PREFACE

Each chapter contains an average of 60 objective questions, the answers to which can be found at the back of the book, as well as 5 additional essay or journal topics. You will see that objective questions are sometimes repeated but in different versions. Our intention was to suggest possibilities. You may want to use some and discard others or indeed to test the student in the fashion you are most comfortable with.

Many of the essay topics, as well as those at the end of each chapter in the text, can also serve as open-book tests. The authors have had a great deal of success by having students comb through the chapters to find material for their answers. If nothing else, the activity assures that they will have looked more closely at the text.

The Suggested Teaching Strategies are only that. We recognize that there is so much to cover in so little time that the strategies may be extraneous. It depends on your approach and your decision on whether to teach the entire book or only those portions that you believe would be of most value to your students. If time does permit, some of the exercises may involve the students more readily in a particular topic and stimulate discussion.

After the final chapter, *Freedom*, you will find a crossword puzzle that offers a partial review of the book. Some of the answers will be obvious; some, less so; and some perhaps even amusing (as is the way with puzzles). It has served some of our users as a take-home question included in the final examination, as a makeup test, or as an extra-credit assignment.

Some of the clues do not pertain to the book at all, but the answers to those clues should be easily grasped. In any case, clues relating to the book will provide a puzzle context in which non-text references are couched.

In the final analysis, nothing can substitute for your own good judgment.

Richard Janaro
Thelma Altshuler
PART ONE: YOU AND THE HUMANITIES

CHAPTER ONE

THE ART OF THINKING CRITICALLY

CHECKLIST OF MAJOR POINTS

♦ The humanities are:
  - the cumulative artistic and intellectual achievements of humanity (ALL humanity)
  - the study of enduring ideas
  - the critical process by which these achievements can best be understood and communicated to others
  - specific disciplines, such as mythology, literature, art, music, theater, the musical stage, the cinema, and television
  - a technique for living through which we broaden our perspective and enrich our lives
  - what each of us can create, by whatever means

♦ To broaden our perspective in a world that has grown smaller as the technology of communication grows more sophisticated, we need to view the humanities as more than a traditional list of recognized “greats.” We also need to study contributions from both men and women in many different cultures.

♦ Deriving enjoyment from the work of somebody else means that we participate in the creative process. We and the author, artist, or composer form a union.

♦ Gifts of the humanities:
  - unlimited resources (as opposed to economic goods, which are limited in quantity)
  - esthetic pleasure (defined as a feeling of well-being that is its own justification)
  - the ability to think critically
  - language (memorable ways of saying something that can influence how we converse)
  - myths (familiar stories, characters, ideas, and symbols that help us interpret experience)
  - sense of the past (the realized human being: an accumulation of what has gone before)
  - broader understanding (helping us to appreciate the thoughts and feelings of a wide variety of people and cultures; helping each of us to become an infinite person)

♦ The humanities also help to keep us from becoming literalists (defined as people who have no patience with anything that is not there on the surface). The story of Woodrow Tatlock contains the tragic unfulfilled life of the literalist. He was a good person, never doing
intentional harm to another, but he might have done more with his life by taking advantage of the beauty and stimulating ideas he chose to ignore.

“Thinking” and “feeling” are often used interchangeably, but they are not the same. Both are necessary to a happy and balanced existence. The coldly rational intellectual is just as incomplete as one who responds emotionally to whatever happens. (The ideal balance is the subject matter of Chapter Two.)

There is casual thinking, such as mulling over ideas for dinner. And there is critical thinking, a mental skill that can be developed with practice and patience. Critical thinking is an activity of the mind that carefully defines, describes, and analyzes something. It is what we need to do before we offer an opinion.

As critical thinkers we can solve problems more readily and efficiently. Example: Everybody loves my baby/But my baby don’t love nobody but me. The problem is to find the error in logic hidden in the lyrics. Solution: “Baby” is, of course, part of everybody. Restate the sentence as “My baby loves my baby.” Now, if I am the only one loved by my baby, then it should follow that I am my baby. But we know that’s not what the lyricist meant. Catching such lapses in logic helps to strengthen our minds.

To solve a problem, first determine whether one exists. Often we find ourselves burdened with problems because we have unnecessarily assumed ownership of them.

“Rationalizing” often passes for “reasoning.” But finding good reasons for something is not the same as finding true reasons. We all rationalize, but the critical thinker should do everything possible not to. The trick is to catch yourself in the act.

The critical thinker reads or listens carefully to what others write or say and detects buried assumptions, which are accepted beliefs that are never analyzed or challenged and form the basis of uninformed opinions.

The critical thinker weighs carefully what others write, say, or do and determines whether a general principle is involved. A principle is an expressed or implied statement that a person believes to contain a rational code of ethical behavior. The example given in the text: It is less risky to release a rehabilitated patient than to violate that person’s privacy. The holder of a principle should not do so out of self-interest but as a consequence of looking objectively at all sides of an issue.

The recognition of contexts is another mark of the critical thinker. Everything that is written, said, or done exists within a context, which is a set of reference points. Example: The widespread opinion that a woman’s place is in the home originated within the context of a social structure that no longer exists. To believe that “everyone knows this” is to be unaware of the changing context.

The historical context of a work is especially important to consider before deciding that it is old-fashioned and out of date. Not everything was written, composed, or painted for our benefit, and you will be surprised how much you can learn about values and customs of
earlier time periods by withholding judgment until you have allowed the work to reconstruct the period for you.

◆ The two versions of Miss Saigon readily clarify the role historical context plays in our understanding of a given work.
◆ Any of us can be a critic and use our developed skills to derive more enjoyment from something. But there are also professional critics who spend their lives evaluating the arts and literature. It helps our own perceptions to read reviews. We won’t necessarily agree with all of them, but asking ourselves why we disagree strengthens our critical faculties.
◆ The humanities also assist us in coping with life in a complex, technological society. Science and the humanities are not rivals. Leonardo da Vinci was as much a scientist as he was an artist.
◆ Like artists and philosophers, scientists have been denounced by established institutions.
  - Copernicus took the first step toward displacing the medieval view of the cosmos.
  - Galileo went further and was found guilty by the Inquisition, which imprisoned him for the remainder of his life.
◆ The difficulty of maintaining a serene inner core of being in today’s world comes not from technology per se but from the fragmentation that develops as we immerse ourselves in television, computers, cell phones, etc. You can, however, go with the flow without being inundated by it.
◆ Travis Culley, the bicycle humanist, is a fine example of a citizen of the modern world who is acutely aware of the advantages of technology but who writes continually in journals so as not to lose track of himself. Everyone can do this.
◆ Technology can work for you if you
  - don’t do everything technology permits
  - don’t give up your literacy (READ!)  
  - don’t become an inactive listener

SUGGESTED TEACHING STRATEGIES

1. Divide class into small groups and ask each one to present, as imaginatively as possible, a description of a society that has everything but the humanities.

2. Determine how many of the cultural resources in your area the students can identify.

3. Have the students study the Table of Contents and then indicate whether the text is organized chronologically or thematically. How can they tell?

4. Ask the students to have given some thought to areas of natural beauty in the vicinity and come to class prepared to discuss which are available free of charge to the public and which are restricted to those living in a particular place.
TEST BANK

Here, as in all of the chapters, are test possibilities as well as writing exercises for your consideration. The formats may vary from chapter to chapter. Most of the questions are objective: matching, true/false, and multiple choice. Answers to all objective questions are at the back of this book.

MATCHING TEST I

Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.

1. can be compared to Leonardo da Vinci
2. Travis Culley’s mode of transportation
3. says that music can be a supplement to medical science
4. scene from Meet Me in St. Louis
5. author of “Loveliest of Trees”
6. visited the Metropolitan Museum of Art to no avail
7. “I am my baby”
8. film best viewed in the context of 1939
9. forbidden to write after offending a religion
10. prefix often used in words relating to computer operations


TRUE/FALSE

1. A work of art has to stand the test of time to be included in humanities studies.
2. The humanities and economics both deal with limited resources.
3. When the arrangement of parts is confused and muddled, the experience can be called esthetic.
4. By the time people become critical thinkers, they no longer need brain exercise.
5. The narrator of “Loveliest of Trees” is twenty years old.
6. The book’s major premise is that it’s high time we stopped looking back at the past and
began concentrating on the Now.
7. Woodrow Tatlock got most of his opinions from television.
8. Woodrow Tatlock’s favorite pastime was to sit next to a sculpture called Water Stone.
9. “Thoughtful” means rational as well as kind and generous.
10. Some scientists and bureaucrats did not want an investigation into the 1986 explosion of the spacecraft Challenger.
11. “Everybody loves my baby” can also be read as “My baby loves my baby.”
12. The critical thinker knows enough not to challenge people’s assumptions.
13. As used in this chapter, the word “principle” means a scientific law that has remained valid for at least a hundred years.
14. The musical Miss Saigon is an updated version of The Marriage of Figaro by Mozart.
15. Johann Sebastian Bach was born in Stuttgart but lived most of his life in Latin America.
16. In evaluating a work of art, the first thing critical thinkers must do is indicate their feelings about it.
17. Leonardo da Vinci and Albert Einstein were equally at home in science and the arts.
18. The bike messenger discussed in this chapter is a good example of how technology can fragment a human life.

MULTIPLE CHOICE

1. Which of the following statements best describes what this book is about? a) Since being human is an art, some people will never achieve it. b) The humanities are not limited to the finest achievements of the finest minds. c) Everything everyone does can be considered art. d) People who do not understand the past will have to relive the future. e) You can't really be considered human unless you leave your mark on the world with a truly significant contribution.
2. When Woodrow Tatlock tells his wife he has “no other thoughts” after she has advised him to think about something else, the “thoughts” in question concern a) the joy he experienced after visiting his first museum; b) the fact that fishing, though frowned upon by his neighbors, fills his life with beauty; c) the recognition that raising two fine children is itself a work of art; d) his duties at the store; e) he has learned the secret of a long, happy life, one she will never understand.
3. Which definition of esthetic experience most closely approximates the discussion in the chapter? a) an inner sense of satisfaction that is its own justification; b) insights into the meaning of life provided by works of art; c) using art to change society; d) a feeling of insecurity that leads us to create; e) a sense of outrage brought on by the recognition that great artists have died without being appreciated.
4. “The _______ person commits no crimes against humanity.” What kind of person is being referred to? a) infinite; b) educated; c) immortal; d) despised; e) aristocratic.
5. The Elgin Marbles are a collection of Greek artifacts stored in the British Museum. Which of the following would be most likely to say “I don’t see any marbles”? a) a humanist; b) a
6. One victim of the Inquisition was a) Einstein; b) Robert Brustein; c) Socrates; d) the author of “Loveliest of Trees”; e) Galileo.

7. Miss Saigon and Madame Butterfly have this in common. Both were a) written by the same composer; b) operas that had their premieres at Lincoln Center in New York; c) about an American man’s romance with an Asian woman; d) composed within a decade of each other; e) more successful as movies than as works for the stage.

8. Recommended as the first step in solving a problem: a) consult an expert; b) rationalize all possibilities; c) imitate the wisdom of Woodrow Tatlock or Osvaldo Golijov; d) determine whether one exists; e) look for logical fallacies.

9. The beliefs held by a society at the time a given work of art was created are part of its a) context; b) content; c) literacy; d) outdated message; e) continuing influence.

10. One obstacle to critical thinking is a consequence of the pace and continual changes in modern life. What this can do to the individual is known as a) pigmentation; b) disillusion; c) rationalization; d) fragmentation; e) experimentation.

MATCHING TEST II
Place the appropriate number in the blank space. No answer may be used more than once. Some options will not be used at all.

1. __ as a gift of the humanities provide a rich storehouse of familiar stories and ideas.
2. We can say that something is __ when the arrangement of parts seems right.
3. The story of Woodrow Tatlock illustrates how unfortunate it is to live your entire life without __.
4. If you wanted to have the experience of sitting next to the Water Stone, you would go to __.
5. The significant expressions of all creative people in any period of time and in any part of the world are otherwise known as __.
6. The Greek philosopher Heraclitus is famous for having said that you cannot step twice into the same __.
7. Centuries ago __ dreamed of technology as a bridge to world peace.
8. The analysis of the new Brazilian musical composition, cited in this chapter, gives us an example of professional __.
9. An example of the servant becoming the master was supposed to take place at 12:01 A.M., 2000 when __ all over the world were supposed to stop.
10. A character in Isabel Allende’s Of Love and Shadows loses his self-respect and commits suicide, illustrating how important __ is to human beings.
11. Sometimes people confuse “thinking” with __.
12. __ is finding good reasons rather than real reasons for something that would otherwise make us feel guilty.
13. The magazine cover by Norman Rockwell was included in this chapter to show how much

5
we can learn by examining the __ of a given work.

14. The “e” in e-mail stands for __.
15. __ was imprisoned for life because of his scientific views.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Write a short eulogy you would deliver at the funeral of Woodrow Tatlock.

2. Suppose someone like Woodrow Tatlock were on trial for crimes against the humanities. Would you prosecute or defend him? What case would you make?

3. When we say “That's only human,” we are usually allowing for weakness. Think of some statement involving “human” in a strictly praiseworthy sense.

4. From what you read about them in the chapter, what role do professional critics perform in a society?

5. Name and discuss three activities you might find a critical thinker engaged in.

CRITICAL THINKING EXERCISES

1. Each of the following comments is a response to a court charge involving a punishable offense. What is an underlying assumption on which the defense is made?

   a) “I was doing it as part of an initiation into a school sorority.”
   b) “My family couldn’t afford to buy it. We can barely get along with all of us working.”
   c) “Just tell me what the stuff costs. My father will send you a check--with a little extra for your trouble.”
   d) “Judge, the driver in front of me was going even faster than I was going.”
   e) “I didn’t do anything wrong. Everybody does this.”

2. Find the missing dollar:

   Three salesmen check into a hotel and are told that a triple room costs $90, which must be paid in advance since they intend to leave early the next morning. Each gives the clerk $30. After they have gone, the clerk realizes a mistake has been made. The assigned cost of the room is only $85. He gives the bellhop $5 to return to the men. Realizing the men will never
see the night clerk again, the bellhop decides to pocket $2 for himself. He gives the salesmen a refund of one dollar apiece. This means that each man has paid $29. $29 \times 3 = $87. The bellhop pocketed $2. $87 plus $2 = $89. What happened to the dollar?
CHAPTER TWO

APOLLONIAN REASON, DIONYSIAN INTUITION

CHECKLIST OF MAJOR POINTS

Apollo was the Greek god of truth, light, and order; Dionysus, the god of fertility, passion, spontaneity, and rebellion. As used in this chapter, Apollo and Dionysus represent polarities in the human personality: the logical, orderly side, and the intuitive, spontaneous side.

The distinction between the Apollonian and the Dionysian was originally made by Friedrich Nietzsche in *The Birth of Tragedy from the Spirit of Music*, in which the philosopher points out that, in the beginning, Greek tragedies, despite their moral and philosophical implications, were told largely through music and evoked a mainly emotional response from the audience. Even as more and more of the dialogue was spoken rather than sung, Nietzsche argues, the impact of tragedy continued to be stronger on the feelings than the intellect; and he expresses strong disapproval of those who teach a tragedy such as *Oedipus Rex* solely in terms of its moral statement.

People whose main characteristics are either Apollonian (very organized) or Dionysian (spontaneous) work and play together and even get married. Sometimes their fundamental differences get in the way. The ideal is to strike a balance. The same goes for the warring traits inside us. The logical self may long for an escape into greater flexibility, while the spontaneous self may wish it were more disciplined.

In a forest, the Apollonian examines various species of trees, while the Dionysian is content to enjoy odors and rustling sounds.

The purely Apollonian weekend may center on religious services or doing needed work around the house. The purely Dionysian weekend is a time for eating, drinking, and sleeping, a time of forgetting about work or obligations.

Apollonians tend not to overindulge in foods that taste good but are unhealthy. Dionysians tend not to worry about possible consequences of overindulgence.

The sexual revolution of the 1960s brought Dionysus into prominence. Apollonians who favored control were considered old-fashioned and prudish. Though Dionysian permissiveness is still pervasive in our society, increasing awareness of health hazards resulting from promiscuity has given leverage to Apollonian calls for restraint.

In religion Apollonian elements have to do with required beliefs, prescribed rituals, and charity toward those less fortunate. Dionysian elements are the sensuous aspects of worship, such as music and art, as well as immersion in prayer and communion with the divine. Dionysians in religion have often led protests against Apollonian authoritarianism, and the clash can be violent.

Education guarantees a “showdown between Apollonian and Dionysian forces. “Some suggestions for discussion:

- Apollo as administrator (Should Dionysus take over?)
- the Apollonian teacher: standards, memories of great student performances, the demand that current students rise to preestablished levels
- the Dionysian teacher: nonthreatening, willing to curve grades, interested in developing the latent potential of each student

Ask what a course would be like that created an exact balance between A and D.

* ♦ Asking students to read aloud both “The Laws of God, the Laws of Man” and “Clear” as a good classroom exercise. Point out that the Housman poem is easier to sight read because the emotions in it are channeled in an Apollonian form, whereas the Lewis poem is Dionysian in both feeling and form and is therefore more challenging to sight read. The Apollonian poem is also easier to understand and to discuss.

* ♦ Of the arts, music is the most Dionysian. Its appeal--with a few exceptions--is to the emotions. This would be a good place to play the last few minutes of Beethoven’s Ninth Symphony as well as a rock selection. Both are very clearly Dionysian. The opening few minutes of Bach’s Toccata and Fugue in D Minor illustrate music that is both A and D: A in meeting formal requirements and D in Bach’s soaring emotional journey.

* ♦ Visual art can be both A and D. Having students concentrate on the two Davids helps make the distinction immediately clear. It can also lay the foundation for a basic comprehension of the difference between classical and non-classical art and will save a lot of time when you teach Chapter 5.

* ♦ Goya’s *Third of May* contains both elements. The revolutionary message is Dionysian, but the need to communicate an idea is Apollonian.

* ♦ You might want to spend part of a class on the story of *Oedipus*. Not only is this tragedy the foundation of Nietzsche’s book, but the students will also find it in the chapter on theater. If the Apollonian structure of the Housman poem has already been discussed, the class will more readily see how the tight dramatic structure of *Oedipus* works to contain, hence to intensify, the emotional impact, which is the part often ignored in the teaching, at least according to Nietzsche.

* ♦ Popular culture is continually changing. The examples given in the chapter can be replaced or supplemented with whatever is current at the time of the course. At this point students should be able to bring in their own examples of A and D in newspapers and movies as well as on television.

**SUGGESTED TEACHING STRATEGIES**

1. Divide the class into two groups, one dubbed the Apollonians, the other the Dionysians. They meet on opposite sides of the room. The task is to draw up a list of the positive characteristics of themselves and the negative characteristics of their neighbors. When the lists are compared in a community meeting, it may well be discovered that they are pretty much the same, but with positive and negative values reversed.
For centuries the characteristics attributed to men (usually by men) were what we would call Apollonian: rationality, a need for order and planning, and a desire to supervise, to lay down the rules. Conversely, characteristics attributed to women (usually by men) were Dionysian: the tendency to be ruled by emotion not reason, working through intuition, and the need to be ruled by masculine authority. Divide the class into men and women. Ask each side to draw up a list of masculine and feminine traits, labeling each as A or D. The community sharing session should be quite interesting, even explosive.

MATCHING TEST I

Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.

1. passionate music with Apollonian form
2. “priesthood of the true believer”
3. “emotion recollected in tranquility”
4. Birth of Tragedy from the Spirit of Music
5. reluctant acceptance of religious and social rules
6. David with a hat
7. Apollonian authority versus Dionysian fire
8. ordinary citizens executed by uniformed soldiers
9. never wanted to see his children again
10. nemesis of Jean Valjean


TRUE/FALSE

1. In “The Laws of God, the Laws of Man,” the poet makes the statement that neither heaven nor society has the right to tell an individual what to do.
2. Minimalism was a social movement of the 1960s led by college students who refused to do more than was required of them.
3. Jean Jacques Rousseau objected to the trends in the literature of his time, recommending that a work of fiction must have a beginning, middle, and end, with a satisfying conclusion.
4. Aristotle’s play about the fall of Oedipus was greatly admired by Nietzsche.
5. Mardi Gras originated as a joyous celebration and a time for feasting after the season of Lent.
was over.

6. The Puritanism of 17th century New England tended to be Apollonian.

7. Nietzsche maintained that Greek tragedy would have been improved if it had included song and dance.

8. “Respond to...” is a more Dionysian assignment than “Analyze...”.

9. Apollo was the patron saint of the sexual revolution of the 1960s.

10. Theory is Dionysian; practice is Apollonian.

11. A favorite theme in films of the 1930s and 1940s was the Apollonian conversion of a free-living Dionysian character.

12. “Clear” by Angelo John Lewis is a prime example of giving a Dionysian appearance to poetry.

13. The Protestant Reformation in Europe was, in part, a protest against the excessive Apollonianism of the Catholic church.

14. I.M. Pei designed a museum in Cleveland dedicated to the preservation of relics from Puritan New England.

15. Musical accompaniment to dance in Arabic countries tends to be vigorous and exciting and is thus far more Dionysian than dance music elsewhere.

**MULTIPLE CHOICE**

1. A boy with a drum was mentioned as a) a celebrated member of the Boston Symphony Orchestra percussion section; b) a character in a short story by Nietzsche; c) the hero of a recently discovered early Christian fable about a lost sheep that returns to the flock when the sound of the drum is heard; d) an example of true faith; e) as a figure on one of the stained glass windows in the cathedral of Notre Dame.

2. At the end of *Oedipus* the main character is a) blind; b) dead; c) responsible for the destruction of Thebes; d) reconciled with the woman he knows to be both wife and mother; e) transformed into a constellation by Apollo.

3. Which of the following is not a Dionysian trait? a) imagination; b) the need to supervise; c) intuition; d) spontaneity; e) revolutionary leanings.

4. Which of the following artistic creations illustrates the Dionysian spirit? a) the formal gardens at Versailles; b) the structural design of St. Peter's in Rome; c) the improvisations of a jazz musician; d) the balanced composition of a landscape painting; e) the geometric principle which holds a Gothic cathedral in place.

5. Which of the following deals with sin and punishment in the Puritan religion? a) *The Scarlet Letter*; b) *The Ecstasy of St. Teresa*; c) *Young Bacchus*; d) Marc Chagall; e) catharsis.

6. Film about a striptease dancer who upsets the Apollonian order of a group of academic scholars: a) *It's a Wonderful Life*; b) *Casablanca*; c) *Gnarly Buttons*; d) *Down and Out in Beverly Hills*; e) *Ball of Fire*.

7. A blending of passionate sounds, spontaneous movements; and traditional positioning of
hands and feet is found in this dance: a) waltz; b) bolero; c) tango; d) flamenco; e) the pas de deux from Swan Lake by Tchaikovsky.

8. The Dionysian holiday that comes just before Lent in the Christian calendar: a) Ash Wednesday; b) Easter; c) Mardi Gras; d) Pentecost; e) Twelfth Night.

9. The title of Nietzsche’s great work is The Birth of Tragedy from the Spirit of _____ a) music; b) the Greek Chorus; c) classical sculpture; d) the Renaissance; e) drama.

10. Which of the following Apollo/Dionysus relationships would probably produce the most advanced and the happiest society? a) none of the following options; b) Dionysus in the president’s chair, Apollo in the arts; c) a succession of Apollonian presidents with Dionysian advisors; d) a succession of Dionysian presidents; e) an Apollonian Congress and a Dionysian presidential cabinet.

MATCHING TEST II

Place the appropriate number in the blank space provided, using none more than once. Some options will not be used at all.

