupled with the Wagnerian interest in heroism and the implications of the sacrifice of the hero for the thing he loves. But Tchaikovsky—like Wagner, whose hero in the *Ring of the Niebelungs* is also a Siegfried, whose end with Brünnhilde is similar to the ending in *Swan Lake*—concentrates on the human valor of the Prince and its implication for transforming evil into good.

PERCEPTION KEY *Swan Lake*

1. If you can see a production or video of *Swan Lake*, focus on a specific act and comment in a discussion with others on the suitability of the bodily movements for the narrative subject matter of that act. Are feelings or states of mind interpreted as well as the narrative? If so, when and how?
2. What characteristic bodily motions seem to repeat themselves in the dances performed by Siegfried and Odette?
3. If someone who has had training in ballet is available, you might try to get him or her to present a small portion of the ballet for your observation and discussion. What would be the most important kinds of questions to ask such a person?