1. Nietzsche considered the ideal person as one who maintained a__between the forces of Apollo and Dionysus.
2. The Nietzschean distinction between Apollo and Dionysus originated as a discussion of the ___experience in the theater.
3. A ___belief is that the common person can commune directly with God, not needing the intervention of a church.
4. The__was unknown in England until Queen Victoria’s German-born husband, Alfred, introduced it there.
5. The__is a drama, telling the story of Jesus and the way of salvation.
6./7. If tough love is __, the__ opposite would be tender love.
8. The scarlet letter in Hawthorne’s novel stands for __.
9. A famous sculpture by Michelangelo depicts a biblical character named__.
10. __ was chosen by Nietzsche to demonstrate how a moral interpretation of the play about him is wrong.
11. The museum in Cleveland designed by I.M. Pei is devoted to the history of __music.
12./13. The Apollonian self-portrait of __ in Gallery II is contrasted with the Dionysian self-portrait of__.
14. __ wrote that he was a stranger and afraid in a world he never made.
15. __ is considered the first true drama critic.

ADDITIONAL ESSAY OR JOURNAL TOPICS

1. In your educational experiences thus far, which influences—Apollonian or Dionysian—have been predominant? Which do you think has been more effective?

2. Briefly describe the characteristics of the ideal school.

3. Citing a specific example, indicate whether our legal system needs to be more Apollonian or more Dionysian.

4. If, as Nietzsche points out, the desirable mixture is equal parts Apollo and Dionysus, what do you think is the best way to raise a child?

5. Which is the most Apollonian or the most Dionysian television program you have ever seen?
PART TWO: DISCIPLINES OF THE HUMANITIES

CHAPTER THREE

MYTH

CHECKLIST OF MAJOR POINTS

♦ Myths function in a variety of ways. They are anything but fables and bedtime stories. They affect the way human beings think and what they expect from life. The chapter focuses on four specific kinds of mythology: popular myths that underlie many of the things we say and do; myths of childhood (or fairy tales); myths as explanation; and archetypal myths.

♦ A common misconception of myth is that it is often defined as a fallacy that many people believe. In reality, however, myth is basic to human nature, and, although some myths belong to very early stages of human development, many others continue to influence how we think and how we interpret experience.

♦ All cultures have their mythology. Understanding this fact helps us broaden our perspective and our understanding of people whose customs and habits are different from our own.

♦ Knowledge of mythology is a vital part of cultural literacy. It helps us recognize allusions and meanings in music, literature, and art.

♦ The most evident influence of mythology on everyday life is found in the common sayings we repeat over and over, usually without thinking of their origins. The chapter describes a number of these says, such as *What goes around, comes around*” and “*What do THEY know?*”, but students usually have fun by bringing in their own lists and sharing them with the class.

♦ Childhood mythology plays an important (if controversial) role in human development. We discuss several major kinds of influence:
  - reassurance: Fairy tales used to guarantee that, despite the exciting thrills and chills, everything always turns out okay.
  - importance of being rich and attractive.
  - importance of names: Strange names like Rumpelstiltskin probably play into the growing fascination with language as well as the child’s need for personal identity.

♦ Some tales are darker: e.g. the film *Willy Wonka and the Chocolate Factory* and the musical *Into the Woods*. Do they reflect a growing maturity on the part of children? Or are they the work of adults using fairy tales to express their own cynicism?

♦ Much mythology was a way to explain bewildering natural phenomena such as storms, droughts, famine, the creation of the world, and the change of seasons.

♦ Human sacrifice is taken for granted in many myths as the principal means of appeasing the gods governing crops and the harvest, so we may infer that it was a widespread practice in
cultures that depended upon agriculture.

♦ But the idea of sacrifice has developed over the centuries and become deeply ingrained in the human psyche. Religions are built on stories of sacrifices made by deities for the benefit of humanity, as well as on stories of how mortals have made sacrifices for each other. Religions the world over require sacrifice of pleasures such as food and partying during certain sacred observances.

♦ Popular have been myths accounting for the origins of evil and suffering: Pandora, Adam and Eve, Burundi story of the woman who trusted death only to have death jump into her mouth.

♦ In the tales of Orpheus and Lot’s wife, curiosity and disobedience are punished by death, and the idea that some things are better left unknown is still with us.

♦ Prominent, too, is the tendency to attribute evil to “them” or “the other” and to justify any means adopted to suppress or even eradicate “them.”

♦ Blaming women for evil and death has an undeniably sexist basis that you may want to talk about. The death of Eurydice is caused by the disobedience of Orpheus, but most of the tales indict women.

♦ The Greeks were fond of the doomed family myth, usually involving a family cursed by the sin of an ancestor. The houses of Atreus and Cadmus were among the prominently doomed families who lent their tragic destinies to some of the world's great tragedies, including O'Neill's Mourning Becomes Electra, which translates the myth into Freudian terms. Topic for discussion: isn't the mythology still with us? Don't young people often blame their parents for their troubles? Are there still families believed to be suffering for the sins of an ancestor?

♦ Archetypes are the models by which we interpret events and which influence our expectations from life. Jung advanced the theory of the collective unconscious as an explanation of how similar archetypes are found from culture to culture. Not everyone accepts the theory. Some maintain that stories involving the basic archetypes such as the hero were spread along migratory routes (external theory). Another is that all human beings share common needs and that there are fundamental myths that fulfill these needs.

♦ However it comes into our consciousness, the hero myth is one all of us share. The lives of so many mythic heroes exemplify certain common traits: miraculous birth, early recognition, performance of the great deed and subsequent elevation to a position of power, then the loss of power because of the fickleness of society. Whenever possible, we find real persons and turn them into embodiments of mythic heroes. JFK was the choice of Joseph Campbell. Can your students identify an emergent hero of today?

♦ The above may, however, be predominantly Western. Asian mythology is lacking in heroes who perform miraculous deeds or even stand out from the crowd, because, in Joseph Campbell’s opinion, Asians have not historically celebrated the great individual. Asian mythology views nature (or the Dharma or the Tao) as the mighty force of which we are all a part--equally.

♦ A popular kind of hero in Western mythology is the Mysterious Stranger, who comes out
of nowhere when needed, suggestive of our desire to believe that somebody, somewhere will show up and take care of our enormous problems.

♦ Myth themes and symbols can be called archetypal motifs. They include
  
  Magic
  The power of language
  Mystic numbers
  The circle: The symbol of cosmic as well as psychic organization. The notion of infinity has always frightened people, and we keep looking for ways of thinking about the universe as an enclosed system.
  
  The journey: This motif helps us to view life as having a meaning, a purpose, and a destination.
  
  The garden: Everything used to be better, but now it’s all spoiled. OR: Somewhere there’s a better place and way of life.

SUGGESTED TEACHING STRATEGIES

1. Ask the students to study the chapter, paying particular attention to the components of the hero myth. Ask them to make notes about present-day personalities whose lives demonstrate one or more characteristics. What makes the exercise especially interesting is the debate that usually takes place over whether this or that person “deserves” to be listed. (Note: Announce that imaginative equivalents of the miraculous birth are possible.)

2. Assign an original fairy tale that could be read to a child but that, at the same time, does not contain assurances that good things always happen to good people. Suggest that students read the story to brothers and sisters of an appropriately young age and report on their reactions.

3. Ask the class to read an existing fairy tale, preferably from Andersen or the Grimm Brothers, to a very young person, and write up what the person says about the story. If time permits, read two stories: one with the conventional “ever after” ending and one with darker implications. Which is preferred—and why?

MATCHING TEST

*Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.*

1__ When the scientific father tried to prevent his young son from believing in Santa Claus, the child finally said, “There is no---“ what?

2 __ believers required to do this during Lent and Yom Kippur

3 __ removing Excalibur provided early recognition for him.
4. According to Jung, transmitted generally from one generation to another through the collective unconscious.

5. In Greek mythology what did not exist before the creation of the world?

6. Allowed everything but hope to escape.

7. Impulse encouraged by Mardi Gras and New Year’s Eve.

8. A word suggesting the motif of magic and the implication that only certain people possess it.

9. Punished for turning around.

10. Boasted that he was more powerful than the gods.

11. Came by just when needed.

12. Ancient symbol representing organization of the universe and the mind.


**TRUE/FALSE**

1. Myths may be defined as “superstitious beliefs of the past, no longer accepted by modern populations.”

2. In myths from many parts of the world, evil is the result of a woman's weakness.

3. One required characteristic of the monomyth is a happy ending for the hero.

4. The heroic deed performed by Oedipus was killing a wild beast inside a maze.

5. Fairy tales take place in magic kingdoms dominated by rigid class systems.

6. A significant difference between cultures is that the Greeks have myths and Africans do not.

7. Carl Jung advocated the theory that mythology was originally spread along trade routes.

8. After a victory, Roman armies marched through triumphal archetypes.

9. In a Greek myth, winter was caused by a mother’s grief.

10. Circles abound in mythology because they reflect human boredom and the belief that life goes nowhere.

11. The early recognition of the hero is related to our childhood (and often ongoing) need for acceptance.

12. The “him” in “I have gone with him” is Santa Claus.

**MULTIPLE CHOICE**

1. Not typically found in the life of the mythic hero: a) a glorious death surrounded by people who love him; b) early recognition; c) miraculous birth; d) loss of power; e) rejection by his society.

2. Shape of the mandala: a) straight line; b) circle; c) equal sign; d) half crescent-shaped moon; e) water-like ripples.

3. Myths such as that of “Rumpelstiltskin” illustrate the importance of a) pre-scientific
technology; b) word power; c) synchronous learning; d) witchcraft; e) royal commands.

4. Fairy tales usually have all of the following except one: a) class distinction; b) women who think for themselves; c) true love finding a way; d) frightening forces of evil; e) equation of beauty and goodness.

5. Greek mythology could stand on its own as literature, but it has proved invaluable also as a source of insight into a) motives behind human behavior; b) speculation into the origins of the universe; c) archetypes of state structures; d) the ideal model for educating children; e) the nature and function of language.

6. The myth of the doomed family helps one to a) argue for freedom of the will; b) recognize latent forms of social injustice; c) see why “the other” is perceived as the enemy; d) avoid taking full responsibility for one's life; e) develop tolerance for divergent cultures.

7. Jung’s label for genetically transmitted archetypes: a) behaviorism; b) memory; c) monomyth; d) collective unconscious; e) inherited illness.

8. Mythic element in *Memoirs of a Midget*: a) the night sky; b) the people at the carnival; c) the tiny stature of the heroine; d) the stranger; e) the jealous stepsister.

9. Myths of the African Yoruba tribe were transported to Cuba, where they were combined with stories of Catholic monotheism to form a religion known as a) Santeria; b) Christian Science; c) Mormonism; d) behaviorism; e) empiricism.

10. Pictured at the front of the chapter: a) Prometheus; b) the devil; c) Gandalf; d) Atreus; e) *La Llorona*.

11. One of the pictures in Gallery II that help to illustrate the chapter is a Haitian artist’s version of a) Adam and Eve; b) Romeo and Juliet; c) Orpheus and Eurydice; d) Red Riding Hood and the Wolf; e) Cain and Abel.

12. The belief that things were much better in the past is related to the myth of a) the hero; b) the journey; c) the waning of magic; d) the garden; e) the Mysterious Stranger.

**MATCHING TEST II**

Place the appropriate number in the blank space provided, using none more than once. Some options will not be used at all.

1. The scientific father tried to prevent his young son from believing in __.
2. Lent and Yom Kippur both call for believers to __.
3. The ability to remove Excalibur provided early recognition for __.
4. The Chinese film *Crouching Tiger, Hidden Dragon* featured a beautiful heroine who was almost supernaturally skilled in __.
5. A prominent myth theme is illustrated by the story of the Holy Grail. The theme is the __.
6. Carl Jung saw the__ as a universal symbol of both cosmic and psychic organization.
7. Men, lacking the ability to give birth, may have sought other ways to establish their
supremacy. One way was through the power of__.

8. The mind of the West has been heavily influenced by__ mythology.
9. __stole fire from the gods and was punished by being shackled to a rock and having a vulture eat his liver again and again.
10. The fables of__ have been a source of moral instruction for centuries.
11. Many cultures attribute the origin of the natural world to a__ that preceded its existence.
12. The great deed of Oedipus was solving the riddle of the__.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Write a brief essay describing a myth from your early childhood which helped shape your expectations of life. Indicate what these expectations were and how you feel about them now.

2. From what you've learned about mythology, would you say that most myths make life bearable or only comprehensible? Which is __your__ preference?

3. Write a short fable in which an animal hero must undertake a dangerous journey that has a specific mission. Share it with the class and see whether they can grasp your hidden meaning.

4. Some myths have environmental subjects. In the story of Demeter, grieving for her daughter Persephone we have an explanation for winter and the return of spring. Perhaps we need a book of contemporary environmental fables. Write a short myth that explains how a particular environmental problem arose and how it can be solved. You might explain, for example, what happened to the ozone layer, the rainforests, or non-renewable fossil fuels.

5. Do you believe in mystic numbers? Do you believe that what goes around, comes around? Are there other private beliefs or rituals in your life? Why are they important to you?
CHAPTER FOUR

LITERATURE

CHECKLIST OF MAJOR POINTS

♦ As defined in this chapter, a classic is a work that outlives its time and has continuing relevance. A masterpiece is a work that far exceeds what others were creating at the same time.

♦ Literature must have “just happened,” and did so because it must have answered a vital need. Our suggestion is that this was the need of the group for identity, for a history, a feeling of continuity. The earliest kind of literature may well have been thought of as history.

♦ *Gilgamesh* appears to be the oldest literary work that can be placed in some sort of time period. Discovered in written form in the 7th century B.C.E., it tells of events that took place in what is now Iraq nearly two thousand years earlier.

♦ A bit more--but just a bit--is known about Homer's *Iliad*, variously dated between 1200 and 850 B.C.E. There have been two theories advanced. One is that the work, probably transmitted orally through many generations before it was ever written down, must obviously be the work of many poets. The other is that it is too unified not to have had a single author.

♦ It seems intended to give the Greeks a cultural history, relating them to a race of great warriors in whose affairs the Olympian gods often intervened.

♦ What sets The *Iliad* apart from all other epics is that it treats the enemy, Troy, sympathetically to the point of making Hector, the Trojan hero, almost the central, tragic figure. The well-known story of the Trojan Horse is NOT included in the epic but was later immortalized in Virgil's *Aeneid*, which traces Roman history back to Troy.

♦ The *Aeneid* is a sophisticated literary epic by a highly trained professional poet, but it lacks the human drama of the *Iliad*. The story of Hector anticipates the great age of Greek tragedy, in fact. The warrior is unwaveringly gallant, is everything a folk hero *should* be, except that,
like most of the protagonists of the major tragedies, he is blinded by his pride. His desire to be remembered as the bravest of Trojan heroes eclipses his love for his wife and children; and, because of it, he dies a horrible death at the hands of Achilles, who ties his body to a chariot and drags it around the walls of Troy before the horrified stares of Hector's wife and everyone else who loved him.

One of the many achievements of the _Iliad_ is that the author does not separate the characters into the good and the bad, but sees the humanity in each. If Achilles desecrates the corpse of Hector, he can also be shown as someone who has been treated unfairly by his own people and becomes understandably angry.

Lyrical poetry, which was popular in both Athens and Rome, derived its name from the _lyre_, a harp-like instrument played as an accompaniment to the singing of the poems. _Sappho_, a Greek poet of the 6th century B.C.E. and _Catullus_, a Roman poet who lived some 500 years after her, are two of the great lyric poets of the classical era. Love--especially the loss of it--is the dominant theme in lyrical poetry.

The 14-line sonnet, with its rigid requirements of meter and rhyme, was developed during the 14th century C.E. by Francesco Petrarca (known to us as _Petrarch_). It was taken over into English and immortalized by Shakespeare.

The secret of reading rhythmic and rhymed verse aloud is to read it as though it were prose. The Shakespearean sonnet is written in iambic pentameter, and, though it seldom deviates from the rhythm, Shakespeare’s genius keeps the meter from “getting in the way.” In fact, when one of the great sonnets (like no. 29, which is quoted in full) is read aloud, the illusion is that the words, which say exactly what the poet wants them to say, seem to be accidentally metric.

While one is tempted to read much into Shakespeare's sonnets, to see them as personal expressions of a lovesick poet, we need to remind ourselves that the frustration brought on by unrequited love was the single most popular theme for poetry in the Bard's day and offered talented poets a guarantee of economic well-being.

But John Donne appears to have delved into himself for the subject matter of his own sonnets and other poems. Though he was an ordained minister, he was married and evidently deeply in love with his wife. Much of his poetry walks a thin line between the spiritual and the sexual. The sonnet quoted in the chapter, “Batter My Heart,” is famous for its religious theme expressed in overtly sexual language.

In the modern sonnet by Edna St.Vincent Millay we find the poet adhering to iambic pentameter and a strict rhyme scheme. Like Shakespeare before her, Millay manages to have her meaning override the rhythm. The secret may lie in the fact that both poets use sentences that do not stop at the end of a poetic line but carry their thoughts into the next line. This makes both rhythm and rhyme unobtrusive--there, but not in your face.

The Japanese haiku is another strict poetic form (17 syllables, distributed 5,7,5 over three lines), which challenges the poet to capture both image and idea very, very briefly, but to make the reader think that nothing more need be said.

William Blake wrote during the transition to the Romantic era, when poets would begin to
make their work an outlet for deeply felt emotions. In “The Tiger” he turns a nursery rhyme form, with a strict rhythm and rhyme scheme, into a personal question: Did the same God create the Lamb and the Tiger?

Sometimes employing rigid forms, sometimes allowing herself a little breathing room, Emily Dickinson is famous for combining the simplicity of language with highly complex thoughts and feelings. A poem like “After great pain a formal feeling comes” makes evident the principle that modern poetry at its best tells us things that cannot be said in any other way.

The Harlem Renaissance, beginning in 1924, brought together African American writers and artists, who produced a body of distinguished work. (The artist Aaron Douglas was among them and will be discussed in Chapter 5.) Georgia Douglas Johnson was one of the major poets whose work became better known as a result of the widespread coverage of the event. Her poem “Black Woman” is quoted in full (and draws students into excited discussions). An important point to make is that the poem illustrates how much modern poetry is not over until the final line, which leaves the reader with a sudden, sharp realization of what the poem is about.

Archibald MacLeish’s “Ars Poetica” is the quintessential poem about poetry. Its marvelous images, which do not lead effectively back to prose, teach us everything we need to know about why modern poetry exists. (Does a long discussion of love add anything to “two lights above the sea”?)

Michael Blumenthal’s “The Tip of the Iceberg” is a painless introduction to poetry of a more recent vintage. It bears a faint resemblance to prose, except that its grammatical structure is certainly unorthodox, as in the final five words: “sinking/and in all sincerity.” The point can be made that a prose equivalent, which seems so promising, falls far short of capturing the essence of the piece: Wouldn’t it be nice if love could be like we used to think it was? Or some such silly dribble. But the poet is far too intelligent to make such a statement. Again, we have the poet saying something that cannot be said in any other way. A discussion of the poem's “meaning” is fruitful to the extent that it demonstrates how fruitless it is to look for meaning. Or, to put the matter differently: If all a poem does is “mean,” then why does it have to be written as a poem?

Cervantes is cited as the first recognized novelist of the Western world. Don Quixote became the model for subsequent works that imitated its sprawling, episodic narrative. Such works found a lucrative outlet in the burgeoning magazine industry of the 18th and 19th centuries, for they could be serialized and kept going from issue to issue.

The 18th century was also a period of rising interest and faith in science, and works of fiction had to disguise themselves as true stories. Gulliver’s Travels and Robinson Crusoe were presented as adventure travelogues, and Pamela, as a series of actual letters written by an “innocent” domestic who keeps struggling to ward off the advances of her employer. The sexy content of the letters may possibly account for the book’s popularity.

The American novel was not recognized abroad as a legitimate art form until Hawthorne’s
"The Scarlet Letter" appeared in 1850.

With the immediate recognition of Mark Twain and William Dean Howells and the belated recognition of Herman Melville, the American novel won worldwide admiration by the early 20th century; Hemingway, Steinbeck, and Fitzgerald were the new giants of American literature.

A college dropout with his eye on one goal, literary success, Fitzgerald became the spokesperson for the Jazz Age, the 1920s, a time of bathtub gin, flappers, speeding cars, and the continual round of parties for the wealthy and the would-be millionaires. "The Great Gatsby" is by all odds THE novel of the 20s, leaving behind the portrait by which the era will always be remembered, whether totally accurate or not.

The novel (recently named the second greatest of the 20th century, trailing only Joyce’s *Ulysses*) is famous as much for its darkly ambiguous central character as it is for its evocation of the Jazz Age. Gatsby ultimately sums up the tragedy of the period with his total acceptance of the American dream: money, women, parties, fast cars, and the adoration of his sycophants.

Fitzgerald uses the device of the detached observer--Nick Carraway--who is fascinated by but never quite understands Gatsby. Nor do we, for we view Gatsby only through Nick's eyes. Perhaps Fitzgerald chose this narrative method because Gatsby does not know himself what his life is all about. The novel is thus not only a portrait of the Jazz Age but its definitive tragedy as well.

The short story as an art form can be traced all the way back to the Bible. French writers of the 19th century perfected the art of the short story as a compact revelation of character or a sudden insight into the way the world works.

A distinguishing characteristic of many short stories is the *epiphany*, the name given to a revelation that emerges at the end. It is a climax of insight, as opposed to a simple resolution of plot elements.

It might be worth mentioning at this point something that's not in the text. Reducing a story to a dry restatement of the epiphany is as bad as reducing a poem solely to its meaning. In a story, what matters is the skill with which the author arrives at the epiphany, the irony often involved, and, most important, whether the epiphany flows inevitably from character and events or is simply “tacked on.”

"The Lottery" is the ideal short story. It wastes no words; it can be read in one sitting; the action spans only the length of time it takes to read the story; there is mounting suspense as we await the revelation of what the “prize” is to be--excitement that turns to horror when we find out what it is; the irony implicit in the climax when the loser turns out to be the woman who had been most intent on seeing that everything was done “right.” But there is still more. The epiphany is filled with possibilities of interpretation: the “scapegoat” theory that reveals how groups of communities absolve themselves of guilt; the revelation of the dark side of the human soul; religious hypocrisy; the persistence of ancient sacrificial rites in the disguise of civilized behavior, including how groups attain solidarity by symbolically murdering an outsider or a nonconformist.
Discussion of “The Lottery” is an excellent means of introducing a class to the nature of symbolism. You cannot overstate the fact that Shirley Jackson compresses into 11 pages more insights than we can find in many a long novel.

Finally, it is important to point out that the short story form has made possible the advent of many women onto the literary scene, since publishers (once prejudiced against women writers) have been willing to take a chance with their shorter fiction. Once established in this genre, women have acquired literary reputations and won critical plaudits as novelists.

SUGGESTED TEACHING STRATEGIES

1. Students usually enjoy writing their own poems, especially if the subject is love. The sonnet form is explained in detail in the chapter, so you might want to ask the class to write an original Petrarchan sonnet, expressing their view of love. The tone of the piece can be serious or funny.

2. An alternate strategy is to have students write their own haikus. 3 lines: 5, 7, 5. One image that can exist by itself as an image, or that has underlying meanings.

3. Re: Blake's use of the nursery rhyme form, ask the students to take one of the nursery poems they remember (“Lady Bug, Lady Bug,” for example, or perhaps “Jack and Jill”) and expand it into a poem that makes a statement.

4. If feasible, ask the class to read The Great Gatsby and come prepared to describe the Jazz Age as depicted by Fitzgerald and piece together a portrait of Gatsby from what Nick Carraway tells us about him.

5. Many of your students will already have read “The Lottery.” It's widely available for those who have not. Ask them to write a very short story with a similar plot development: that is, one in which an incident that seems to be lighthearted and trivial at the beginning gradually takes on a scary dimension. This will provide a good experiential lesson in learning to appreciate literary structure.

MATCHING TEST

Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.

1 __ poetic form requiring 14 lines, no more, no less
2 __ Iliad character who kills Hector
3 __ novel about the Joad family’s efforts to reach California
4 __ animal described as “burning bright” in Blake poem
5 a black box figures prominently in this story
6 deals with a man’s obsessive love for a married woman
7 number of poetic “feet” in the line “I all alone beweep my outcast fate”
8 poem that ends “A poem should not mean/ But be”
9 country of origin for the Petrarchan sonnet
10 narrates The Great Gatsby
11 poem about a stirring refusal to bring a child into the world
12 famous for its sexual conceit
13 excelled in lyric poetry
14 ancient work about a tyrannical king who lived in what is now Iraq
15 sudden insight given by many short stories


TRUE/FALSE

1. “What immortal hand or eye/ Dare frame thy fearful symmetry?” are the concluding lines of a poem written to protest the building of the Eiffel Tower in Paris.
2. The Iliad is essentially a tragic poem about a fallen hero who was not a Greek.
3. Cervantes was a contemporary of Shakespeare.
4. A popular 18th-century novel was based on the premise “What would happen if a biology scientist went berserk and decided to reproduce the 10 Biblical plagues in his laboratory?”
5. John Donne, an ordained minister, wrote poems about sexual lust.
6. A foot of poetry is similar to a bar of music.
7. The tragic irony in “The Lottery” is that the “winner” is the very woman who tried, before the drawing, to put a stop to what she called a “barbaric, inhumane, outmoded ritual.”
8. “Ars Poetica” says that the best way to understand a poem is to restate it as prose.
9. The Great Gatsby has attained its reputation as a masterpiece because of its power to assure readers that no matter what difficulties they face, truth and justice will prevail in the end.
10. The sonnets of Shakespeare differ from those of Petrarch in number of lines.
11. The words classic and masterpiece are interchangeable because essentially they mean the same thing.
12. The poetry of Edna St.Vincent Millay is usually very personal.
13. The Aeneid of Virgil is the first known literary work in human history.
14. One line of a lyrical poem is called a lyre.
15. In Fitzgerald’s novel Gatsby tells his story disguised as a series of actual letters.

MULTIPLE CHOICE
1. The first literary masterpiece of the Western world was a) *The Divine Comedy*; b) *Hamlet*; c) *Paradise Lost*; d) *The Trojan Women*; e) *The Iliad*.

2. In the ironic ending of “The Facts of Life” the young man retrieves his stolen money from a vase only to discover that a) he has taken all of the woman’s money as well; b) he has been bitten by a scorpion; c) the woman has switched the currency; d) the police were hiding in the apartment; e) his action has set off an alarm.

3. An early singer of historical events designed to be memorized was called a) lyricist; b) lackey; c) sonneteer; d) minstrel; e) town crier.

4. “The Lottery” illustrates the art of a) classical tragedy; b) literalism; c) the pyramid structure; d) symbolism; e) the novel.

5. The thing that dooms both Hector and Troy is a) bravery; b) villainy; c) treachery; d) sexual lust; e) superstition.

6. A favorite subject of Roman love poetry: a) domination of female outsiders; b) women’s cruelty toward lovesick suitors; c) need for gender equality; d) excitement of an all-night orgy; e) men’s failure to commit to a permanent relationship.

7. Georgia Douglas Johnson’s poem begins with the lines “Don’t knock at my door, little child,/ I cannot let you in...” and describes a) the poet’s unwillingness to give birth; b) a dangerous neighborhood; c) fear of a ghost; d) acts of cruelty caused by poverty; e) the tragedy of uninvolvement.

8. Which of the following books was not published as a true story? a) *The Scarlet Letter*; b) *A History of New York*; c) *Gulliver's Travels*; d) *Robinson Crusoe*; e) *Pamela*.

9. The setting of *Gilgamesh*, the oldest literary work that can be given any sort of date, is a country which in modern times is called a) Pakistan; b) Macedonia; c) Surabaya; d) Egypt; e) Iraq.

10. Wrote that he was in disgrace with fortune and men’s eyes: a) Donne; b) MacLeish; c) Dante; d) Blumenthal; e) Shakespeare.

11. 17 syllables only: a) epic; b) Harlem Renaissance; c) zendo; d) haiku; e) epiphany.

12. The basic literary impulse may well have come from a group’s search for a) identity; b) food; c) religious enlightenment; d) money for barter; e) a missing ruler.

13. First name of Jay Gatsby’s neighbor: a) Hector; b) Nick; c) Tessie; d) Dietrich; e) Lemuel.


15. *Angela’s Ashes* is about a) a plot to steal a diamond-studded funeral urn; b) a scheming woman whose life turns to nothing; c) a girl who refuses to go to church on the day before Lent; d) growing up in extreme poverty; e) a couple’s humorous attempt to build their own fireplace.

**MATCHING TEST II**

*Place the appropriate number in the blank space, using none more than once. Some options will not...*
Many women writers were able to find publishers by writing __.

The Iliad was an ambitious attempt to give the Greece of Homer a sense of __.

On the night of March 21, 1924, Charles S. Johnson invited literary figures to attend a celebration of African-American literature, and thus began the __Renaissance.

The subtitle of The Iliad is “The Wrath of __.”

__ was the Greek counterpart of the Roman poet Catullus.

The fourteen-line sonnet was invented in Italy during the early Renaissance and is most closely associated with the work of __.

__tells the story of the great wooden horse that caused the downfall of Troy.

__ departs from standard grammar, as in the lines “a wooden way/ Of ground or air or Ought.”

Shakespeare’s home town was __.

MacLeish said that a __ should be motionless in time.

During the 16th century literature flourished in __, especially the picaresque tale of adventure.

Author of The Scarlet Letter and The House of the Seven Gables: __.

__descends from an ancient tradition, though the original paraphernalia has been lost.

Homer’s version of the Trojan War begins with a conflict among three __.

“Little__, who made thee?”


**ADDITIONAL ESSAY OR JOURNAL TOPICS**

1. Great cultures tend to immortalize their history through literature. You probably studied American History in middle or high school, but you were also affected by novels, stories, films, and television versions of the American past. Are you aware of any inaccurate information these media may have given you? Assuming that fictionalization, almost by definition, distorts the facts, can you still justify it as a means of creating a history?

2. Read Emily Dickinson's poem “After great pain a formal feeling comes,” which the chapter contains in its entirety. Read it several times, and at least once aloud. Does it tell you anything you didn't already know? If so, is supplying new information a requirement for poetry? If not, can you justify the poem's enormous literary reputation?

3. Read over carefully the summary provided of “The Lottery.” Better still, find it in one of
many anthologies of great short stories and read the work itself (all 11 pages of it). The analysis in the chapter suggests that the lottery is a symbol for many other forms of social and institutional behavior. Relate the lottery to something in politics, religion, or relationships between people.

4. Read over carefully the summary provided of *The Great Gatsby*. Write a compact summary of the novel as you might tell it to someone who had never heard of it. Be sure to indicate why it has won so much critical acclaim.

CHAPTER FIVE

ART

CHECKLIST OF MAJOR POINTS

♦ A good way to introduce this segment of the course is to ask class members to share their own definitions of art and their own views on what makes a work of art good. Also, you might want to discuss Robert Thiele’s assertion that art is what the artist does.

♦ Ask the students to join you in looking through the two sections of color inserts and have them find examples of traditional and nontraditional art.

♦ *All visual art is imitation.* Some of it strives to create an exact likeness. Some of it—especially modern art—imitates what exists in the artist's mind and is then imposed upon, thus altering, the outside world in some way.

♦ Now ask the students to look through the two color galleries and find examples of art as likeness. Point out that most visual artists begin by drawing or painting likenesses. Even the early cave artists, lacking technique that took centuries to develop, were trying to imitate their world as accurately as they could.

♦ In order to imitate objects, the visual artist has to *see* in a certain kind of way. One theory is that artists see with their *right brain,* that hemisphere which is NOT concerned with symbols, language, logic, and so on, but rather, with direct experience as well as intuition, spontaneity, and imagination.

♦ If we are not visual artists, chances are that, when we were asked in school to draw a house, for example, we drew three rectangles and a triangle with no other details; we drew stick figures instead of people; our version of a sunrise looked like a porcupine peering over the fence. We were using our left brains, and, as long as our renditions “got the job done,” we were content.

♦ Some artists continue to create likeness, while others, tired of exact imitation, seek to bring something new into the world, something never before seen, something that *cannot* be seen anywhere else.

♦ The two basic *styles* of visual art are therefore art as *likeness* and art as *alteration.* Within each there are many other styles. Alteration, for example, can be through abstraction or surrealism. Likeness can include portrait painting, landscape painting, or classical idealization of the human form. Once you establish these easily understood polarities, the vocabulary of visual art is readily grasped.

♦ The term “classical” is applied to the sculpture, wall carvings, frescoes, mosaics, and architecture of ancient Athens and Rome. Buildings are mathematically perfect. Statues represent an idealization of humanity. It is art as ideal likeness, though at times the artists approached realism, as in the statue *The Charioteer.*

♦ The so-called Golden Section (or, as Leonardo called it, the Divine Proportion) is found throughout both classical and medieval art and architecture. It is a relationship between two
lines such that the shorter is to the longer what the longer is to the sum of the two (or 1 to 1.68). It’s fun to begin the discussion by handing a pointing stick to a student and asking him or her to divide it at the most pleasing point. Euclid did that and found that in almost every case the two segments of the divided stick demonstrated the Golden Section ratio.

Turn back to the photograph of Michelangelo’s *David* (chapter 2, p.62) and study it with the class as a supreme example of classical likeness/idealization. While you’re on the page, you might as well discuss Donatello’s *David* as an example of a nonclassical approach to the same subject. Ask whether they think it is a likeness of a certain kind—or a total distortion. If so, what do they think the artist had in mind?

The figures in medieval paintings as well as on stained glass are heavenly beings, imagined in human forms, though these are hardly realistic. Medieval artists depicted the idea of heavenly beings. This fact can be plainly seen in the many renditions of the Madonna and Child, in which the baby Jesus has an infant's body but the face of a young adult.

*Giotto* (di Bondone) pioneered in the art of perspectives, though, if you and the class examine *The Miracle of the Spring*, you can point out that the technique is not yet very sophisticated.

The Renaissance was a time of much artistic ferment, with artists vacillating between a return to classical models and an emerging realism. Refer back—or for the first time—to the two Davids—the one perfectly classical, the other an example of the Renaissance love of individualizing a subject. Leonardo’s *Mona Lisa* is, of course, the supreme example of the latter.

To illustrate the Renaissance arts of perspective and chiaroscuro, as well as individual characterization, examine with the class *The Last Supper* in Color Gallery I (with its illusion of depth and its detailed, dramatic portraits of Christ and the disciples). You might also want to contrast the modern treatment of *The Last Supper* by Nolde with what Leonardo did.

The career of Michelangelo (Buonarroti) spanned two artistic ages: from the classical repose of the *David* and the *Vatican Pieta* to the extraordinary realism of the *Moses* to the monumental energies of the *Sistine Ceiling* and *The Last Judgment* to the human tragedy of the *Pieta Rondanini*. Like Leonardo before him and Picasso much later, he redirected the course of art and created the soul of his age. What stands out in his mature sculptures is the way he transferred passion to the marble, not to mention the illusion of soft cloth. The art of Michelangelo perfectly illustrates what we might call “the resistance of the medium”—the fact that a salient factor in art of any kind is the unwillingness of the medium to surrender too easily to the artist. Marble is the most resistant of all media. It is not supposed to look soft, yet under Michelangelo's patient hands, it does!

*Raphael* (Sanzio), the youngest of the Florentine Renaissance Big Three, mastered the techniques of chiaroscuro and perspective (as his *Alba Madonna* demonstrates).

The 17th century Dutch Masters—particularly, Rembrandt (van Rijn)—probably took realism in painting as far as it could go. If Leonardo developed the technique of depicting the human face, Rembrandt alone was his equal. Like his predecessor, Rembrandt was able
to suggest what was happening inside the person he was painting. And if Leonardo mastered
the theatrical placement of his figures, Rembrandt created theatrical lighting on the canvas.

The discussion of Francisco Goya begins the Art as Alteration section of the chapter. With
Goya, we begin to move away from the perfect realism of 17th century Holland. The
Spanish artist began his career as a realist, excelling in both landscape and portrait painting.
He became hugely popular, receiving many commissions from rich and aristocratic patrons.
But he grew weary of the hypocrisy and corruption of upper-class society, and a growing
bitterness becomes evident in his work. He pioneered in Art as Alteration, transferring the
demons of his wrath onto the canvas. An examination with the class of *Saturn Devouring
His Children* can raise the tantalizing question: *Can true art be ugly to look at, or is all
creativity beautiful?*

Impressionism was very much influenced by the mid-19th century invention of photography.
Earlier, the realistic movement in art had made sense as a means of preserving the appearance
of people and places, but now, with the camera available, artists were free to seek another
rationale for what they did.

A second major influence was the new science of optics, which was investigating the
phenomena of sight and color. Many came to believe that color was not inherent in the
natural world, but took place within the eye. Others thought the truth was less important
than the fact that color is experienced subjectively, as was light. Everything depended on
one's eyesight, vantage point, weather, time of day, and so on. In other words,
Impressionism may have been considered true realism--a duplication on canvas of the true
act of seeing.

Manet supplied the rationale and Monet the name for the new movement. Impressionists
moved away from likeness to a greater and lesser degree. Much of Manet’s work, such as *A
Bar at the Folies-Bergere* (in Chapter 13), treads a thin line between likeness and the
subjectivity of Impressionism. Monet is much less concerned with the subject as such than
with the color and light event provided by the subject.

Morisot and Cassatt were Impressionists who were equally concerned with the details of
domestic life, though this is depicted as much for color, light, and design as for the subject
itself.

The portrait of his mother by Whistler, another American Impressionist, is also, we might
say, half design and light and half the likeness of the woman.

Van Gogh belongs to a movement called *Postimpressionism*, meaning that artists so classified
were moving further toward Art-as-Alteration. Van Gogh loved colors (especially yellow)
and did not mind altering the appearance of reality to accommodate his passion for color.
Examining *The Starry Night* with the class and contrasting it with Monet's *Impression: Sunrise* should make the distinction quite clear. Van Gogh *could*, however, do likeness--or
near likeness--when the subject suited him, as *The Potato Eaters*, in which he is clearly
making a statement about poverty.

The 69th Regiment Armory Show of 1913 was the most important single exhibition ever
presented in America, introducing to New York the work of Kandinsky, Duchamp, Picasso,
Braque, van Gogh, and Gauguin. It announced to the art world of the United States that Art as Alteration was very much here to stay. The new art was not greeted warmly on all sides. The room displaying Picasso was dubbed the Chamber of Horrors, and Marcel Duchamp, “the greatest transgressor” in modern art.

♦  *Nude Descending a Staircase*, which drew forth the loudest outcry, introduced the viewers to abstractionism, and the big question asked then and now is: *Why not just paint the nude?* (This question makes for very stimulating class discussion.)

♦  Kandinsky put on canvas a network of criss-crossing lines and vibrant colors, going van Gogh one better and losing all connection with the real world. You might want to remind the class that Kandinsky said the purpose of art was not to imitate the world but to provide it with beauty. Then the question becomes: Does the beautiful have to be abstract?

♦  Picasso’s repertoire is so vast and so rich that the best course is probably to focus on a few works that demonstrate the range of his genius. It is recommended that you begin by saying that he was highly skilled at doing Art as *almost* Likeness (refer students to the opening image for Chapter 14) but chose to explore other realms of art.

♦  Picasso and his colleague Georges Braque developed the movement known as Cubism, the rationale for which is as follows: We do not actually see people and objects as stationary wholes but as fleeting parts of a subjective flow. The closest we can come to the reality of sight is to deconstruct a person, a scene, or an event and then reconstruct them as geometric forms. Analysis of *Guernica* should provide the best introduction to Cubism, though you might also want to have the class look closely at the Braque picture that opens the chapter. The Picasso is easily taught in terms of the question: How else can an artist capture on one canvas the horrors and inhumanities of war? With the Braque, however, the question is: Couldn’t the objects have been painted in a more direct way? And: Is the actual subject less important than what the artist does with it? Finally: What does the artist do with it?

♦  Dali and Surrealism. The forms are generally more recognizably real, but they are put together as in a dream (sometimes nightmare). Some viewers found a relationship between Dali and Freud; others thought he was cashing in on the popularity of Freud in fiction and film. We can't think of any other artist about whom there has been so many differing opinions: mad genius? charlatan? Those who have believed and those who continue to believe that Dali intended his work to make money through their shock value have had and still have to consider where his strange images come from. Is it not legitimate for artists to explore the strange landscape of their inner selves?

♦  O’Keeffe used forms from the real world, but for her own subjective reasons. There is a strong Asian influence on her work, as a study of *Azaleas* and *Purple Petunias* will show. Both artists simplify shapes to create an instantaneous image; in O’Keeffe’s image is often highly sexual.

♦  Hopper: a sparse kind of realism. Examine his *Nighthawks* (Chapter 13) with the class and point out that, while the scene and the characters are perfectly recognizable, the rendering is incomplete. Hopper took just what he wanted. If, as in this work, he wished to show loneliness and alienation, he heightened the reality by leaving out whatever did not contribute
Douglas, an African-American artist (with ties to the Harlem Renaissance) was trained in the tradition of Western art and was especially influenced by Cubism. Examine *Aspects of Negro Life* with the class, pointing out that, though the figures of conductor and musicians are recognizable, the shapes are also abstractions from real life. No reality could look like this (as no reality could look like Picasso's *Guernica*).

Hanson: sculptures so real they look as if they could start talking. But, as *Supermarket Lady* clearly demonstrates, they exist for more than their lifelike qualities. They tell us much about our society.

Pop art includes such a broad range of artists, intentions, and styles that we felt it wiser to focus on just two examples.

Oldenburg: likes to take objects like ice-cream cones, toilets, and hamburgers that wouldn’t ordinarily be considered valid subjects for art and have fun with them.

Warhol: influenced by, attacks, yet still loves the tawdryness of American society, as shown by the famous portrait of Marilyn Monroe. He also loved making bizarre films with his repertory company of odd characters, such as the drag queen Divine.

Closely related to pop art (in fact frequently crossing its path) is performance art, which is not intended to have any permanence. Again we narrow the subject down to a few examples:

- Entering an alley cat in a pet show and laughing at the judges after it won;
- Conditioning hundreds of birds to assemble in Harvard Stadium when a whistle is blown;
- Selling “black-market” coffee on a campus after posting signs saying that the sale of coffee was suspended because it led to caffeine addiction;
- Kienholz (also, like Hanson, a superrealist making social commentary) with his armchair in front of a gun programmed to fire once in a hundred years;
- Christo: with his wrapped buildings, valley curtain, islands surrounded by flamingo sheets of plastic etc.

Students enjoy discussing whether such impermanent art has any validity. Or are these artists just trying to make names for themselves by doing something different?

Architecture, however, is indeed intended to be permanent (or relatively so). It has both form and function and reaches the level of art when both are equal.

- Sydney Opera House: stirred up controversy when it was built, but its unique and innovative form has made it one of the famous edifices of the world and has come to mean Sydney;
- Wright: greatest exponent of *form follows function*; purpose was to create an esthetic environment within which to live and work;

[Note: The book was finished before the recent reports that some of Wright’s most celebrated projects such as Falling Water were showing serious structural defects. If time permits, you might want to spend a few minutes discussing whether Wright may often have placed form ahead of function.]
Johnson: heavy use of glass and Gothic shapes (Crystal Cathedral);
Genry: likes to incorporate the “funky” into his work (defined as a combination of
whimsy and serious aims); good example is his use of components, such as a chain-
link fence, that serve no useful purpose except to be fun; masterpiece thus far is the
Guggenheim museum in Bilbao, which dispenses with all classical architectural
references and is intended to be in itself a work of modern art instead of just a
building that exhibits art.

SUGGESTED TEACHING STRATEGIES

1. Ask students to come to class the next session, having selected a favorite painting, sculpture,
or building from the many images throughout the book and be prepared to explain the reasons
for the choice. What you might stress is that “I like it” is a very incomplete response, one
that leaves out any recognition of what the artist's intention may have been and what
techniques are evident. This is an exercise in critical thinking, for students must learn how to
separate subjective reactions from informed opinions.

2. Ask the students to bring to class a piece of sketching paper and a felt pen. When they enter
the room, they will find a still life model on the table. Ask them to draw the model as best
they can. Some may want to share their work with the others. Afterwards, there can be a
discussion of how those who do not consider themselves artistically talented can approach
such a daunting task. Who knows? Some may discover that they are better than they
thought.

3. A good open-book exercise is to have the students, after they have read the chapter very
carefully, write the following terms and, underneath each one, list key figures:
Classical    Abstract    Cubism    Renaissance    Dutch Masters    Surrealism

4. For extra credit: those with access to the Internet can visit a famous museum (Louvre,
National Gallery in either Washington or London, the Art Institute of Chicago, the Hermitage
etc.) And write a report on some of the work they saw, singling out their favorite and
explaining reasons for the selection.

MATCHING TEST I

Place the appropriate number next to the item that most closely matches it, using none more than
once. Some options will not be used at all.
1. art meant to be impermanent
2. word following “Impression” in the painting that gave Impressionism its name
3. subject for the O’Keeffe painting in Color Gallery I
4. two main sections of chapter: art as likeness, and art as...
5. art that depicts recognizable objects in dreamlike combinations
6. what Goya, Picasso, and Dali had in common
7. sculptor of David and Pieta
8. famous for contrasting light and dark in paintings
9. technique invented by Giotto
10. critical neglect during lifetime
11. uses glass and Gothic forms in work
12. psychiatrist associated with Dali
13. made toilet seat into object of art
14. social commentary on Depression
15. depicted the bombing of a Basque town


TRUE/FALSE

1. Rembrandt shocked the art world with a series of paintings that revived the two-dimensionality of medieval art.
2. The underlying purpose of surrealist art is to experiment with the subjective experience of light and color.
3. What may have been the most important single art exhibit ever held in this country took place in an armory.
4. Michelangelo was seldom pleased with his work.
5. The word classic refers to a work created in ancient Athens and Rome.
6. Of these, Georgia O’Keeffe is the most realistic: Hanson, O’Keeffe, Gehry.
7. The Golden Section is a geometric principle originally formulated by Euclid.
8. After clearly making fun of the royal family in a commissioned portrait, Goya was banished from Spain.
9. Because they were women, Morisot and Cassatt were ignored by the art world.
10. The hills in Raphael’s Alba Madonna are realistically represented.
11. The Elgin Marbles in the British Museum show the polished stone work of Greek sculptors.
12. The architect who designed the Guggenheim Museum in Bilbao, Spain was Frank Lloyd Wright.
13. The Sydney Opera House offended the city’s residents and was torn down.
14. The art of Christo has been called the most likely to be relevant fifty years from now.
Cubism is so called because it depicts a four-sided image.

MULTIPLE-CHOICE QUESTIONS

1. The technique of making background objects appear smaller, thus achieving the illusion of depth is called a) miniaturization; b) relativism; c) a medium; d) perspective; e) optic transference.
2. Both Goya and Picasso were a) Cubists; b) born in the same country; c) born within a year of each other; d) Impressionists; e) unrecognized during their lifetimes.
3. Harmony, order, and balance in a work of art are characteristic of a) Performance Art; b) the works featured in the famous exhibit of 1913 in New York; c) Postimpressionism; d) the Romantic ideal; e) classicism.
4. German bombers, Cubist elements, and a World's Fair are all associated with: a) Purple Petunias; b) Guernica; c) Persistence of Memory; d) The Starry Night; e) a mural by Christo.
5. Characteristic of van Gogh's art: a) sharp contrast between light and shadow; b) use of human figures as geometric designs; c) short, stabbing brushstrokes; d) lonely landscapes, devoid of people; e) surreal images, in which a portion of the painting is like a puzzle open to more than one interpretation.
6. Of the following artists, which one painted the most evidently cynical works? 1) Mondrian; 2) Manet; 3) Michelangelo; 4) Gauguin; 5) Goya.
7. Who worked in more styles than any other single artist? 1) Braque; 2) van Gogh; 3) Picasso; 4) Kandinsky; 5) Oldenburg.
8. “Terribilita” refers to 1) the plague in Florence that prevented the completion of the David; 2) the villa that Michelangelo shared with Raphael, in which each artist created a masterpiece; 3) the typical reaction of Florentine critics to the work of Michelangelo; 4) the flawed marble which poverty forced Michelangelo to use; 5) the dynamic energy that Michelangelo was able to implant in his statues.
9. Last name of Mona Lisa: a) da Vinci; b) Galilei; c) Gioconda; d) Sanzio; e) di Bondone.
10. The floor plan of the Parthenon is said to illustrate a) a heavenly rectangle; b) a gift of the gods; c) the use of wood in Greek buildings; d) the Golden Section; e) the Elgin Marbles.
12. The 69th whose armory hosted an art show in 1913: a) platoon; b) army; c) corps; d) force; e) regiment.
13. Work not shown in art show referred to in #12: a) Kandinsky; b) Duchamp; c) Rembrandt; d) Picasso; e) van Gogh.
15. Michelangelo’s Ceiling: a) Pristine; b) Sistine; c) Nuveen; d) Tureen; e) Santa Maria.

MATCHING TEST II
Many still judge art in terms of how closely it __ the real, or familiar, world.

Georges Braque developed his style through his close affinity with __.

A work of literature, drama, film, music, or visual art that continues to be read, performed, seen, or heard long after its first presentation is called a __.

Mary Cassatt's The Bath and Claude Debussy's “Clair de Lune” are both examples of __.

The rediscovery of the classical world, in which medieval Christianity had shown less interest, took place in the country of __.

The ambiguity of the human face and personality is found in Leonardo's portrait of __.

The __ effect was practiced by Leonardo and later by Rembrandt.

When they first saw the opera house designed by Jorn Utzon, many taxpayers in the city of ___ were outraged and predicted that it would be a laughing stock.

The artist’s need to imitate comes from a particular way of __.

One of Philip Johnson’s most famous works is the __ Cathedral.

One of Frank Lloyd Wright’s most famous works is the __ Museum.

Edward __ is famous for his studies of alienated people in urban areas during the Depression.

___Hanson’s sculptures look just like real people.

Kandinsky maintained that the only standard by which a work of art could be judged was its __.

created a work in which people could sit in front of a rifle programmed to shoot once in a hundred years.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Study The Last Supper of Leonardo and that of Emil Nolde. Separated as they are by centuries, the two works cannot have the same effect. Explain the difference. Which approach do you prefer? Why?

2. The National Endowment for the Arts operates with federal funds, which it allocates to art projects of all kinds. In recent years legislators have objected to certain uses of those funds, alleging that this artist's works or that museum's exhibit cannot be considered art. There are two questions involved here. One is: Has a legislator the right to decide what is or is not a work of art? The other is: Are there limits to what can be called art? What is your view? Be as specific as possible.
3. The French Impressionists were influenced by the invention of photography in that they wanted to do things the camera could not do. There must have been people at the time who argued that whatever they were doing, the camera could do better. Select an Impressionist painting from those included in the color inserts and indicate whether a photograph would or would not have been better (and why).

4. Write a brief essay on one of the following topics:
   a) “I would rather be a stable, modestly successful, happy, if obscure and unfulfilled, person than a genius like van Gogh, who was not recognized until after he was dead.
   OR  b) “I would rather be a genius like van Gogh, even if the price were lack of recognition, than a modestly successful, happy, obscure, and unfulfilled person.”

5. Christo has wrapped buildings and a bridge. He has placed huge flamingo-colored plastic sheets around a group of islands, incurring the wrath of environmentalists. He has stretched an enormous curtain between two mountains. Then he has removed his materials, leaving the treated subject in its original condition. Is he an artist?

PICTURE RECOGNITION

Name the artist.

1. __ Les Demoiselles d’Avignon
2. __ Nighthawks
3. __ Supermarket Lady
4. __ Alba Madonna
5. __ Purple Petunias
6. __ Saturn Devouring His Children
7. __ The Starry Night
8. __ The Persistence of Memory
9. __ Marilyn Monroe
10. __ Nude Descending a Staircase

CHAPTER SIX

MUSIC

CHECKLIST OF MAJOR POINTS

♦ We exist within two kinds of audio environments: one is unplanned, random, and sometimes maddening--especially in densely populated cities; the other is planned and under the control of people. It is music.

♦ Music may have come into being as visual art did--as imitation. Earliest musical stirrings may have been attempts to imitate the sounds of the natural world.

♦ The building blocks of music are tones (or, when they are written down, notes). The scale is a sequence of tones from low to high and vice versa. Scales can be major or minor. The Western scale uses seven tones; most non-Western scales use five.

♦ Rhythm may well have preceded the discovery of tones.

♦ In Western cultures, melody tends to be a sequence of tones that fall pleasantly on the ear and are played or sung more than once. If an entire piece is a long sequence of tones never repeated, listeners often complain that “it has no melody.” To the untrained Western ear, music of non-Western cultures uses unfamiliar progressions of tone and therefore has no melody. We need to open ourselves to many kinds of melody.

♦ Romantic composers, such as Brahms, Tchaikovsky, and Rachmaninoff, are said to be
masters of melody because they often created sequences of tones that are lushly orchestrated and repeated many times. When people complain that melody is lacking, their frame of reference is likely to be Romantic music.

- The Middle Ages had plainsong, which is pure melodic line without harmony. The latter came in with the Renaissance, as composers explored ways of making music sound richer and more complex, of making music one of the sensuous pleasures of this earthly paradise. In contrast, medieval plainsong was meant to make the listener think about the next world.

- Harmony led to the invention of more and more instruments, as composers experimented with new possibilities of sound.

- By the 18th century: the symphony, in which Haydn was the pioneer.

- Silences--the pauses between tones or sequences of tones in music--are important in that they help the listener distinguish one tone or sequence from another. Even the seemingly unbroken melodic lines of plainsong or non-Western music have their silences, though they may not be as evident as those in Romantic music. Music can be defined as the shaped sound between silences.

- Bach:
  A. epitomizes baroque style (complexity and improvisation)
  B. illustrates with his work the tension between the restriction of form and the composer's need for liberation
  C. appeals to jazz musicians because of his improvised variations on stated themes

- Beethoven:
  A. reinvented the music of the West, expanding the range of the symphony, opera, choral works, and chamber music as vehicles by which the passions of the composer are communicated;
  B. Third, or “Eroica,” Symphony, twice the length of Mozart’s “Jupiter,” brought an unprecedented unity to the traditional four movements (which earlier had been four discrete pieces of contrasting moods and tempi, not joined together to create an integrated effect);
  C. created the Ninth, or Choral, Symphony, a work that is unified on an even grander scale, culminating in the mighty final movement for which the composer apparently decided that the orchestra alone was not enough and the human voice was needed.

- The birth of song can probably be traced back to the minstrels' singing of such works as The Iliad. If it took professionals to learn and perform long narratives, the song, as a much shorter work, could be memorized and sung by ordinary people. By the time of Mozart and Beethoven, the art song had become a respectable component of concert musical repertoire. It could be created in a relatively short space of time for singers who needed material, and it was a way of earning money.

- Franz Schubert is considered the greatest composer of art songs, though he himself made no money for his work. His most famous song is the “Ave Maria,” which he sold for the
equivalent of 15 cents. What distinguishes Schubert in this field is the huge volume of work produced, the almost perfect structure of each piece, the beauty of many of the melodic lines, the passionate drama in many songs, and the dazzling piano accompaniments, which can almost stand alone as concert works.

♦ Folk music endures less for personal than for group reasons. Such is its power that it can promote group solidarity even among strangers. The strong revival of folk music in this country during the 1960s may be attributed to the need American youth was experiencing for warding off feelings of alienation and isolation. Categories of folk songs treated in the chapter: commemorative; work; accumulation; scoundrel; narrative.

♦ During the 1960s the United States witnessed a significant revival of folk music, which inspired a generation of alienated people seeking a common bond through song. Bob Dylan created new folk songs and a huge following among those who protested the war in Vietnam. American folk themes found their way into the concert music of Aaron Copland.

♦ The spiritual is another example of folk music, created and sung by slaves stolen away from their homeland and in need of religious solace. Spirituals were revived and sung by that same 1960s generation that rediscovered other folk songs. One of the most often sung was “Amazing Grace.”

♦ During the 1930s and 1940s the popular song reigned supreme in the United States. It was the age of the so-called Big Bands. The night club and the dance pavilion were packed with people who wanted to dance, and this market created the need for short pieces (3 minutes, 32 measures) that could be played, then sung, then played again. The era inspired songs that still are heard (such as “Smoke Gets in Your Eyes” and “Embraceable You”) that have attained the status of American art songs, and it spawned the careers of Frank Sinatra and others who turned solo performance into its own art form.

♦ Ragtime emerged in the early years of the 20th century from African American musical traditions that were influenced by European styles. Original ragtime tunes, heard by Scott Joplin, who would become its most famous exponent, were probably variations on old plantation songs, minstrel-show cakewalks, and banjo melodies played in lively rhythms on riverboats by small combos.

♦ Joplin, however, wanted to show that African American music did not have to be played in rapid tempo. Influenced by the waltz and the quadrille, his own ragtime pieces were written to be played in an unvarying two-quarter time.

♦ Traditionally considered the most truly native musical form, jazz was born when African American musicians went to New Orleans to study European genres, combining them with songs of the fields (“field hollers”) and the rhythmic songs of slaves as they rowed. The typical African scale had five tones, to which the New Orleans music added half tones called “blue notes.” From ragtime they borrowed syncopation. But many of the great jazz musicians were influenced by Bach, who had developed the art of improvisation. Jelly Roll Morton, Louis Armstrong, and Charlie Parker, among others, were known to improvise on a stated theme for 10 to 15 minutes.

♦ Duke Ellington brought jazz to Carnegie Hall, creating for the first time elaborate and precise
orchestrations of the material.

♦ Gershwin brought jazz to the concert stages of the world.

♦ Wynton Marsalis, classically trained at Juilliard, is equally at home with a jazz band or on the concert stage. In 1997 he became the first jazz composer to win the Pulitzer Prize in music.

♦ The blues also originated in songs sung by slaves after a hard day in the fields. They became an outlet for depression. Then they were taken over by the jazz industry, which saw in the five-tone-plus-blue-notescale a means of expressing sadness. Most blues songs deal with the tragedy of love. Bessie Smith was one of the leading exponents, making famous such lines as “If it wasn’t for bad luck, I wouldn’t have no luck at all.”

♦ Rock has dominated the popular musical scene for nearly four decades and has undergone many transformations. In the beginning rock was a spin-off from the small jazz combos of the 1950s, with an accentuated, steady beat that appealed to a postwar generation settling down in office jobs and academic studies and very much in need of “weekend release.”

♦ The first “official” rock song was “Rock Around the Clock” (1956), performed by Bill Haley and the Comets. That same year saw the arrival on the scene of Elvis Presley, who combined rock and country; and the resulting new form was dubbed rock & roll.

♦ But a prominent rock historian, Nik Cohn, believes that Little Richard was the true father of rock. The performer dressed in flashy, glittering clothes, and stood before or on top of his piano, vibrating in joyous celebration.

♦ *The Beatles*, making their American debut in 1962, brought a distinctive style to rock, created a body of work with consistency of meaning and purpose, even altered dress and hairstyles, and did for rock what Gershwin had done for jazz: made it a legitimate musical form honored in concert halls all over the world.

♦ The rock concert, as typified by the rock event of the 20th century, the 1970 concert at Woodstock, NY, and by the touring shows of the Rolling Stones, brings together at one time thousands of people, who dance in the aisles and give vent to their emotions.

♦ Rock has been in existence for nearly half a century, and, as we would expect, has developed in many directions by many artists widely divergent in style and expressive needs. The chapter highlights a few rock groups beginning to leave their mark: The Temple of Rain—an all-female avant-garde band, writing and performing songs protesting racism and gender discrimination; Mama’s Pit—an Italian group that combines folk dances and progressive rock; Hubris—from Manila, writing to express themselves whether or not audiences like what they do; The Green Room, headed by Miami poet Jorge Mejia, classically trained, who orchestrates his music, which is a rock setting for his complex poetry.

♦ Rap is half-sung, half-spoken music with a pronounced beat supporting rapid-fire words performed, often spontaneously, by singers with great vocal dexterity and extensive vocabularies. Still controversial, rap deals with everything from social protest to frank sexuality to a cynical condemnation of life. If time permits, it provides at the very least a stimulating way to end the section.
SUGGESTED TEACHING STRATEGIES

1. Assigning a critical review of a live musical performance is a natural way of encouraging close listening. Ask for an honest account of what has been heard. The students must describe in detail what each piece was like. If program notes are available, suggest that they gain as much background information as possible. The review should include such information (in the writer's own words, of course) as well as a description of the soloist, if any, notable instruments, rhythms, and, finally, the listener's affective responses. Be sure to explain in advance the difference between the cognitive elements (the nature of the piece) and the affective elements (how the listener reacted). What is to be avoided at all costs is a paper that deals solely with “I liked...” or “I didn't like....”

One way to achieve your goal of obtaining a critical analysis from the student is to analyze in class a short review, pointing out what professional critics notice.

2. Playing music in class is a valuable supplement to verbally “covering” the chapter. It also helps to have a relatively small focus—as opposed to overwhelming the students by bringing in samples of every musical genre mentioned in the chapter. For example, you might play a favorite operatic aria, providing a story context and reading a translation of the words if the aria is from an opera in a foreign language. Instead of asking for class response, play a second version of the same aria.

Suppose the aria selected is the “Flower Song” from Carmen. First, the students hear Jose Carreras, and second, Placido Domingo. Perhaps they note that Carreras “held the note longer” or that Domingo's approach was “sweeter.” You're not looking for any particular observation. What you're doing is involving the class in the act of close listening and hoping this will have a carry-over.

3. The close listening exercise works very well with forms the students are likely to be more familiar with. For example, you might play the original Beatles version of “Yesterday” and “Michelle,” followed by the Boston Pops arrangement of the same songs.

OR play a cut by a heavy metal band, one by a rapper, and one by a traditional combo like the Rolling Stones. You'll find it interesting to hear what the class finds in this music. Can they tell you what the words say? What does the rhythm do? Can they listen to this all day? What happens to them as they listen?

MATCHING TEST I

Place the number that most closely matches each item, using none more than once. Some options will

42
not be used at all.

1. found in Beethoven’s Symphony Number Nine but not in Symphony Number 3
2. In an effort to bring people back, they brought artistic splendor to these buildings.
3. Bach and jazz have this in common.
4. historical period that introduced harmony
5. leader to whom Beethoven dedicated a musical work, later withdrawing the dedication
6. He died with a hammer in his hand.
7. Composer of “Mood Indigo” and “Satin Doll,” he brought jazz to Carnegie Hall.
8. Liverpool quartet that arrived in the United States in 1962
9. Schubert sold it for the equivalent of 15 cents
10. minimalist
11. simultaneous production of tones
12. medieval sung prayers
13. Bill Haley
14. brought European styles to ragtime music
15. This scale generally has five tones instead of seven.


TRUE/FALSE

1. A major component of musical sound in the 20th century has been dissonance.
2. Duke Ellington wrote a song that ends “If it wasn’t for bad luck, I wouldn’t have no luck at all.”
3. Improvised variations on stated themes began with the introduction of harmony during the Renaissance.
4. Mozart wrote 41 symphonies, Beethoven only 9.
5. There are seven tones in the standard musical scale.
6. The Renaissance ushered in a period when music became an increasingly secular entertainment.
7. The second movement of Beethoven's Third Symphony is famous for its use of silence.
8. The baroque period is known for the stark simplicity of its churches.
9. “The Maple Leaf Rag” was composed by Scott Joplin.
11. The first song positively identified as rock was sung by Little Richard.
12. When you play all of the white keys on a piano, you are using the chromatic scale.
Monophonic music is known for its rich harmonies.

Wynton Marsalis was the first jazz composer to win the Pulitzer Prize for music.

A plainsong is also known as a toccata.

**MULTIPLE CHOICE**

1. The main theme from Tchaikovsky’s *Romeo and Juliet* Overture later became a popular song called a) “Smoke Gets in Your Eyes”; b) “Our Love”; c) “Over the Rainbow”; d) “One for My Baby”; e) “Cradle Song.”

2. The 19th century folk song “John Henry” deals with a) the hanging of a local hero; b) protests against the Civil War; c) a beloved bank robber on the Western frontier; d) a man competing against a steam drill; e) a lover who arrives too late to stop his sweetheart from marrying his bitter rival.

3. Which of the following is NOT associated with the baroque period? a) architectural grandeur; b) the dissonant chords of Beethoven; c) elaborate use of color; d) a Bach toccata; e) an attempt to revitalize a religion.

4. Which term is NOT associated with folk music? a) accumulation; b) counterpoint; c) work; d) scoundrel; e) commemoration.


6. The film *Blackboard Jungle* is remembered because a) Paul McCartney played a leading role before joining the Beatles; b) it featured a song that started a rock movement; c) it contained suggestive dancing that was banned by high schools throughout the country; d) it was the story of rebellious students who created a manifesto called the “Rock Bill of Rights”; e) its artistic excellence caused a prominent music critic to give approval to the rock movement.

7. Most important musical element according to Mick Jagger: a) harmony; b) key; c) rhythm; d) melodic line; e) energy.

8. One of the following pairs had Carnegie Hall in common: a) Ellington and Gershwin; b) Haley and Presley; c) Copland and Armstrong; d) Joplin and Lennon; e) Parker and Ellington.

9. The painting by Ruffino Tamayo in Color Gallery II showed a) revolutionary sentiments; b) a couple doing the Mexican Hat Dance; c) how the Southwest provided inspiration for modern composers; d) how a visual artist translates musical sounds into images; e) the melancholy in Mexican folk music.

10. Instrument featured in photo on opening page of the chapter: a) violin; b) trumpet; c) piano; d) saxophone; e) bass.

11. Respighi’s *The Birds*, Beethoven’s *Pastoral Symphony*, and Grofe’s *Grand Canyon Suite* contain passages that a) imitate natural sounds; b) were considered morally offensive; c) stole ideas from each other; d) had to be rewritten by another composer; e) required the invention of new instruments to play them.

12. Composer of “The Trout” and “Death and the Maiden”: a) McCartney; b) Respighi; c)
Berlin; d) Schubert; e) Haydn.

13. In “Deep River” the singer’s home lies over a) Shannon; b) Amazon; c) Erlanger; d) Danube; e) Jordan.

14. His photo in the chapter identifies him as the King of Rock: a) Elvis Presley; b) Little Richard; c) Bill Haley; d) Paul McCartney; e) Bob Dylan.

15. Used American folk themes in Billy the Kid: a) Gershwin; b) Ellington; c) Bessie Smith; d) Joplin; e) Copland.

MATCHING TEST II

Place the appropriate number in space provided, using none more than once. Some options will not be used at all.

1. __ was hired as a church organist and not expected to write great music.
2. __, a famous blues singer whose life tragically ended at 43.
3. A folk minstrel for the 1960s, __ wrote powerful songs protesting the war in Vietnam.
4. Considered the greatest song stylist of his era, __ made classics of songs such as “One for My Baby and One More for the Road.”
5. __ didn’t hear his final symphony being performed.
6. The artist __ was mentioned in illustrating rap music.
7. An all-female rock group, __ sings protests against racism and gender discrimination.
8. The five-tone scale, still widely used in non-Western music, is called the __ scale.
9. __ wore shimmering suits, baggy pants, and flashing gold rings in his concerts.
10. The ragtime piece that made Joplin famous was __.
11. “The Twelve Days of Christmas” and “Old MacDonald Had a Farm” are popular examples of the __ type of folk song.
12. Cole Porter’s “Every Time We Say Goodbye” changes __ from major to minor.
13. After the success of the movie The Great Lie, some audience members walked out on a concert performance of the Tchaikovsky Piano Concerto Number One because the opening __ was never played again later in the piece.
14. Smoke gets in the __ of the narrator in this enduring popular song.
15. __ is a popular rock opera.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Name two of your favorite songs. Write a short essay explaining why.
2. Folk music, which, during the 1960s, dominated record shops and the airways, is now heard only occasionally on noncommercial radio stations. It thrived during a period of protest. Do we conclude that there is no protest at the moment? Or has something else taken the place of folk music?

3. The Beatles are by now classics in their own right. Name a current rock group that you believe will achieve recognition in the humanities. Why?

4. Of all the “serious” or “classical” music you have heard in connection with this chapter, which did you like best? Which did you like least? Explain.

5. If the earliest music imitated natural sounds, where do you suppose the sounds in modern, rap, or rock music come from?
CHAPTER SEVEN

THEATER

CHECKLIST OF MAJOR POINTS

♦ Five major periods in drama of the West:
  classical
  Elizabethan
  neoclassical
  Victorian
  modern
♦ classical conventions:
  outdoor performances
  no scenery
  chorus
  all-male actors
  masks
  unities
  verse dialogue
  Greek: no violence on stage; offstage violence reported by Messenger
  Roman: on-stage violence
♦ Elizabethan conventions:
  courtyard theater, open in the center
  daylight performances
  all-male actors—no masks
  minimal use of chorus
  no scenery; verse created the settings
  verse dialogue for upper-class characters; prose for servants
  soliloquy
  aside
  on-stage violence
♦ neoclassical conventions:
  indoor performances
  women allowed to perform
  one stylized set
  unities
  no on-stage violence; use of Messenger
♦ Victorian conventions:
  verisimilitude: sets, costumes, dialogue begin to imitate real life
  proscenium opening as fourth wall
naturalism: introduced by Stanislavsky--closer approximation of real life

well-made play structure: perfected by Ibsen
plotless, flow-of-life structure: Chekhov

Early modern conventions:
increasing departures from fourth-wall theater of verisimilitude
feverish experimentations: non-realistic sets to no sets
increasingly sophisticated lighting techniques

contemporary conventions:
more and more experimentation
breaking of fourth wall
rebellion against well-made play structure
actors playing multiple parts as production costs mount
anything-goes dialogue

Formal tragedy developed from the orgiastic songs and dances performed by a chorus (dressed in goatskins) in honor of Dionysus.

Thespis, a 6th century actor, would step forward and engage in a form of dialogue with the Chorus. Later Aeschylus created the episode, or scene, between two actors, and Sophocles added the third actor.

The function of the Chorus in Aeschylus and Sophocles is to observe the action and make moral comments to the characters and the audience. Certain modern playwrights, such as Shaw, Wilder, and Miller, often have a single character who, though interacting with the others, is outside the dramatic action and makes philosophical comments in the manner of the Greek chorus.

The famous definition of tragedy by Aristotle can be interpreted in a psychological sense. *The purpose of watching a tragedy is to become so emotionally involved in the pain and suffering of the protagonist that one is cleansed of all emotion by the final curtain.* In this state of *catharsis* one is able to think more clearly and confront the problems of real life more wisely.

Aristotle’s six major components of tragedy in order of importance: plot, character, thought, character, spectacle, and song. Plot is first, because the way one scene follows another is supposed to heighten audience emotion until catharsis is reached.

Aristotle's definition of the tragic protagonist: a highborn person who falls into a low estate because of a character flaw. In the Greek plays that flaw is pride or arrogance (Greek word, *hubris*).

*Oedipus Rex* is not the tragedy of a man who kills his father and then unknowingly marries his mother, but of a proud man who insists that his version of reality is the only one possible. Thus does Oedipus violently reject the truth delivered to him by Tiresias, only to have the past unfold itself step by step until, unable to deny the truth any longer, he is left a broken and humbled man.

Sophocles brought the art of *plot structure* to its finest hour. Each event in *Oedipus* carries
the plot forward to an irreversible climax. In creating this structure, Sophocles was greatly aided by the fact that all of the plays entered in the annual competition had the advantage of being based on myths and legends well known to the audience. Thus we learn that the best kind of dramatic suspense comes from the audience's KNOWING what must happen, knowing that nothing can prevent it.

Despite his admiration for the magnificent plotting of Sophoclean tragedy, however, Aristotle called Euripides the “most tragic” of the three major dramatists.

Medea is far more psychological than Oedipus and may be one reason that the play is so often performed in modern times. There is no resolution; there is no recognition of her tragic fault on the part of the heroine. Euripides gives us a harrowing tale of an emotional upheaval that ends in disaster. It seems to accord with his cynical view of life. Aeschylus and Sophocles both believed in the gods, however cruel the fate they visited upon mortals. In the universe of Euripides the gods are usually remote, if they exist at all. (In Hippolytus Theseus calls upon Poseidon to destroy his son, so we may conclude that, if there are gods, they are terrible forces.)

Shakespeare was an artistic descendant of Euripides. Except for that of Othello, his plots are less important than character and thought. (A recent study by Harold Bloom, Shakespeare, the Invention of the Human, maintains that the Bard really invented the whole concept of human nature and spent a lifetime investigating it.)

In Sophocles, the protagonist usually has a scene in which he recognizes his tragic flaw and his responsibility for the dire consequences. In Macbeth, Othello and, especially, King Lear Shakespeare gives us three of the most memorable recognition scenes in all of drama.

Neoclassical tragedy, of which Racine’s Phaedra is the most distinguished example, is generally based on classical mythology or historical subjects, the underlying themes relate to neoclassic society. The tragic flaw is often a violation of the moral code of the time—particularly allowing passion to overrule reason. Noble characters speak in elevated (in some cases, stilted language—as if the playwright were giving a lesson in ideal speech). In addition to not showing violence on the stage, neoclassical playwrights seldom allow their characters to show emotion directly; rather, they talk about their emotions.

Phaedra, an updating of the Hippolytus of Euripides, rises far above the work of lesser neoclassical writers. In Euripidean fashion, Racine focuses on the internal struggle of the queen to maintain the propriety of her station while being ravaged by lust for her stepson, who, as in the original, is an icy cold young man devoted to Artemis not Aphrodite. It, too, is a psychological tragedy and still offers great actresses one of their most challenging roles.

In modern times, one important ingredient of tragedy is denied to playwrights: the nobility of the protagonist. Aristotle believed that true tragedy concerned the pitiful fall of a protagonist from a great height. Modern dramatists, seeking to equal the grandeur of classical or Shakespearean tragedy, must write about middle-class people.

No writer has been more committed to finding a modern equivalent of classical tragedy than Arthur Miller. In A View from the Bridge he gives us the ideal protagonist for a modern
tragedy: a hard-working, basically honest and charitable human being with a weakness that destroys his better nature. Euripides continues to be the classical model, and the influence of Freud can strongly be seen in plays such as this in which the central figure is torn apart inwardly.

♦ People often confuse melodrama and tragedy. The former has plenty of scenes of suffering and death, but it falls far short of genuine tragedy because
  - characters are sharply divided between all good and all bad
  - protagonists are victims of external evils, not inward struggles
  - there is often an illogical happy ending
  - or else there is unabashed sentimentality begging us to weep

♦ The ancestor of *comedy* was the fourth (or *satyr*) play presented at the conclusion of each trilogy. Presumably it made fun of tragedy in order to send the audience home in a happy frame of mind. It also tended to be lascivious in its humor.

♦ Aristotle: “Tragedy is life seen close at hand; comedy is life seen from a distance.” We cannot identify too closely with comic protagonists, because we are meant to laugh at their foolishness (or be charmed by their roguishness).

♦ The chapter studies *farce, satire, and the comedy of character.*

♦ Farce exists at the very opposite end of the spectrum from tragedy. In farce a situation deteriorates so badly that it is beyond disaster, and all we can do is laugh at what happens. Its characters are two-dimensional stereotypes and generally are such bungling fools that we can't feel sorry for them. Many comic stereotypes derive from the 16th century *commedia dell'arte.* (See how many new stereotypes the class can name.)

♦ *Moliere* is to comedy what Sophocles and Shakespeare are to tragedy. He is discussed at this point in the chapter because he gave to farce its finest hour, creating a succession of immortal fools, many of whom have become the prototypes of their particular comic flaws. Harpagon is the miser of misers, and Monsieur Jourdain is the classic study of the buffoon who aspires to be accepted as an aristocrat, whose reach so far exceeds his grasp that he inevitably falls flat on his face.

♦ Like so many other works that are singled out as icons of their genre, *The Would-Be Gentleman* illustrates farce at its best, and in fact crosses over into satire as well. Monsieur Jourdain as the wealthy but uneducated merchant who wants desperately to be accepted by and marry his daughter into the nobility is the epitome of the fool. The neoclassical (primarily upper class) audiences would have laughed at his failure to know “his place.” Modern audiences might sometimes object to making fun of someone with a legitimatedesire for upward mobility, but Jourdain’s absurdities (trying to fence, trying to write a love letter to a noblewoman, trying to talk philosophically) are timeless. The play also satirizes middle-class pretensions for an audience that may have been a bit uncomfortable with the growing wealth of uncouth people.

♦ Moliere does not poke fun at the upper classes, since, we suspect, he too aspired to be accepted by them. His theater company, the still-functioning Comedie Francaise, depended upon royal patronage for survival. In one famous instance the Catholic Church was insulted
by his play, *Tartuffe*, which makes fun of a fool (Orgon) taken in by the title character, a conniving, greedy, and lustful evangelist. In Moliere's original version of the play *Tartuffe* is not punished for his sins. The king, Louis XIV, threatened to withdraw his support unless Moliere had Tartuffe apprehended by the law and arrested so as not to give the impression that an erring clergyman would be allowed to continue preaching and stealing from the rich. Moliere agreed. Reference to the ending change of *Tartuffe* is made in Chapter 15, but it can easily be mentioned here as well.

♦ A close second to The Would-Be Gentleman as a farce icon is Wycherley’s *The Country Wife* that centers on the rogue hero Horner. He is not a fool, but the husbands he dupes are indeed fools. The play has bawdy innuendos, especially in the famous “china scene” that has perhaps the most outstanding *double entendre* in all of drama.

♦ The theory of *double entendre* might be worth a few minutes of class time, because it illustrates a fundamental reason that we laugh at something. The comic is often a person, situation, or line of dialogue that violates the law of congruity. If they are pretending to be drinking tea out of a new set of china but are really talking about something else that cannot be mentioned in polite society, then the resulting incongruity creates a tension released through laughter. This at any rate is Henri Bergson’s theory of why we laugh. It can be greatly simplified, and students can be asked about incongruities that they laugh at.

♦ A farce like *The Country Wife* (or more recently, *Noises Off*) is best written in the context of a society that values order, manners, and predictability. Farce is about the deterioration of order and the resulting chaos. (*Noises Off*, not mentioned in the book, deserves at least a brief nod and the comment that such a play can still work because the theater cannot be chaotic.)

♦ Satire: a serious purpose to bring about social change through ridicule. Insofar as it contains comic situations and dialogues, it is entertainment, but the underlying message goes beyond entertainment. The greatest satires are those that ridicule continuing idiocies and are thus always relevant.

♦ A play that illustrates all that satire can be is Aristophanes’s *Lysistrata* with the antiwar theme that is, unfortunately, still needed. Because of the feminist movement, it has steadily gained in relevance.

♦ *The Importance of Being Earnest* combines many comic elements. It offers a supreme example of wit, which is verbal incongruity (Lady Bracknell telling Jack that a man should always have an occupation of some sort when we would expect her to denounce smoking.) It has farcical situations (Algernon showing up at the moment Jack, in mourning clothes, is reporting the death of his brother), as well as satire (ridiculing the rigid mores of the British upper class).

♦ To illustrate the comedy of character we chose Shakespeare's Falstaff. Unlike the fools and buffoons in farce, Falstaff is three-dimensional. He is on paper a socially unacceptable type, but he is not a buffoon like Monsieur Jourdain. He’s closer to Horner in his lusty appetites and espouses a philosophy of pleasure at all costs that everyone is supposed to disapprove of but that we secretly like. He is brought to a scene of near tragic humiliation in *Henry IV, Part Two*. In this respect he anticipates the persona of Charlie Chaplin several centuries later.
Charlie was also a conniving rascal, out for himself, but also sensitive and highly susceptible to the charms of ladies who usually rejected him. Both characters are funny and pathetic at the same time.

- Yasmina Reza’s *Art* and Tom Stoppard’s *The Real Thing* are mentioned as distinguished contemporary comedies of character. Reza’s play is about pretense, hypocrisy, and egotism in the complex relationship of three supposed friends; Stoppard’s is even more complex, a play about a husband less offended by his wife’s infidelity than about her lack of taste in choosing an adulterous partner.

- By the end of the 19th century theater had become more realistic. Sets looked like actual places, and electricity could turn the stage into authentic day or night.

- Chekhov pioneered in the theater of naturalism, giving us complicated characters in realistic sets speaking dialogue that was shorn of the melodramatic flourishes of much 19th century drama. His plays lacked the well-made structure popularized earlier on the continent. Instead, he tried to give the illusion of the flow-of-life, Scenes start in the middle of something and often fade out without a resolution, and one scene often did not lead to the next through the time-honored thread of theatrical logic. Chekhov may not have been deliberately reinventing the drama. He was trained as a physician after all and wrote about people he met in the course of his practice.

- Naturalism came to America and is illustrated by O’Neill and Williams, both of whom explored the theme of the dysfunctional family, a theme also found in Chekhov.

- Realism in sets and lighting may have encouraged playwrights like Ibsen and Shaw to become concerned with real issues in society. Many of their imitators wrote what were called “problem plays,” and these were often heavy-handed and overly preachy. What sets Ibsen and Shaw apart is their fully developed characters. In addition, Shaw is the master of irony.

- *A Doll’s House* is still regarded as the single work that changed the course of the theater, taking it from sentimental melodrama to a serious art form. Ibsen’s play confronts for the first time the theme of gender discrimination, but the playwright had to endure critical and audience scorn until he was finally accepted as a distinguished man of the theater.

- Shaw helped Ibsen gain stature when he wrote *The Quintessence of Ibsenism*. He himself took the Theater of Ideas to new levels by adding satiric and ironic dimensions to his work. For example, *Pygmalion* is a witty condemnation of the British class system that gives social acceptance to those who speak like the nobility and have at least the appearance of wealth.

- The chapter concludes by touching briefly on outstanding figures in the modern theater who were and are responsible for many dynamic changes.

  - Brecht: his Theater of Alienation borrows from vaudeville and musical comedy to convey his socialist messages. “Alienation” meant a deliberate distancing of the audience from over-involvement in the characters at the expense of being influenced by the message.

  - Theater of Cruelty: so-called because, unlike Bercht’s theater. It seeks to convey its messages by involving, not distancing, the audience; and it does so by
providing shocking, violent, and wrenching scenes. Marat/Sade, Accidental Death of an Anarchist, and One Flew Over the Cuckoo’s Nest are offered as examples.

♦ Racial Themes: racism is still with us, even as the relevance of a Cuckoo’s Nest has waned. Playwrights who have brought racism into sharp focus are Hansberry, Fugard, and Wilson.

♦ Gay Rights: Once a forbidden subject, the gay orientation and life style are now openly discussed, especially in plays like Angels in America, written when the AIDS epidemic was spreadly out of control, largely because of the government’s failure—or unwillingness—to fund extensive research. Fortunately, much progress has been made since the play was written, but it remains important because it keeps audiences from becoming too complacent and believing that the urgency has eased and because its innovative techniques (such as having women playing men) have greatly expanded the possibilities of stage life.

♦ The theater of Asia has influenced many modern playwrights. Its sparsely decorated stage without scenery made possible Wilder’s Our Town, and the conventions of the Peking Opera, in which all roles are played by men, gave rise to Hwang’s M.Butterfly. Eastern influences are important because they have helped to provide playwrights with a vast range of possibilities and the freedom to experiment.

♦ The recent triumph of Taymor’s The Lion King owes much to the imaginative simplicity of Asian staging as well as puppetry. A show of such epic proportions would not have been possible if real animals had had to be used. Taymor made the bold choice of having actors merely suggest the animals they are playing without trying to disguise their human presence. The Lion King takes us back to the opening of this chapter, proving that audiences will be open to what is happening on the stage so long as they know the “rules”—that is, the conventions.

♦ The chapter concludes with a glimpse behind the scenes at the function of the director, a critical player in the theater ever since Stanislavsky in the late 19th century showed that plays cannot simply be given into the hands of star actors. The director helps the actors discover the inner life of their characters (if that is important) and, like a symphony conductor, the director guides the movements of the actors, creates exciting stage pictures, and sees to it that the appropriate rhythm of a play is maintained. In staging classics like Hamlet the director is responsible for an overall vision, a total interpretation, that is shared with the actors and of course modified through their input.

SUGGESTED TEACHING STRATEGIES

1. Theater reviews are now profusely available on the Internet. All one has to do is key in the name of a play that is currently in New York, and a list of reviews is provided. Bring to class a copy of the New York Times or the New Yorker and provide the students with a list of major works. Then ask them to pick one play to research on the Net, select one review, paste it to
a piece of paper, and, in the margins, make notes about the kind of things the reviewer notices. A summary paragraph indicating what has been learned about reviewing is a useful addition.

2. Zero in on the tradition of farce in theater history. Talk about stock characters and how they change from period to period. Bring the class up to the present and have the students suggest contemporary types that could easily fit into an updated farce. With their help, narrow the list to three or four, such as the absent-minded professor, the sex kitten, the nagging mother-in-law, the corrupt politician, and so on.

Task for outside preparation: Students are to get together in groups of their own choosing and create a scenario (a story line that is not necessarily written down) involving the agreed-upon stock characters. Each group will present its farce during the next class session.

3. Ask students to bring to class news stories clipped out of papers or magazines together with notes they have written that suggest how each story could become a theatrical tragedy or comedy. Announce that you will select some students at random to share one of their stories and treatments with the others. [This assignment is effective in helping students understand the relationship between art and reality--how playwrights get their ideas and how the ideas are transformed into theater.]

MATCHING TEST I

Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.

1 __ defined tragic hero as high-born and flawed
2 __ murders children in revenge
3 __ ashamed of father’s profession
4 __ typifies the rogue hero
5 __ contains five of the most moving words in all of drama
6 __ modern tragic hero
7 __ what Brecht hoped to induce in audience
8 __ benefited from Italian comic troupe
9 __ benefited from Asian puppetry
10 __ catharsis in Greek tragedy ends in this
11 __ play without scenery
12 __ elevated the function of the director in the theater
13 __ contrived happy ending
14. wanted to live above his station in life
15. slammed a door and shocked the audience


**TRUE/FALSE**

1. By the time the curtain falls on a traditional comedy like Moliere's *The Would-Be Gentleman*, the fool comes to a realization of his foolishness.
2. Of primary importance in tragedy is the death of the main character.
3. *The Piano Lesson* is a musical based on the life of Frederic Chopin.
4. Ibsen's play *Ghosts* has a contrived happy ending.
5. In the second part of Shakespeare's *Henry IV*, the new king halts the Coronation proceedings to embrace his old friend Falstaff.
6. Aristotle was the world’s first known theater critic.
7. Oedipus learns not to trust false prophecies.
8. Farce is one form of comedy with three-dimensional characters.
9. Aristotle considered plot more important than character or thought.
10. At the end of *Medea*, the title character recognizes her error in one of the theater’s famous speeches of repentance.
11. The prize for the best play at the Festival of Dionysus in ancient Greece was a goat.
12. *Angels in America* was written to protest passage of a bill supporting gay rights in the city of New York.
13. Theater of Alienation is not the same as Theater of Cruelty.
14. The china episode in *The Country Wife* is considered one of the most tragic scenes in all of theater history.
15. Shakespeare’s plays observe the unities of time, place, and action.

**MULTIPLE CHOICE**

1. A famous speech by Shakespeare's Falstaff questions the value of a) chastity; b) counting calories; c) royal power; d) living without friends; e) honor.
2. One actor on stage, speaking his private thoughts aloud: a) found only in Greek tragedy; b) soliloquy; c) technique invented by Ibsen; d) device created by Moliere for purposes of exposition; e) a convention that Tony Kushner carried over from films in the absence of the voice-over.
3. Which of the following does NOT apply to *Oedipus*? a) based on myth; b) a man who kills his father; c) a prophecy; d) a love story about a man attracted to an older woman who turns out to be his mother; e) “serious and complete,” according to Aristotle's definition of tragedy.
4. The reaction of Queen Elizabeth I to the character of Falstaff was 1) an angry letter to the theater that produced the play; b) one of unexpected indifference; c) asking Shakespeare to put him in another play; d) asking that the play be rewritten so as not to make Falstaff a drinking buddy of the future king; e) cutting of funds to the Globe Theatre.

5. Least likely to be found in the theater of ancient Athens: a) a character with a name familiar to the audience; b) song and dance; c) a rowdy farce; d) an actor wearing a mask; e) year-round entertainment.

6. Which statement about August Wilson is true? a) More than one of his plays won the Pulitzer Prize. b) All of his plays have at least one scene on a cruise ship. c) A piano figures strongly in each of his plays. d) At the end of one of his plays, a mother has to decide whether to kill her own son. e) His first play dealt with how African-American musicians outwit greedy white entrepreneurs.

7. Only the opening sentence survives of a) Shakespeare's final play; 2) the sequel to Medea; c) a comedy by Moliere to which the king refused to give his approval; d) Ibsen's essay on middle-class tragedy; e) Aristotle's essay on comedy.

8. Which of the following conventions is seldom found in Elizabethan theaters? a) verse dialogue; b) all-male cast; c) messenger reporting offstage violence; d) soliloquy; e) audience drawn from more than one social class.

9. Serious criticism aimed at the betterment of society but accomplished through laughter, not direct moralizing: a) tragedy; b) irony; c) farce; d) satire; e) Theater of Cruelty.

10. In Wycherley’s The Country Wife the main character a) betrays the woman who loves him; b) pretends he is a “safe” companion for married women; c) is a religious fanatic; d) drinks his employer’s wine and lies about the amount; e) hides a man’s wife in a laundry basket.

11. At the end of Racine’s Phaedra the Queen has a) told her husband that she and her stepson are in love; b) robbed her husband of his royal power; c) committed suicide; d) denied the importance of love in her life; e) been destroyed by a sea serpent sent by Poseidon.

12. A dominant theme of Angels in America is a) gay rights; b) religious inspiration; c) small-town innocence versus big-city corruption; d) the triumph of love over parental opposition; e) A plea for government funding of the arts.

13. Eliza Doolittle is the heroine of Shaw’s a) Our Town; b) Fences; c) A View from the Bridge; d) Pygmalion; e) The Caucasian Chalk Circle.

14. Euripides differed from other Greek tragic dramatists in his a) insistence on following Aristotle’s rules to the letter; b) doubts about the existence of the gods; c) refusal to base his plays on well-known and well-worn myths; d) increasing the size of the chorus; e) prose rather than poetic dialogue.

15. The plays of Chekhov feature a) somewhat melodramatic climaxes; b) a return to blank verse; c) Theater of Alienation; d) a departure from the well-made play structure; e) all-female casts.

MATCHING TEST II
Place the appropriate number in the space provided, using none more than once. Some options will not be used at all.

1. To prevent the girl he loves from running away with a young man, the central character in *A View from the Bridge* informs the ___ of his whereabouts.
2. Shakespeare repeats the word ___ five times in what has been called the most moving line in all of theater.
3. For Macbeth life is a “Tale told by an idiot... Signifying ___.”
4. Aristotle's famous analysis of ___ is found in a work called *The Poetics*.
5. Unlike farce ___ is always serious. It criticizes ideas and behavior that are dangerous to society.
6. Ibsen’s *Ghosts* is a play that shocked audiences with its themes of religious hypocrisy, venereal disease, and ___.
7. In his plays Euripides diminished the role of the ___.
8. The characters in farce are generally ___.
9. The *commedia dell’arte* players performed in the ___.
10. King Louis XIV banned Molière’s *Tartuffe* because it offended the ___.
11. Brecht wanted audiences to be ___: that is, not to be emotionally involved with the characters.
12. The musical instrument that figures prominently in a play by August Wilson is a ___.
13. The title of O’Neill’s tragedy about a dysfunctional family tells us that we are embarking on a long day’s journey into ___.
14. After murdering her children, Medea leaves the stage in ___.
15. The royal drinking buddy of Falstaff was ___.


**ADDITIONAL ESSAY OR JOURNAL TOPICS**

1. Think about a contemporary personality who had high stature and a high profile, and was widely admired, but who fell out of grace with the public for some reason. This could be the stuff of modern tragedy. Tell the story as if you were trying to interest a producer.

2. Are the age and society in which we live better suited for tragedy or comedy? State your reasons.

3. Many people tell jokes at the expense of gender or ethnic differences, the handicapped, or the mentally challenged. First, indicate who laughs at such jokes and why, and second, give your opinion of this kind of humor. Be very honest.
4. Greek tragedies were based on myths familiar to the audience, so that there were few surprises at the end. Some drama critics have said that the proper kind of suspense occurs when the audience nervously anticipates what they know must happen. Many people think of suspense as not knowing what will happen next. What is your opinion on the subject? Be specific.

5. Some critics have said that farce is easier to write and more widely enjoyed in a society with strong lines between its classes. Do you agree or disagree? Discuss.
CHAPTER EIGHT

THE MUSICAL STAGE

CHECKLIST OF MAJOR POINTS

♦ If early rituals were a form of drama and cultural anthropologists are pretty convinced that they had some kind of musical accompaniment, then the musical stage is a very ancient art form indeed. Some have dated it back as far as 30,000 B.C.E.

♦ Even the Greek tragedies were actually a form of musical theater in that they combined dramatic episodes with choral songs and dances. Point out that the Greek theater originated in song and dance long before Thespis emerged from the chorus to become the world’s first actor.

♦ Shakespeare’s comedies belong to the tradition of musical theater.

♦ The main section of the chapter is divided into studies of opera, operetta, musical comedy, and the musical play.

♦ Opera was originally called music-drama. [Thus the musical play is hardly an art form of recent development.]

♦ An early—and persistent—problem of opera was the need to repeat melodies versus the need to propel the dramatic action forward. Monteverdi pioneered in the technique of advancing the plot through a continuous, not necessarily melodic, line, broken frequently by arias—a technique later brought to new heights by Mozart.

♦ Monteverdi also introduced what Wagner would call the leitmotif, a recurring theme identified with a specific character.

♦ Mozart:
  A. came upon the scene at a time when the capital of the musical world was Italy.
  B. as a child prodigy, decorated in Milan by the Pope
  C. collaborated with da Ponte, who wrote the Italian libretti for The Marriage of Figaro, Don Giovanni, and Così fan tutte
  D. developed the sing-spiel to solve the problem of continuous dramatic action versus the continuous need for music; in sing-spiel (also known as recitative) dialogue is half-sung, half-spoken, always with some musical accompaniment. But recitative is interrupted by glorious arias, such as “Dove sono,” which should be played for the class.
  D. Figaro displeased Viennese aristocrats because a count is outwitted by his servants
  E. attained nonetheless great popularity, which gradually diminished
  F. died in relative obscurity at 35—buried in unmarked grave

♦ Mozart opera treads the line between the classical and romantic in music. Classical opera, illustrated by Gluck’s Orfeo, does not employ soaring melodic arias or allow singers to give vent to powerful emotions. Full-blown romantic opera is found in Verdi and other 19th
century Italian composers as well as in Wagner. Romantic opera strives for lush melodies and orchestrations, allowing for much emotional display as well as virtuoso singing.

The libretti of Verdi operas, as well as many other romantic operas, tend to be highly melodramatic, with glorious arias but story lines that do not bear close critical scrutiny.

A notable exception is *La Traviata*, combining emotion, melody, and real characterizations to form a work that comes close to genuine tragedy. Violetta is sympathetic because, after a life of materialism and endless rounds of pleasure, she falls in love with a man she cannot have because of her past. Her sacrifice, while edging toward melodrama, is nonetheless believable given the depth of her love for Alfredo. [It’s worthwhile here to contrast Violetta’s sacrifice with that of Rigoletto’s daughter, which strains one’s credulity and is not justified by depth of character.]

Wagner’s romanticism included not only thrilling arias and lush symphonic scores but German nationalism as well. During the 19th century Germany (where the Renaissance arrived later than it did in southern Europe and the British Islaes) was fervently seeking a national identity and a proud history. Wagner’s *Ring of the Nibelung* supplied that history, tracing the Germanic hero Siegfried back to the gods, even as Greek mythology had traced mortals back to Olympus.

He was dissatisfied with both classical and Italian opera, believing he was destined to bring the form to a new level. He aimed at combining great music with stirring drama. He set forth his view of the musical stage in a book he called *Opera and Drama*. He said opera should not be mere entertainment but an ennobling experience.

American composers of the late 19th and early 20th centuries cast envious eyes across the Atlantic and longed for the development of a native opera. One of the earliest achievements was Scott Joplin’s *Treemonisha*. The work was slow in finding acceptance, perhaps because audiences expected ragtime and got instead romantic European style music. The finale, however, is called “A Real Slow Drag,” representing an elevated form of ragtime.

Gershwin’s *Porgy and Bess* combined jazz and blues with recitative and a symphonic score, but it was also recognized only belatedly—indeed, after Gershwin’s death.

Operetta, a spinoff from grand opera, was a 19th century, largely Austrian invention. It made the aria supreme, did away with recitation, and made the story slight indeed. One exception is probably Jerome Kern’s *Showboat* with its still popular songs and a story that may be dated and melodramatic but nonetheless deals with racism, certainly not a popular subject in 1927.

A recent achievement in native opera is John Adams’s *Nixon in China*, centering on a subject not immediately identifiable with the musical stage, and certainly not grand opera: President Nixon’s visit to China in 1972. The libretto by Alice Goodman is quite complex, treating Nixon both satirically and as a mentally disturbed president, traveling to China as a means of strengthening his political power and his place in history. The most sympathetic characters in the work are Pat Nixon, whose inner torments are indirectly suggested, and Chou en-Lai, Mao Tse-tung’s Premier, who is alone on stage in the final scene and sings a mournful aria in which he welcomes approaching death as a release from his own inner
torments, a guilty conscience as he thinks back to the inhumanity of the “Cultural” Revolution.

The Peking Opera is worth talking about, especially if there are recordings available. It represents a totally different style: all-male singers, lack of location-specific scenery, musicians on stage performing the traditional Chinese five-tone scale with sounds that will be unfamiliar to most students, yet a fine opportunity for them to experience the unfamiliar.

By far the most popular form of musical stage during the first half of the 20th century was musical comedy (though the recent success of The Producers indicates that the genre is alive and well). It exists primarily for its songs, many of them written with record and sheet music sales in mind. The plots were generally frothy and the characters two-dimensional. High on the list of artistic achievements in the genre is Of Thee I Sing, again by George and Ira Gershwin. The absurdity of the plot—with its beauty pageant to determine who will be the First Lady and a Supreme Court debate over the gender of the president’s baby—contains some pungent satire on Washington politics.

A major breakthrough in musical theater came in the form of Rodgers’s and Hart’s Pal Joey, with a non-frothy libretto by John O’Hara, a distinguished novelist, and an anti-hero so unsympathetic (but charming) that the producers feared audiences would not accept the show.

The heroine is a socialite, bored with her life, who falls madly in love with Joey, though she recognizes that he is a heel. There is no happy ending, and the entire tone is decidedly bitter. Audiences, however, like the socialite herself, fell in love with Joey. As far back as Falstaff, the rogue-hero has proven that charm sometimes outweighs virtue in audience affection.

Oklahoma! in 1943 enjoyed the reputation of being the show that unified plot, character, and song, though devotees of Pal Joey have disputed that claim. It is true, however, that almost every song in Oklahoma! in some way propels the plot forward, and, unlike the Sondheim musical play, which was to come, the songs are at once crucial to the show and singable out of context. In addition, the choreographer Agnes de Mille was enticed to stage a long ballet (replete with Freudian symbols) in which the subconscious mind of the heroine is explored. This ballet, called “Laurie Makes Up Her Mind,” started a new trend. Almost every musical for years to come had to have a long ballet (with sometimes questionable results). [Recent shows, such as Contact, weave dance in and out through an entire evening.]

West Side Story, like Treemonisha and Porgy and Bess, has grown in stature through the years. And like those shows, it met with only lukewarm reception at first. Not until symphony orchestras began to perform Bernstein’s complex score was the show fully appreciated. It is a unique combination of opera and ballet, as well as a legitimate retelling of Romeo and Juliet; and, though each song, as in Oklahoma!, advances the plot, a number of them have come close to the level of the concert art song (particularly “Maria” and “Somewhere.”)

Stephen Sondheim has become one of the outstanding figures in all of American musical theater history. His work takes Oklahoma! one step further. So intent is he on advancing the plot through music that he sacrifices opportunities for songs that can be sung out of context
(with the notable exception of “Send in the Clowns.”) The absence of so-called “hits” from his scores have alienated some theater-goers, but his supporters include those who might otherwise look down on musicals.

Sondheim’s masterpiece to date is *Sweeney Todd*, which is a retelling of a 19th century melodrama and turned into a work approaching both grand opera and true tragedy. Here he enters the Mozart realm of the *singspiel* and almost rivals Bernstein in the complexity of the music.

Dance, as stated before, is as old as music-drama itself and appears to have originated in the need of the participants to lose themselves in their rituals.

Ballet, with its stylized and highly disciplined movements and bodily positions, became a mandatory component of 17th and 18th century opera, especially in Paris. All of the terms for movement and position continue to be French.

During the 19th century Russia emerged as the premier force in the ballet world. It was fortunate enough to have the services of Tchaikovsky, whose great ballet scores are a permanent part of the concert repertoire. The typical Russian ballet has a dramatic narrative told through dance without sacrificing rigid demands on the body.

Diaghilev and his *Ballet Russes de Monte Carlo*, founded in 1909, moved steadily to the top of the list, along with its star performer, Nijinsky, and the innovative music of Stravinsky.

Nijinsky revolutionized the ballet with his stupendous athleticism. He also scandalized audiences with the overly explicit sexuality of his choreography for *The Rite of Spring* (discussed also in Chapter 15, *Controversy.*).

Balanchine brought Russian ballet to the United States, where he founded the New York City Ballet and the School of American Ballet. His star dancer, Edward Villella, has in turn founded the Miami City Ballet, where he continues to revive Balanchine’s choreography.

Modern dance—brought to the fore in the work of Martha Graham, Agnes de Mille, Michael Bennett, Jose Limon, Alvin Ailey, Paul Taylor, and Twyla Tharp—dispenses with the rigid movements of classical ballet in favor of greater freedom for the dancers who are thus able to bring strong emotions to dance pieces, with or without dramatic narratives. Ailey and Taylor are equally at home in classical ballet, however.

The Epilogue gives special mention to the recent contributions of Julie Taymor to the musical stage. *The Lion King* (also discussed in Chapter 7) combines song, dance, narrative, and extraordinary visual imagery into a fantasy that delights children and intrigues adults, who recognize the retelling of *Hamlet* with an all-animal cast of characters, played by actors whose thin disguise requires an open-minded acceptance of unfamiliar conventions.

**MATCHING TEST I**

*Place the appropriate number next to the item that most closely matches it, using no number more than once. Some options will not be used at all.*

1 __ Mozart’s librettist
2. artistic profession of Agnes de Mille
3. Gershwin opera set in Catfish Row
4. setting for a John Adams opera about President Nixon
5. composer who collaborated with both Hart and Hammerstein
6. singer associated with “Ol’ Man River”
7. primary language of Mozart operas
8. developer of American ballet stars
9. kind of dance associated with Martha Graham
10. Monteverdi and Gluck both wrote operas about this mythical figure
11. wants to be the groom in Mozart opera
12. profession of Sweeney Todd
13. object central to the plot of Wagner’s four-opera cycle
14. composer of Treemonisha
15. musical comedy in which the Supreme Court debates the sex of an unborn baby

23. Verdi

TRUE/FALSE

1. *La Traviata* was not a success when first performed in Vienna.
2. *Pal Joey* was not a success because of its unsympathetic hero.
3. Actors in *The Lion King* are so skillfully disguised that audiences think they are really animals.
4. Music-dramas have been dated back over 25,000 years.
5. A major composer of ballet scores was Tchaikovsky.
6. Julie Taymor was the first known woman playwright.
7. Critics have complained about the contrived happy ending in *Sweeney Todd*.
8. The *singspiel* was developed to move the action forward while keeping the music going.
9. The opera *Treemonisha* is based on a Roman myth about a god’s conquest of a mortal woman.
10. The song “Bewitched, Bothered, and Bewildered” had to be cut from *Pal Joey* because it gave offense to preview audiences.
11. *West Side Story* is based on Shakespeare’s *Romeo and Juliet*.
12. The composer of *Rigoletto* was Monteverdi.
13. “Laurie Makes Up Her Mind” is a one-act play that became the operetta *Showboat*.
15. Nijinsky was criticized for going out of his way to please the audience.
MULTIPLE CHOICE

1. Basis for *Marriage of Figaro* libretto: a) a French farce; b) a true incident reported in a Viennese newspaper; c) Shakespeare’s *Twelfth Night*; d) a Beethoven opera left unfinished at composer’s death; e) an early incident in the life of Emperor Franz Josef.
   
2. By the 17th century opera had established itself in the land of its birth, which was a) Prussia; b) Greece; c) France; d) Italy; e) Ireland.
   
3. Which one did NOT write opera? a) Gluck; b) Adams; c) Balanchine; d) Sondheim; e) Joplin.
   
4. Country of Mozart’s birth: a) Germany; b) Austria; c) France; d) Italy; e) Romania.
   
5. Woman killed by Sweeney Todd: a) wife; b) woman in pie shop; c) judge; d) kitchen inspector; e) daughter.
   
6. Audiences at opening of *Treemonisha* were expecting to hear a) folk music; b) blues; c) song hits; d) ragtime; e) grand opera.
   
7. *Swan Lake* is typical of classical ballet in that it has no plot.
   
8. Founded by Balanchine: a) Miami City Ballet; b) *Ballets Russes de Monte Carlo*; c) the Metropolitan Opera; d) La Scala; e) Peking opera.
   
9. Modern opera is often rejected by audiences because they believe it lacks a) a convincing plot; b) live orchestral accompaniment; c) melody; d) ragtime; e) good acting.
   
10. The gang members in *West Side Story* were also a) ballet dancers; b) professional baseball players; c) Metropolitan Opera stars; d) the ushers; e) the main characters in masks.
   
11. A *leit-motif* is a) an opera plot that is farcical; b) another name for *recitative*; c) music identified with a particular character in an opera; d) unconvincing motivation for a song; e) an innovation by Stephen Sondheim.
   
12. Porgy’s way of getting around: a) dogsled; b) bicycle; c) goat cart; d) taxi; e) Shetland pony.
   
13. Outwitted by servants in Mozart opera: a) Figaro; b) a count; c) the chief of police; d) the tax collector; e) mayor of the town.
   
14. In *Of Thee I Sing* there is an attempt to choose the First Lady through a) beauty pageant; b) national lottery; c) Supreme Court decision; d) voting referendum; e) consultation with a psychic.
   
15. Credited with being the first musical to unify plot, characters, and songs: a) *Sweeney Todd*; b) *Orfeo y Eurydice*; c) *The Rite of Spring*; d) *Oklahoma!*; e) *A Streetcar Named Desire*.

MATCHING TEST II

*Place the appropriate number in the space provided, using none more than once. Some options will not be used at all.*

1. In a Mozart opera a wronged wife __ her husband in the final scene.
   
2. __ and Gluck composed operas on the same subject.
   
3. __ is one of the few Mozart operas with words written in the composer’s native language.
   
4. Violetta and __ are the two lovers in *La Traviata*.
5. Opera composer whose work greatly influenced *Treemonisha* was __.
6. “You get a little drunk, and you land in jail” is from the song __ sung in *Showboat*.
7. __ elevated the stature of musical comedy by winning the Pulitzer Prize for drama.
8. The lyrics to *West Side Story* were written by __ who later composed *Sweeney Todd*.
9. A show influenced by the art of Asian puppetry is __.
10. *Evita* is a modern opera about the wife of an Argentine __.
11. The two major forms of opera are __ and romantic.
12. Balanchine opened his own school of ballet so that dancers would no longer have to be imported from __.
13. The Nibelung in Wagner’s *Ring* operas are a race of __.
14. During the Middle Ages the church banned __, probably because it was associated with pagan rituals.
15. An opera could not be performed in 17th and 18th century Paris unless it contained a lengthy __.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Almost every city of any size throughout continental Europe has its opera house. Why do you suppose this is not true in the United States?

2. Have some fun. Take a fairy tale that you still remember from your childhood and write an opera libretto for one scene. For example, an opera scene for “Jack in the Beanstalk” could contain a duet in which Jack’s mother pleads with him to buy a cow and he demands the right to live his life on his terms. If he wants to buy beans, why then he’s darn well going to do so. (Note: Don’t use this sample as your scene.)

3. The current trend in Broadway musicals is to base them on a popular movie. Think of a film that you like and suggest how it might be treated as a musical, either serious or comic.

4. Of Thee I Sing is a blistering satire on United States politics. Pick some current news item that you believe needs to be satirized and write a brief synopsis of your musical version of it.

5. Here’s a challenge. Obtain an opera video (many are available) and watch it carefully. Write a report pointing out what worked and what didn’t work for you. Was the story enhanced by the music? Did the singing interfere with your enjoyment of the plot? Finally, can you explain why opera as an art form has endured for four centuries?
CHAPTER NINE

THE CINEMA

CHECKLIST OF MAJOR POINTS

♦ Like the theater, the motion picture operates within certain conventions that the audience must accept if it wants to be entertained.
  * establishing shot: gives the externals of the setting for the first scene
  * close-up
  * cinematography: black/white or color
  * sound: something we take for granted, but the silent movies relied on pantomime
  * background music
  * point of view: indicates who is watching the action
  * intercut: when the camera goes from one actor to another
  * time: either compressed or elongated
  * lingering take: developed by D.W.Griffith; shot in which the camera is fixed on a face or an object, elevating its significance
  * dissolve: transition in which one scene fades out as another takes its place; often, as in the Casablanca scene with the two images briefly superimposed on each other
  * slowing the action
  * speeding up the action
  * tracking: when the camera, on wheels, moves toward or away from a scene
  * cut: the most commonly used method of going from one scene to another; advanced editing techniques cause us to be in a different place before we know it.
  * quick cut: an extremely rapid edit
  * special effects: achieved largely by computer and almost indispensable in today’s filmmaking

♦ Peter Mark Roget, the *Thesaurus* man, is often credited with having created the film medium through his 1824 discovery that people do not lose visual continuity when they blink their eyes.

♦ Edison’s “peep show” with its crank handle and its slot for the eyes advanced the art, as did Edison’s assistant, who, using his boss’s invention, the movie camera, made a ten-second film with an actual sound track, using another Edison invention, the phonograph.

♦ 1896: brief films showing one action, such as a man sneezing

♦ Feature-length films appeared at beginning of 20th century.

♦ Griffith’s 1915 three-hour epic *The Birth of a Nation* made further advances in screen art with sophisticated cuts, close-ups, and lingering takes as well as skillful editing so that the director could control the rhythm of the work.
Sergei Eisenstein took the art of film editing to a higher level still. His 1925 *Potemkin* with its Odessa steps sequence introduced the elongated moment, imitated by Hitchcock in the 1960 *Psycho*.

Recent evidence reveals that the Odessa massacre never happened, but Eisenstein was in the employ of the Soviet Union and used the scene apparently to show the brutality of the Czar’s forces.

The pioneer in the art of silent comedy was Mack Sennett, who deliberately speeded up the movement of the Keystone Cops for humorous effect.

Charlie Chaplin developed his pantomime genius while working for Sennett, then struck off on his own with comedies that blended the absurd and the pathetic. In 1925 *the Gold Rush* established his reputation as a master of silent farce and pantomime, but in the 1936 *Modern Times* he showed his full genius at combining comedy with serious social commentary. (The film was silent, because Chaplin thought the talkies had lost the art of expressing emotion through movement.)

Cantinflas was the Mexican counterpart of Chaplin, though he worked only in sound. His buffoonery was usually noisy and raucous.

The first of the major genres discussed, film noir, was so-called because the action usually happened at night, and the protagonist was often cynical about the world and its people.

*Bogart*: his persona grew out of film noir; the tough private-eye operating barely on the right side of the law, willing to kill the bad guys but loyal to a personal code of ethics that made him gentle toward those who were honest and straightforward.

*Double Indemnity*, important achievement in film noir; concerns an erstwhile honest insurance agent, seduced by a scheming woman into murdering her husband she hates, a deed that turns him into a
Truffaut’s *Shoot the Piano Player*, influenced by Hollywood film noir, concerns the usual cynical protagonist who wants to stay detached from his corrupt surroundings, but finds himself embroiled in crime, something that doesn’t help his dark view of life.

Romantic comedy of the Depression years appealed to audiences who were generally lacking in affluence but who liked escaping into the dizzying world of the rich. Plot usually concerned a socialite giving up a fortune to marry someone much poorer. The message was almost always the same: Love is better than money.

The twofold purpose of comedy of manners: one, to show how sophisticated people live and talk; and two, to show the equality of the sexes. Outstanding comedies of manners such as the 1939 *Philadelphia Story* are filled with witty exchanges between the warring protagonists, who always wind up in each other’s arms at the fadeout. The difference between these and romantic comedies is that the female protagonist is not clearly subservient; and, though the male protagonist spars verbally with her, under his facade he secretly loves and admires her.

Musical comedies were very popular during the Depression and World War II years—and even into the 1950s, when the country was attempting to retrieve its old self. Musicals were a form of escape. They featured nostalgia for more supposedly innocent times. *Singin’ in the Rain* (1952) tops in the genre, combining nostalgia with genuine history—in this case, the story of how silent comedies were converted to sound.

The trend in movies that searched for the American past led to the popularity of the western. There was strong identification with the cowboy as hero: a loner who was always free to ride off at the fadeout. Top westerns were *High Noon* (1952) with its silent but powerful hero who singlehandedly must save a town from murderous outlaws when no one will help him, and *Butch Cassidy and the Sundance Kid* (1969) with its law-breaking but sympathetic heroes who prefer death to capture. (*Shane*, already discussed in Chapter Three for its relevance to myth, is another of the great westerns.)

The horror film (Bunuel’s *Le Chien Andalou* with its slit eyeball and skin-peeling) and disaster films (*Titanic*)—70 years apart, yet both offering another form of escapist entertainment. One theory is that pain and catastrophe help make our own lives seem less grim.

The slice of life film (Kenneth Lonergan’s *You Can Count on Me*, 2000) has endured for many decades without ever becoming the most popular form of cinematic experience, but it appeals to those who are weary of escapism and Hollywood’s tendency to duck realities.

In addition to romantic comedies, the Depression spawned the genre of social realism as
directors like Frank Capra (*Mr. Deeds Goes to Town*, 1936) and Preston Sturges (*Sullivan’s Travels*, 1941) wanted their films to relate to actual problems of society: poverty, injustice, prejudice, and the class system. A good question to discuss is whether there are like-minded filmmakers today.

The fictionalized biography has been both popular and controversial. The question continues to be: How accurately does the film portray actual persons and events? Oliver Stone’s *JFK* caused quite a stir among those who protested that the film revolved around unsubstantiated theories about a possible conspiracy to assassinate President Kennedy. Stone’s response is worth discussing: Anyone who wants the truth can go to the library and do some research.

*Citizen Kane* and *Casablanca*, voted the two best films of the 20th century, appeared within a year of each other: 1941 and 1942 respectively. The former won admiration for its director Orson Welles, though it was not a commercial success. One reason may be that its story of the rich and powerful king of a newspaper empire exposed the tragedy of the American Dream, and audiences were still not ready to surrender the dream. Another reason may be the black and white cinematography at a time when more and more films were being shot in color.

*Casablanca*, the movie that accidentally became one of the all-time greats, was intended as an action-adventure opus that would capitalize on Bogart’s box-office appeal. It did, of course, but it went beyond that. The Bogart persona (now called Rick), the hard-boiled realist, is a cynic who trusts nobody and refuses to become involved in the lives of the people who are desperate for visas that would permit them to flee the country. But he is reunited with a lost love, married to a man whose life is dedicated to the cause of freedom, a man Rick greatly admires. Rick’s code of ethics has always placed him ahead of others, and he is indeed tempted to run away with the married woman. In the end, however, he sacrifices his love and gives the husband the visa he was keeping for himself. The film could have been sentimental but avoids excessive displays of emotion because of Bogart’s surface toughness, masking deep feelings.

Auteurs are directors whose work is cast in a distinctive style and who tell stories that contain a consistent view of life, so that they can be regarded as the authors of their films. Singled out in the chapter are

- Bergman: asks questions about why people repress their emotions and desires, thus missing out on the joy of living.
- Fellini: is deeply concerned about moral corruption (*La Dolce Vita*), inhumanity (*La Strada*), and the plight of the artist asked to compromise himself for commercial success (*8 1/2*).
- Hitchcock: made thrillers rooted in what seems to be his personal philosophy that evil walks among us, people who are born without humanity, but who are not recognized because of their civilized facade.
- Kubrick: made films, often with comic exterior, about deeply troubling themes such as corruption in high places (*Paths of Glory*), the absurdity of war
(Dr. Strangelove), and human cruelty resulting from both alienation and institutional sadism that is just as bad as the crimes it seeks to punish.

*Coppola: Godfather* trilogy approaches Greek tragedy in its story of a doomed house and a son who must pay for the sins of his father.

*Scorsese:* made his reputation with *Mean Streets* and *Taxi Driver* in which he sought to convey truth through the entertainment media--the truth of moral depravity and the alienation of people from each other. He braved the hostility of religious groups by filming *The Last Temptation of Christ* because he was interested in finding the true Jesus, a human being whose spiritual mission is thwarted by his human longings.

The Epilogue contains guidelines by which a film can be judged as art rather than industry. There are, of course, more possibilities, but these can be a start to critical viewing.

**MATCHING TEST I**

*Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.*

1. __ his theory helped to develop motion pictures
2. __ used speeded-up movements for silent movie laughs
3. __ early films reflect the grim side of life in New York City
4. __ created horror in a setting of ordinary people unaware of danger
5. __ created the most famous persona in film noir
6. __ one of his films ends with a shot of a dead white fish
7. __ *The Philadelphia Story* is a prime example of this genre of film.
8. __ a tramp who is both funny and pathetic
9. __ *Singin’ in the Rain* dealt with the early days of this.
10. __ used black and white cinematography when color was becoming popular
11. __ profession of main character in *The Seventh Seal*
12. __ the Walls of Jericho, a key element in *It Happened One Night*
13. __ a sheriff who must face three murderous outlaws by himself
14. __ three soldiers picked at random to be executed as a cover-up.
15. __ invented the shot known as the lingering take


**TRUE/FALSE**

1. Spanish director Luis Bunuel gained a reputation for his lighthearted comedies.
2. In *Do the Right Thing* Spike Lee uses a convention that dates back to the classical theater of Greece.
3. Unlike most film biographies today, Shakespeare’s plays about actual people are historically accurate.
4. Early scenes in a disaster film usually have a character remarking something like “It can’t happen here.”
5. In featuring a bomber crew over what was then the Soviet Union, Stanley Kubrick’s *Dr. Strangelove* was an endorsement of the Pentagon’s rapid response to the threat of war.
6. Frank Capra films usually showed happy conclusions in which the forces of righteousness, led by an innocent idealist, were triumphant.
7. *Citizen Kane* and *Casablanca* were both designed to show the evils of a wartime enemy.
8. Early animated films were black-and-white, computer-assisted cartoons.
9. In Francis Ford Coppola’s *Godfather* trilogy, the sins of one generation are shown to condemn the next.
10. The technique of speeding up the film tends to signal a lyrical, dreamlike scene, perhaps a beautiful memory or fantasy.
11. The helpless heiress in *It Happened One Night* is taught how to hitch a ride.
12. In Bergman’s *The Seventh Seal* a game of chess decides whether a man will live or die.
13. In *Psycho* Alfred Hitchcock was influenced by a Russian director.
14. The films voted the top two of the 20th century were separated in time by forty years.
15. In Mack Sennett’s silent comedies people endure outrageous mishaps but never lose their human dignity.

**MULTIPLE CHOICE**

1. A famous tracking shot in *Citizen Kane* moves from a stage to a) wildly applauding audience; b) stagehand holding his nose; c) singer in tears as the curtain falls during her aria; d) close-up of orchestra and conductor; e) prompter in the wings desperately searching through the script.
2. Decade of *It Happened One Night*: a) 1920s; b) 1930s; c) 1940s; d) 1950s; e) 1990s.
3. In a Hitchcock film a flock of birds attack a) schoolchildren; b) a conductor at a train wreck; c) a woman in a shower; d) a man clinging to the ledge of a tall building; e) a shopping mall.
4. One minute of real time used 157 shots in a film by a) Fellini; b) Eisenstein; c) Kubrick; d) Stone; e) Welles.
5. Used as ironic counterpoint deliberately contrasting what is seen and heard in some Kubrick movies: a) close-up; b) establishing shot; c) symphonic music; d) color and black-and-white; e) sounds of innocent children playing games.
6. Least likely to be found in a list of guidelines to evaluate the merit of a film: a) relevance to the times; b) immediate emotional response; c) characters with complex inner lives; d) gravity of theme; e) use of style unique to cinema.
7. Which of the following films is least characteristic of Martin Scorsese’s work? a) *Goodfellas*;
b) Raging Bull; c) The Age of Innocence; d) Mean Streets; e) The Last Temptation of Christ.

8. Not found in Casablanca: a) “I was misinformed”; b) backroom gambling; c) protagonist’s political neutrality; d) a visit by a former girl-friend; e) Paris in a flashback.

9. Directors who are trusted enough to choose their own projects and who often write their own screenplays are called a) executive producers; b) “best boys”; c) auteurs; d) independent filmmakers; e) genres.

10. A special talent of Sergei Eisenstein was his a) ability to handle large crews; b) invention of wisecracking, overlapping dialogue; c) use of film as propaganda in favor of the Czar; d) ability to transform sad stories so that a happy ending could be tacked on; e) technique of deliberately speeding up movements for comic effect.

11. Hard-boiled, realistic, but not unethical: a) Citizen Kane; b) the Little Tramp; c) Rick Blaine; d) John Huston; e) Potemkin.

12. Not included in Eisenstein’s Odessa steps sequence: a) a baby carriage falling; b) assassination of a mayor; c) broken reading glasses; d) a mortal blow to an eye; e) a little boy crushed to death.

13. Famous lingering take in The Birth of a Nation shows a) a kiss between two lovers at the final fadeout; b) Jefferson’s hand signing the Declaration of Independence; c) a young lawyer who has just won a Civil Rights case, looking proudly at the statue of Abraham Lincoln; d) two dead soldiers who had fought on opposite sides; e) the flag flying over Fort McHenry.

14. Citizen Kane’s dying word: a) failure; b) drink; c) wealth; d) Rosebud; e) Jessica.

15. Who went to town in famous Frank Capra film? a) John Doe; b) Rick Blaine; c) Mrs. Miniver; d) Mr. Deeds; e) Harry and Sally.

MATCHING TEST II

Place the numbers of the appropriate directors next to the film they directed.

1__The Birth of a Nation 1. Bergman
2__Shoot the Piano Player 2. Capra
3__Wild Strawberries 3. Chaplin
4__It Happened One Night 4. Eisenstein
5__The Maltese Falcon 5. Ford
6__Modern Times 6. Griffith
7__Mean Streets 7. Hitchcock
8__Citizen Kane 8. Huston
9__A Clockwork Orange 9. Kubrick
10__The Birds 10. Lee
11__Potemkin 11. Scorsese
12__The Grapes of Wrath 12. Stone
13__Do the Right Thing 13. Truffaut
14__JFK 14. Welles
ADDITIONAL ESSAY OR JOURNAL TOPICS

1. The massacre on the Odessa steps--the most famous scene in Potemkin--is said never to have taken place in real life. Many critics contend that art has nothing to do with truth. In your opinion, does a director, making a film such as JFK, based on real events, have a responsibility to be true to the facts?

2. Charlie Chaplin and Humphrey Bogart achieved great success for their screen personae. Can you think of a present-day star who has created and stays with a persona? Do you believe actors should be different in every role?

3. Some critics look down on blockbuster films that break box-office records. One such film was Titanic, which was seldom praised as a work of art. Have you seen a blockbuster that you think has artistic merit? Explain.

4. Why do you think the western has all but gone out of existence as a film genre?

5. Have fun with your crystal ball. Look deeply into it, then describe a movie to be made 20 years from now. You may even cast it, using stars of today and pretending they are not older.
CHAPTER TEN

TELEVISION

CHECKLIST OF MAJOR POINTS

♦ Conventions of Television:

- the invisible camera--controls our reality
- taping and editing--gives us another time dimension
- laugh track
- the remote--encourages surfing and can shorten attention span

♦ Television pioneers:

- Vladimir Zworykin, 1923, invents tube for TV transmission
- Philo T. Farnsworth, 1928, while still a college student, invents new transmission device
- 1939, people at New World’s Fair able to see themselves on TV

♦ “Golden Age” begins in early 1950s, when programs had to be broadcast live

- Marty by Paddy Chayevsky, 1953, major literary contribution to early TV
- Requiem for a Heavyweight, by Rod Serling, 1955, first teledrama to reach tragic heights
- Twilight Zone, also by Serling, 1956, science-fiction teledramas that featured subtly ironic twists instead of clumsy monsters of Hollywood films
- Project Immortality by Loring Mandell, 1959, featured Lee J. Cobb (first Willy Loman) in teledrama about the human mind versus early computers

♦ Variety shows:

- 1948, Ted Mack Amateur Hour
- 1950, Arthur Godfrey Show (for which Elvis was turned down)
- 1950s to mid-1960s, Ed Sullivan Show (which introduced U.S. audiences to Itzhak Perlman and the Beatles, among others)
- 1950s, Your Show of Shows with Sid Caesar and Imogene Coca, lays foundation for later shows combining song, dance, and comedy
- 1950s, The Jackie Gleason Show, lays same foundations but adds the first weekly sitcom, The Honeymooners, performed live
- 1950s, emergence of the late-night show (Steve Allen, first Tonight Show host); artistic significance of format has seldom been analyzed, but it has always been live and spontaneous, requiring quick wits and sharp sense of humor.

♦ In the 1960s the family show appeared (Ozzie and Harriet, Father Knows Best etc.). Its popularity may have had something to do with the fear that real families were disintegrating.

♦ 1970s, All in the Family emerged as the best of the family shows, largely because Archie
Bunker was a major comic creation and the show touched on hitherto ignored social issues, such as racism, rape, and homosexuality.

♦ The Simpsons, an animated show that has been around for a decade, has gone beyond All in the Family; for in the latter show the Bunkers, while not exactly the model family, were still a tightly knit, functional group that basically loved each other. The Simpsons, by contrast, are seriously dysfunctional, reflecting a side of family life that contains darker truths.

♦ 1980s, The Golden Girls, with a quartet of female stars, dealt comically with, again, serious themes: the aging process and the increasing difficulty of finding romance, the disintegrating educational system, the ongoing miscommunication even among close friends, and finally, the complex nature of friendship itself.

♦ The family on recent cable shows (The Sopranos, Six Feet Under) is even more dysfunctional, and the revealed truths are even darker.

♦ During the 1970s The Mary Tyler Moore Show introduced the theme of the single female struggling to succeed in a male-dominated business (in this case television itself). Mary was not quite liberated in the present sense of the word. She stayed deferentially feminine in the presence of her boss and had some problems knowing how to behave on dates. The show was about feminism seeking to assert itself.

♦ M*A*S*H, 1970s, dealt with the tragic inhumanities of war, but did so with a generous helping of laughter. It introduced more three-dimensional characters to join the ranks of Archie Bunker and Mary Richards: Hawkeye Pierce, the forever wisecracking super-surgeon who wouldn’t be able to stand the devastation all around him if he couldn’t laugh; Margaret “Hot Lips” Houlihan and her supposedly secret boyfriend Frank Burns, both of whom display a surface loyalty to military rules but in private are sex-crazed lovers; and, we need to add, Corporal Klinger, who goes around in a dress but can find no one willing to believe that he is a transvestite and ought to be sent home.

♦ Cheers, 1980s, achieved huge popularity because of its three-dimensional characters who hang out in a Boston bar that offered cozy friendliness to an audience uneasy about our changing society, especially economic uncertainty (preceding the boom of the 90s) and the further decline in the family. (So popular was the show that the bar in which it was filmed actually changed its name to Cheers.)

♦ Seinfeld ruled during the 90s. The show that boasted it was “about nothing” also had finely drawn characters and represented the extended family (since the nuclear family was disintegrating even further). The “nothingness” of the show was actually clever banter that floated on the top of the growing fear that the 90s prosperity could not last and that problems in the Middle East were not to be readily solved. “Nothing” is precisely what the country needed.

♦ By the start of the present century the fears over the economy and fading hopes for world peace proved well-founded, and The West Wing has been there for viewers demanding intelligent drama not afraid to face real issues and viewers who need the reassurance that the White House is home to wise and humane people. So popular has Martin Sheen’s character
become that he has been urged to run for the highest office.

*Law and Order* has survived the 90s and is as strong as ever in its appeal. Why? Perhaps one reason is that the public had grown weary of formula courtroom dramas about defense attorneys, usually underdogs, who finally win their case. This show centers on prosecutors and provides insights into what really goes on behind the scenes: the difficulty of getting a conviction even when the defendant seems clearly guilty; the plea bargaining and the compromises; and finally, even the losing of cases. Many of the shows end on an indecisive note without assurance that justice has triumphed (as was always the case in the past). But there is a footnote to all of this. Very often the acquitted defendant has (perhaps) committed a white-collar crime, and this may appeal to less affluent viewers who enjoy hating an unjust system. Obviously dangerous criminals are usually convicted, assuring viewers that our streets are safe.

*E.R.* has run neck and neck with *Law and Order* throughout the 90s and is still going strong. A prime reason may be the bad publicity for the medical profession: the mismanagement of HMOs, nursing home scandals (frightening for an aging population), fatal errors made in major hospitals (such as the removal of the wrong leg or an accidental overdoes of chemotherapy), and overcrowding because of age afflictions and trauma from violence in the dangerous streets. *E.R.* appeals, like *West Wing*, to the intelligent viewer who acknowledges the realistic depiction of a trauma center and to the nervous viewer who likes to know that trauma centers are run by deeply caring, highly skilled doctors and nurses, so that, despite the overcrowding and the confusion, true emergencies are always taken care of. Not every patient lives, and sometimes mistakes (like giving someone the wrong blood type) are made. But *E.R.* is a vast improvement over the medical shows of the 50s and 60s in which dedicated physicians were shown devoting many hours to one patient, even becoming involved with and helping to solve family problems.

*The Mary Tyler Moore Show* could also be considered the romantic comedy of its time. In addition to the emergent feminism, the show also had complicated relationships between the sexes reminiscent of Hollywood in the 30s and 40s. But by the 90s a new kind of romantic comedy appeared.

*Mad about You* featured verbally sparring lovers, but, whereas the earlier Hollywood films usually ended in what was assumed to be happily ever-after-married life, *Mad about You* gave us a picture of what married life (or some of it) was actually like. Of course, the married couple really loved each other, but the spats (often about unimportant matters) must have reminded many viewers of their own marital problems. Like *The West Wing* and *E.R.*, *Mad about You* probably appealed to sophisticated viewers who did not want television to spoon-feed them.

Mention should be made of *Sex and the City*, another cable show being celebrated for its supposedly realistic portrait of today’s single woman. While the dialogue is filled with wit and the characters are engaging, the question to be asked is whether real single women ever talk about anything beside sex and the woes of relationships. (Chances are they do, but you can’t blame HBO for capitalizing on the freedom that cable television allows.)
Mention should also be made of one of television’s most powerful offerings: live coverage of special events like the Kentucky Derby and the World Series as well as instant pictures of whatever battlefield is currently in the news, extraordinary happenings like Neil Armstrong’s moon walk, pictures relayed from spacecrafts thousands of miles above us, state funerals, and unexpected disasters like the shooting of Lee Harvey Oswald seen as they are occurring.

Finally, no discussion of television would be complete without mention of the new talk shows with their excessively frank subject matter and interactions between guests (often to the point of violence) and the ever-present television commercial, which keeps changing with the times and which reflects the values and the dreams of viewers. The advisable way to handle this part of the chapter is to ask students to describe current trends in commercials and what they say about our culture. For example, Volkswagen commercials really make no direct attempt to sell a car. Their very lack of audience manipulation makes us trust the product. Or does it?

The chapter concludes with some suggested guidelines for evaluating the degree to which the individual is affected by watching television. Running down the list helps to encourage the student to enjoy but to remain detached from the viewing experience, never losing critical awareness.

**SUGGESTED TEACHING STRATEGIES**

1. Have students divide into groups of two or more and write a television commercial that will be shared with the rest of the class.

2. Divide the class into small groups and assign to each the task of creating a series of VERY SHORT scenes from a variety of television staples, such as sitcoms, talk shows, and newscasts. In pairs or trios they will improvise the scenes, with one member of the group holding an imaginary remote. Each time this person shouts CLICK! the scene must change.

3. Divide into small groups and assign to each the task of making a list of their Top Ten shows currently airing. They must rank in order the shows, then share the list with the class, defending their ratings.

4. Divide into small groups. Have one half of each group improvise an extremely dramatic, tearjerking scene, while the other half is a laugh track that a flustered engineer accidentally installed.

**MATCHING TEST I**

*Place the appropriate number next to the item that closely matches it, using none more than once. Some options will not be used at all.*
1. variety show host who introduced Elvis Presley and the Beatles
2. was asked the recurring question “What do you want to do?”
3. Allen, Paar, and Carson
4. cops in the first half, courts in the second
5. cable channel
6. partner of Imogene Coca in comic parodies
7. author of *Requiem for a Heavyweight* and *Twilight Zone*
8. New York hero in jeans and sneakers
9. instrument allowing viewers to “vote” their preferences
10. neighbors were Ed and Trixie
11. Archie calls them “you people”
12. called “Meathead” by Archie
13. play using *Ozzie and Harriet Show* for dark purpose
14. early science-fiction show with ironic twists
15. single woman trying to succeed in male-dominated business


TRUE/FALSE

1. Television was invented by Thomas Edison’s assistant.
2. As early as the 1939 World’s Fair people could watch themselves on television.
3. An early acclaimed teledrama concerned a butcher’s search for love.
4. *The Golden Girls* was a popular romantic comedy of the 1930s.
5. *M*A*S*H* and *E.R.* have more in common than just using letters for their titles.
6. Aware of public displeasure, current talk shows have gone back to lukewarm discussions of the wholesome family.
7. *The Mary Tyler Moore* show made a strong feminist statement, rare for its time.
8. Taping television shows goes all the way back to the 1950s.
9. *The Honeymooners* was a weekly sitcom within a variety show.
10. Television cameras were present at the unexpected assassination of Lee Harvey Oswald.
11. In *Law and Order* the defense attorneys always win their case.
12. Both *Cheers* and *The West Wing* appealed to an audience comfortable with the state of the world.
13. In *Project Immortality* a computer proves to be more intelligent than a group of computer experts.
14. In early television married couples had to be shown sleeping in twin beds.
15. *All in the Family* and *Mad about You* share a common theme.
MULTIPLE CHOICE

1. Bigot in All in the Family: a) Mike; b) Gloria; c) Edith; d) Hawkeye; e) Archie.
2. White-collar acquittals: a) Law and Order; b) Project Immortality; c) The West Wing; d) NYPD Blue; e) Murder, She Wrote.
3. Philo T. Farnsworth invented a television transmission machine with no moving parts in which decade? a) 1920s; b) 1930s; c) 1940s; d) 1950s; e) 1980s.
4. Expressed the unhappiness of young men bound by their lack of imagination and doubts concerning their untested manhood: a) E.R.; b) Law and Order; c) The Sopranos; d) Marty; e) Sex and the City.
5. Commented that the sophistication and wit of late-night shows is no longer what it was when he was a host during the Golden Age of television: a) Paar; b) Carson; c) Winfrey; d) Allen; e) Jay Leno.
6. Name of a lightweight show used as basis of a serious play: a) Sticks and Bones; b) The Mary Tyler Moore Show; c) The Golden Girls; d) Seinfeld; e) The Ozzie and Harriet Show.
7. Weekly sitcom performed within a variety show in the 1960s: a) Mad about You; b) Cheers; c) The Honeymooners; d) The Golden Girls; e) M*A*S*H.
8. The average citizen of the United States is said to watch around 32,000 a year. a) sporting events; b) mystery shows; c) commercials; d) soap operas; e) variety shows.
9. Which is NOT a network? a) NBC; b) PBS; c) ABC; d) Public Broadcasting System; e) MIT.
10. The camera, taping, editing, replays, and laugh tracks are what of television? a) annoying intrusions; b) styles; c) conventions; d) ratings; e) limits.
11. Decade that began television’s Golden Age: a) 1930s; b) 1950s; c) 1970s; d) 1980s; e) 1990s.
12. NOT associated with television’s Golden Age: a) Oprah; b) Allen; c) Paar; d) Serling; e) Chayevsky.
14. Characters in The Honeymooners with their unchanging traits are modern versions of the stereotyped characters in a) commedia dell’arte; b) Shakespeare’s comedies; c) the Greek chorus; d) live actors in television’s pioneer days; e) exaggerated figures in Twilight Zone.
15. All in the Family had everything except a) a racially mixed cast; b) Victorian dress styles; c) prejudice; d) verbal wife abuse; e) themes reflecting current social issues.

MATCHING TEST II

Place the appropriate number in the space provided, using none more than once. Some options will not be used at all.

1. Taping and ___ are two of the procedures that distance the television viewer from reality.
2. The characters in ___ are a Southern belle, an English teacher; a naive widow; and an old woman whose brain censors are damaged.
3. __ is about a family that belongs to the Mafia.
4. __ was about a scientist with an incurable disease.
5. __ introduced many performers who would later become famous.
6. Ozzie, Harriet, and their teenage sons were prototypes of the __ family.
7. Author of Marty was __.
8. __ worked in the newsroom of a small television station.
9. The episodes in __ all take place in a bar.
10. The writer of Seinfeld was proud of the fact that the show was about __.
11. Most of the works cited in the section on TV’s Golden Age were presented during the decade of __.
12. __ was the host of Your Show of Shows.
13. A pioneer __ was The Honeymooners, which was a weekly segment of The Jackie Gleason Show.
14. The African American family living next door to Archie Bunker were the __.
15. __ was the main character of a show that shocked the Vice-President of the United States because it dealt with an unmarried mother.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Make a list of what you consider to be the most popular shows of the current season and do a short report on current trends. Is there more or less violence? Is romance coming back? Are teenagers or older people the target audience? You might want to include trends in commercials and consider the appeals being made.

2. Review the “hot” shows of the current season. Indicate what you think is missing. Examples: more attention to older people; accurate portraits of younger people; financial problems; certain occupations; greater awareness of world conditions; greater risks in the choice of subject matter.

3. In the early days shows were done live, and generally with just two cameras. Yet some critics and historians of television maintain that they were often better than shows of today that have the advantage of sophisticated technology. Discuss why you think they hold this opinion.

4. Do you believe music videos and other rapidly moving shows that feature car chases and violent death increase or decrease concentration and focus?
5. The hero in television of the past was often an admirable person who represented everything people wanted in a human being: intelligence, trustworthiness, self-sacrifice, a tender heart underneath a tough exterior. What are current heroes like? Give specific examples.
PART THREE: THEMES IN THE HUMANITIES

CHAPTER ELEVEN

RELIGION

CHECKLIST OF MAJOR POINTS

♦ Sacred books:
  Hebrew and Christian Bibles
  The Qur’an
  The Bhagavad-Gita
  The Vedas, especially The Rig-Veda
  Buddhist scriptures
  *Tao Te Ching*

♦ In ancient Egypt pharoahs were considered gods, and their elaborate tombs helped create a golden age of Egyptian art.

♦ In 14th century B.C.E. Amenhotep IV declared that there was openly one god, Aton, and changed his name to Akhenaton. This monotheism lasted a very short time, because Akhenaton died very young.

♦ The word “Hinduism” first appears in the West during the 19th century, but the religion itself dates back to around 1500 B.C.E.

♦ The Mahabharata, the longest poem in world history, centers on Krishna, a god able to become mortal in a just cause.

♦ The Ramayana, another Hindu epic (but not as long as The Mahabharata), centers on Rama, the mortal incarnation of Vishnu.

♦ Hinduism:
  Trinity of deities:
    Brahma, the creator of all things and people
    Shiva, the destroyer, responsible for continual change
    Vishnu, the preserver, maintainer of the balance between Brahma and Shiva
  These deities are personifications of brahman, the universal soul of which everyone and every thing is a part; it is the force that controls the workings of the universe: in Taoism, called The Way; in Buddhism, the Dharma; in the German poet Goethe, the world-soul; in the American philosopher Emerson, the over-soul.
  Existing in each individual, atman is the micro version of brahman in the same way that a drop of water is the micro version of all the water on earth. The unity of brahman and atman makes each individual one with the universe and everyone else.

♦ Greek and Roman polytheism: multiple gods interact continually with mortals, even to being parents of some (who are called demi-gods). The gods were idealized versions of human
beings--and with similar failings. They could easily become offended and destructive. The Greeks tended to blame the gods for their misery. The Romans tended to consider the gods their equals.

♦ Aspects of Hinduism greatly influenced Buddhism. Moksha, the name given to the blissful emancipation from pain and suffering, became nirvana in Buddhism.

♦ Karma, the accumulation of good and bad deeds, also came from the Hindus. If you died with bad karma, you had to be reborn; and even if your karma was good, but not perfect, you were reborn. With bad karma you were born into a lower social class. With good karma you took a step upward. The goal was to achieve enlightenment, the condition of being without ego, without desire, hence without pain.

♦ Buddhism adopted the idea of karma and also the Hindu belief that once in about 25,000 years someone would come who would live such a perfect existence without ever having to be reborn after death. Siddhartha Gautama, formerly a Hindu prince with an extravagant lifestyle, abandoned all of his pleasures to find a more meaningful and satisfying existence. He is said to have reached enlightenment after sitting under a bodhi-tree for forty days and nights, after which he traveled the country as a penniless itinerant, teaching that it was possible, through disciplined self-denial, to reach nirvana in one lifetime. He became hailed as the buddha foretold in Hindu scripture.

♦ The Four Noble Truths:
  
  Life is filled with pain.
  Pain is caused by unfulfilled desires.
  There is a way out of pain.
  The way is to follow the Eightfold Path.

♦ The Eightfold Path:
  
  Right views        Right livelihood
  Right intentions  Right effort
  Right speech      Right mindfulness
  Right conduct     Right concentration

♦ Although it has specific meanings when used with each of the attitudes or actions stated above, the general meaning of “right” is, having seen things as they are, to be disposed to do or to do in accordance with things as they are; to be disposed to do or to do whatever is appropriate in each situation, setting aside one’s vested interests.

♦ Zen Buddhism is an austere, monastic practice, requiring long hours of sitting meditation and a rigorous training program in which, under the guidance of a Zen master, one gradually is freed from the constraints of ego. The Zen master’s usual approach is to belittle the student and engage in a seemingly irrational dialogue so as to free the “nonmind.” The rational mind, for the Zen Buddhist, is ego-driven; truth is achieved through intuition.

♦ Taoism is attributed to Lao-tzu (the old one), who is believed to have lived during the 6th century, about 100 years before Socrates. It is similar to Hinduism and Buddhism in that it believes the universe is governed by “the way”—here called the Tao (DOW)—and that knowledge of the Tao is grasped intuitively. The Tao is inherently ethical, and, if one lives
in accordance with it, one is a good person.

♦ The Tao works through the interaction of opposite forces: yin (passive energy) and yang (active energy). These are perceived within the individual as well as society: life and death; male and female; unity and disunity; order and disorder, and so on. One is known only because of the other. The symbol is the two half-moons, one black (yin), the other white (yang), each containing a smaller circle with the color of the other.

♦ Important in Taoism is wu wei (to do without doing), which is similar to “right” in the Buddhist Eightfold Path. It means being disposed to act or to act in accordance with what one intuitively knows is appropriate--without rational motives that spring from the need to serve oneself.

♦ Confucius--who also lived in the 6th century B.C.E.--denounced the Taoists for being too metaphysical and out of touch with reality. His philosophy is based on the rational understanding of ethical principles, through which one works toward the betterment of society. Confucius also stressed the handing down of wisdom from generation to generation and taught deep respect for the older and wiser.

♦ In the 5th and 4th centuries occurred the flowering of Greek philosophy and a slow waning of polytheistic beliefs. Socrates refers to both gods and a god, and we can assume that he is speaking of the intelligent force that governs the workings of the universe and that is mirrored in the intellect of the individual. In the Greek rationalism of Socrates, Plato, and Aristotle intellect replaces the intuition of Asian philosophies.

♦ Aristotle’s unmoved mover is the first cause of all things. It was not itself caused by anything before it. It is not a personal deity but, rather, a force like the Dharma and the Tao and is apprehended through the mind. Medieval Christianity would revisit the unmoved mover and call it God, the father and creator of all things, having created the universe out of nothing.

♦ Monotheism, the belief in one god, forms the basis of the world’s three major religions: Judaism, Christianity, and Islam. All share in common the belief that truth has been revealed from a divine source. In Judaic belief, God spoke to both Abraham and Moses; in Christian belief, God spoke through Jesus; and in Islam, God spoke to Mohammed in Mecca. The Hebrew and Christian Bibles and the Qur’an are all thought by their followers to contain the teachings and commandments of God. In Asian religions, ethical behavior is performed intuitively, not by commandment.

♦ Judaism:

First five books, attributed to Moses, are called the Torah.
The Torah contains an account of creation, Adam and Eve, the covenant given to Abraham, an account of the escape from Egypt, and the giving of the Ten Commandments

During the 5th and 6th centuries B.C.E. the books of the prophets were added, with accounts of later events such as the fall of Jerusalem and the long years of captivity

The Book of Job is the story of how God tests the faith of one man by first taking away his lands and his sons and then answered Job’s complaints by reminding
him that, since humanity did not create the universe, it must give absolute, unquestioning allegiance to God and never lose faith. Job’s lands and riches are then restored.

The major work of the postbiblical period is The Talmud, documents that present discussions of Hebrew laws as well as accounts of the exile and life under the various occupations.

♦ Christianity:

In 6:14 the prophet Jeremiah announces that a child will be born to a virgin, who would call him Immanuel (God with us).

Knowledge of Jesus and his teachings comes from the Four Gospels, and the fact that they do not all tell the same story as been called the synoptic problem. The Sermon on the Mount (Matt: 5) contains one reason for the division between Judaism and Christianity. In it Jesus endorses the Ten Commandments but adds that intentions count just as much as actions.

Early Christian philosophers tried to reconcile reason and the teachings of the Christian Bible. Some key problems:

- Is this the only world God created? Why did he have limits?
- Did God have any purpose in creating the world? Can a perfect being have a purpose?
- Does God think? What does a perfect being have to think about?
- If God does not think (or feel), how can he respond to our needs?

An enduring problem has been that of free will versus an all-powerful, all-knowing God. Doesn’t God know in advance what we will do? Why doesn’t he stop us from doing evil?

Saint Augustine wrestled with some of these questions and added yet another: Did evil happen despite God? Was God unable to control evil? His answer was that evil is the absence of good as sickness is the absence of health. Evil is moral disease and vanishes when goodness returns so that the world always returns to a perfect state.

To reconcile God’s foreknowledge with freedom of will Augustine said that God gave humanity the opportunity to choose between good and evil. We cannot understand why evil was allowed to exist but must accept on faith what God does.

♦ Nearly a thousand years after Augustine Aristotelian logic was revived (though it had been kept alive in the Islamic world), and it was called upon to provide incontrovertible proofs of what had been taken on faith.

Moses Maimonides, a Spanish Jew living in Egypt, was a scientist as well as a religious philosopher, going back to Aristotle’s unmoved mover to show that the world must have been created by something that preexisted. If every effect must have a cause, the train of cause and effect
would have to be traced back to infinity, but only God is infinite.

Saint Thomas Aquinas advanced his five arguments to prove God’s existence: motion, causation, necessary being, gradation, and design. The third argument is generally considered the strongest. It says that, although it is possible to imagine that there is nothing, the fact remains that there is something. It must follow that there is a principle of necessary being, and where could that have come from if not God. [Note: It might be interesting to point out here that this very issue is still being debated. The big bang is substituted for God, with the question What went bang?]

Islam:
The word means “submission,” and Muslim means “one who submits”
Islam believes that its followers descend from Ishmael, the son of Abraham and Hagar, exiled from the tribe after Abraham’s wife proved fertile. Mohammed grew to maturity in the 7th century C.E., and it is said that, while he was visiting in Mecca, the angel Gabriel appeared to him and instructed him to deliver the word of God to the people.
Islam accepts the teachings in the two Bibles and their monotheism, but it regards Mohammed as the one true prophet.
Islam also believes that the world will come to an end and there will be a day of judgment when the bad will be punished and the good will be rewarded with eternal life in heaven.
Islamic faith does not stress redemption; rather, it seeks to make its followers so morally perfect that redemption is not necessary
Strict Islamic law requires Muslims to fast and refrain from sexual activity from sunrise to sunset during the month of Ramadan, which is the ninth month of the Muslim calendar and is the annual observance of the communication of the Qur’an to Mohammed.

But the Arab world during what were the late Middle Ages in Europe was also a center of worldly learning, especially in the sciences and mathematics. This led some to turn away from the traditional beliefs and practices and to the popularity of Sufism, a mystical sect with strong appeal for those who wanted to distance themselves from scientific liberalism.
During the 16th century C.E., under the leadership of Martin Luther, came the Protestant Reformation, a movement away from what it considered as Catholic excesses and moral corruption stemming from centuries of absolute power over the minds and actions of worshipers. It sought to substitute simple church architecture for the gold and marble of the Catholic cathedrals and to divest the religion of its mysticism. It advocated direct communication between the individual and God and the elimination of the priesthood as the liaison. And it allowed followers to read and interpret scripture as they saw fit.
Religion has influenced artists, writers, and composers for centuries. To some philosophers the idea of blind faith was unacceptable. Atheism is the opposite of what Maimonides and Aquinas tried to do. It is the attempt to use logic to prove that God cannot exist. One
atheistic argument uses the *reductio ad absurdum*, by which you prove your basic contention by showing that its opposite is absurd. For example, the statement “God must not exist” has to be accepted because its opposite “God must exist” is nonsense. The existence of God is already assumed in the sentence, with God being defined as “that which exists.”

Right down to our time religion and scientific logic have collided and still do.
**SUGGESTED TEACHING STRATEGIES**

1. Ask for volunteers willing to debate the question “Should evolution be taught as a theory or as a scientific law?”

2. Everyone has heard of Christian Science, but not everybody understands its basic tenets and why it is called that. A good Internet assignment is to ask the students to do some computer research on Christian Science and share with the class either a) the information they find, or b) a defense or an opposing argument.

3. If you have a multicultural class, there may be people who practice Judaism, Christianity, or Islam (or having read up on those religions, are willing to become exponents for the exercise). Create a situation in which three people, representing the three religions, find themselves taking refuge from a storm. Their shelter is a very fragile woodshed, which may or may not withstand the fury of the elements. Have them improvise a dialogue in which the religion of each one offers a way of dealing with the situation.

4. Take ten minutes of class time and have the students experience meditation based on Siddhartha’s experience. Instructions:
   
   a) Sit cross-legged on the floor (or pillow) in a full lotus or half-lotus position. Even an approximation will do.
   b) Keep your back erect, but not stiff; hands should be relaxed and resting on the lap with palm-side up.
   c) Keep your eyes open at all times; simply look at what is there, attempting neither to take everything in nor to shut anything out. In short, simply be.
   d) Allow your mind to wander as it will. If you try to “think of nothing,” you will create inner tension.
   e) Don’t be alarmed if, after a few minutes, your thoughts start tumbling around in your head. This is called mind-chatter. Simply let it happen. If you did this for a significant length of time (say, half an hour a day), you will begin to distance yourself from this inner activity and gradually come to realize that thoughts are not reality.

The meditation should last at least five minutes (or six or seven). Then talk about it. How did they feel? Silly? What were their expectations of what meditation would be like? Were they disappointed? Finally: what do they think it would be like if they did this every day for at least half an hour?
MATCHING TEST I

Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.

1 __Vishnu
2 __key term in meaning of “Buddha”
3 __Unmoved Mover
4 __Akhenaton
5 __meaning of “Islam”
6 __bodhi-tree
7 __prophet who foretold virgin birth
8 __heavenly being who visited Mohammed in Mecca
9 __five arguments for God’s existence
10 __reductio ad absurdum
11__angered with God for sending a worm
12 __if bad karma, then...
13 __Winnie-the-Pooh stories as explanation of this
14 __country in which Buddhism originated
15 __not born Christian, but became a saint


TRUE/FALSE

1. At his birth Augustine was given a prophecy that one day he would become a saint.
2. Egypt reverted to polytheism after the death of Akhenaton.
3. Brahma is to Hinduism as Siddhartha is to Buddhism.
4. The Dharma in Buddhism is similar to the Tao.
5. Moksha in the Hindu religion becomes heaven in the Buddhist religion.
6. Job is cast into the fires of hell for doubting the love of God.
7. The postbiblical documents that analyze Hebrew laws are called the Talmud.
8. The Islamic Qur’an makes no mention of Moses or Jesus.
9. Atheism attempts to prove logically that God cannot exist.
10. The coming of the Buddha was foretold in Hindu scripture.
11. The longest poem in world history is *The Mahabharata*.
12. Saint Thomas Aquinas formulated his five arguments after sitting under a bodhi-tree for forty days.
13. Confucius did not include the concepts of yin and yang in his philosophy.
14. The stories about Winnie-the-Pooh are actually fables with Zen Buddhist morals.
15. The Sufi were a group of students in Mecca who rebelled against strict Islamic moral law.

**MULTIPLE CHOICE**

1. Hinduism and Buddhism have the same answer to the question “What is life?” That answer is a) bliss; b) submission; c) opportunity; d) nirvana; e) suffering.
2. “But put forth thy hand Satan now, and touch all that he hath, and he will curse thee to thy face” is found in a) *The Book of Job*; b) *Genesis*; c) the Gospel according to Saint Matthew; d) *The Book of Psalms*; e) *The Book of Jonah*.
3. In the Eightfold Path “right” means a) seeing things as they are; b) political correctness; c) deduced through logic; d) accepting the wisdom of the elders; e) not giving offense.
4. Commemorating the communication of the Qur’an to Mohammed is the period known as a) Sufi; b) Tet; c) Easter; d) Whitsuntide; e) Ramadan.
5. Which of the following is the correct chronological order? a) Paul, Augustine, Aquinas, Jesus; b) Jesus, Aquinas, Augustine, Paul; c) Augustine, Paul, Jesus, Aquinas; d) Jesus, Paul, Augustine, Aquinas; e) Jesus, Augustine, Paul, Aquinas.
6. The name by which Akhenaton’s successor is best known: a) King Mithridates; b) Queen Helen; c) King Tut; d) Agamemnon; e) Aeschylus.
7. In *The Sermon on the Mount* Jesus does what to the Ten Commandments? a) interprets; b) translates; c) renounces; d) adds to; e) ignores.
8. In Buddhism the everyday world of struggle, striving, competition, and temptation is called a) moksha; b) samsara; c) Dharma; d) nirvana; e) enlightenment.
9. In Hinduism, your what determines what happens to you after death? a) prophecy; b) genetic strain; c) Dharma; d) karma; e) nirvana.
10. The Taoist doctrine of *wu wei* involves a) chanting; b) not doing; c) interfering; d) moralizing; e) praying.
11. In the Twenty-third psalm God is referred to as a a) shepherd; b) commander; c) teacher; d) physician; e) priest.
12. Joseph’s brothers became angry when their father gave Joseph a) a vineyard; b) a thick blanket; c) half of his wealth; d) a crown and sceptre; e) a coat.
13. Saint Augustine taught that evil was a) the absence of good; b) punishment for sin; c) the pain of hell; d) only in the mind; e) a sign that the world was coming to an end.
14. During the Middle Ages it rivaled the culture and erudition of Paris and Bologna: a) the city of London; b) the Arab world; c) Egyptian art; d) the Tao; e) the birthplace of Eeyore.
15. Devout Muslims recognize the importance of all the following with one exception: a) belief in an after life; b) pilgrimage; c) prayer confined to a mosque, once in the morning and once
in the evening; d) confession; e) a sacred book.
16. Title held by Siddhartha Gautama before becoming the Buddha: a) Prime Minister; b) Doctor; c) Professor; d) Lord; e) Prince.

MATCHING TEST II

Place the appropriate number in the space provided, using none more than once. Some options will not be used at all.

1. In Hinduism, Brahma, Shiva, and Vishnu are personifications of __.
2. “One who submits” can be translated into Arabic as __.
3. The monk who brought Zen Buddhism from India to China was __.
4. “The __ does not do, but nothing is not done.”
5. The philosophy of __ is preserved in a work called The Analects.
6. During the time of Socrates and Plato Greek __ was on the decline.
7. In ancient Egypt a __ was considered a god to be worshiped and adored.
8. Plato established the first official __ in Western culture.
9. Authorship of the Torah is attributed to __.
10. The first book of the Torah is __.
11. The Sermon on the Mount is told in the gospel of __ only.
12. The story of the nativity is told in the gospel of __ only.
13. The doctrine of creatio ex nihilo says that God created the world out of __.
14. The monumental art work of the__ was intended to replace the polytheistic art that existed in ancient Rome.
15. A dramatic clash between science and religion took place in the trial of __, charged with teaching the theory of evolution.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Can you have religion without God? God without religion?

2. Discuss in the appropriate order the three major world religions--Christianity, Judaism, and
Islam--indicating how each one influenced the next.

3. How did Hindu beliefs influence the literature of the West?

4. There are said to be four pathways that can lead a person to religion. The first three are: cultural tradition, family tradition, and educational background. Suggest what you think the fourth pathway should be. Explain your choice.

5. The coming of both Buddha and Jesus were foretold in scriptures. Are they similar in other ways? Are they different in some ways?
CHAPTER TWELVE

MORALITY

CHECKLIST OF MAJOR POINTS

♦ Morality, as used in the humanities, is not what some people do right and others do wrong. It is one of the two branches of ethics, the other being the theory of happiness, the subject of the next chapter.

♦ Morality is defined as the basis of a choice among significant options. For example, do we tell the truth about a friend who has committed a wrong because honesty is the best policy? Do we lie because we value loyalty to a friend more than the truth? The choice we make may depend upon our upbringing, education, religion, the groups to which we belong, or reason.

♦ A great deal of literature is rooted in the quest for a coherent moral system (network of moral values that don’t contradict each other) or in the moral dilemmas that continually confront us.

♦ The relationship between morality and the law is a subject of continuing concern. Court decisions, for example, are seldom consistent from case to case. Plea bargaining is allowed in one instance, denied in another. In totalitarian societies the law of the land is the only moral law. In free societies groups with vested interests struggle against each other, often lobbying the government to make their particular moral values the only acceptable ones.

♦ The first basis for a moral system is the code of self-interest.

♦ American writers of the 19th century such as Emerson and Thoreau advocated being true to oneself in all choices. Thoreau refused to pay a poll tax on the grounds that the law was immoral. [You might want to add here that many young men left the country rather than fight in the Vietnam War, asserting that the war was an immoral one. What is the solution when self-interest means breaking an existing law?]

♦ Plato’s Republic includes the classic debate between Glaucion and Socrates. The issue is whether right and wrong are absolute and understood through reason or whether they are relative.

♦ Glaucion’s position is that people are morally just for fear of being thought otherwise. The story of Gyges and his ring illustrates Glaucion’s point that all people are out for themselves and the only reason they are honest is fear of getting caught and losing their good name in the community. Gyges, the shepherd who finds a magic ring, discovers that he can make himself invisible and do whatever he wants, including killing and stealing.

♦ Glaucion continues by asking Socrates what would happen if there were two such rings—one belonging to a just man, the other to an unjust man like Gyges—and the just man somehow acquired a reputation for being bad. What if he were tortured for being bad, although he secretly (invisibly) practiced goodness? How long would it take him to realize that the appearance of being good is all that matters, regardless of how bad a person really is?
Socrates’s position is that people of reason do the good because it *is* the good not because they want social approval. They cannot do otherwise. If they act unjustly, the reason is that they do not know the good. [You might want to mention here that, when he was in prison awaiting execution, Socrates was told by his students that escape could be easily accomplished. But the philosopher refused, arguing that, since he had counted on the law to keep him safe from evil-doers, he could not at this point break the law to serve himself.]

Sartre’s play *The Respectful Prostitute* presents a famous moral dilemma stemming from the morality of self-interest. Should she lie to avoid displeasing a powerful senator or save the defendant’s life by telling the truth because it is the (Socratically) right thing to do? Sartre’s point is that in society words like “virtue,” “reason,” and “the good” have no real meaning. You have to assume (a la Glaucon) that people will do what’s good for *them*, not what is good in the abstract. The prostitute, who *knows* what is abstractly right, does not save the man’s life because that would do her no good.

In Sartre (who is far closer to Socrates than he is to Glaucon) society is corrupt. People act only out of self-interest, but as an existentialist (as we shall see in Chapter 16) he believes that one is truly free only by being authentic—that is, by operating from a consistent moral system, even if it means taking the unpleasant consequences of an action. For him, morality is based on wealth and social class.

The same holds true in de Maupassant’s “Ball of Fat,” concerning yet another prostitute. Only this time she acts in the interest of the other passengers in the carriage only to incur their scorn. The story appears to support Glaucon’s belief that social approval is all that matters. The prostitute’s altruistic act was *not* socially acceptable; hence it was immoral.

Frank O’Connor’s story “The Idealist” also suggests that Glaucon is right. The non-Catholic schoolboy finally has to lie to avoid punishment. [It is worth mentioning that, although the actions in these stories support Glaucon, the authors seem to be saying “Would that it were not so!”]

Shaw’s *Saint Joan* and Bolt’s *A Man for All Seasons* are cited as works that idealize protagonists who stood by their moral principles regardless of the dire consequences. The admiration shown by both playwrights for their subjects suggests a belief that society and its institutions need to be changed so that honesty and integrity can be encouraged.

In literature, drama, and film there are many stories about the evils of greed—a clear indication that there are many writers who--like Sartre, de Maupassant, O’Connor, Shaw, and Bolt—decry self-interest and wish there were a firmer, reliable basis for human behavior. The theme of the depths to which people will stoop has long been popular.

There is enlightened self-interest, a theory advanced by certain philosophers who believe that human beings are essentially lawless and corrupt and their appetites must be curbed by a strong ruler [the so-called benevolent dictator perhaps?]

Machiavelli was one such philosopher. His book *The Prince* is dedicated to Lorenzo de Medici, praised by the author for being the Renaissance fully realized human being, a man
who truly deserves his power. [Worth considering: Does such a person always act out of selfish motives that will benefit society--or sometimes out of selfish motives PERIOD?]

◆ Hobbes was even more cynical about the masses than Machiavelli. He called people “nasty” and “brutish” and said they would be at each other’s throats without the tight hand of the ruler to hold them in check. In *The Leviathan* he advocates absolute monarchy as the only way to save the world.

◆ The self-interest theory that underlies capitalism was first advanced by Adam Smith. In his theory of the free market, entrepreneurs are allowed maximum freedom to manufacture and sell their products, because the law of supply and demand will always hold prices in check. His critics point out that he does not allow for collusion between big companies in order to keep prices high. He speaks idealistically of the “invisible hand” that bonds people even though they are solely out for themselves. Government controls are unnecessary because the market is self-regulating.

◆ The chapter points out, however, that Smith could not have foreseen today’s global economy, in which businesses are inter-dependent. A bank collapse in one society can mean financial disaster all over the world. Is there an invisible hand that can prevent such a thing from happening?

◆ Ayn Rand’s philosophy of self-interest is based upon the desirability of allowing the powerful figures--strong business people, great thinkers, and intellectuals to have full sway; otherwise the world will be taken over by the incompetent. She was born in Russia, but strongly rejected Marxism and its vision of the workers’ paradise.

◆ Rand became a cult figure among American college students during the 1950s, who rebelled against what they considered to be the capitalist greed of the establishment and demanded a free society in which individual rights were sacred.

◆ But although advocated or at least acknowledged as a universal trait, self-interest is not mandatory. There are plenty of cases in which people did what they thought was the right thing despite knowing that it would not profit them and might even bring them harm. The movies *Quiz Show* and *The Insider* are cited because they revolve around people who finally place truth and honesty ahead of personal gain.

◆ It could be argued that the protagonists of both films are to some extent motivated by the desire to rid themselves of a guilty conscience. So here we push on to a discussion of whether total altruism is possible. Was Mother Teresa an anomaly? Is George Bailey a sentimentally conceived, unbelievable character? Are there many Robert Jordans, who would die in a cause not their own?

◆ The philosopher John Rawls has given us a clear and articulate path to altruistic behavior with his “Veil of Ignorance."

  Pretend that you have lost all knowledge of your identity and station in life. Since you are starting from scratch, why not design your future in an ideal society? What traits would you value in yourself and others? Cruelty? Dishonesty? Selfishness? Doubtful.
Then the question is why pursue self-interest when you don’t value the trait?

Some of the major moral authorities from which people may derive their values:

- Bentham’s moral mathematics (Utilitarianism). Making a decision based on the predicted ratio of pleasure to pain. The greatest good for the greatest number.

- Mill’s brand of Utilitarianism. Don’t always be governed by what the majority would find pleasurable. (In other words, the majority cannot always be trusted to make good choices.) Is it moral to suppress the rights of the individual?

- Hawthorne’s *The Scarlet Letter* cited as a novel that, among other things, questions the right of the community to impose its moral standards on every citizen.

- Kant’s moral imperative is an updating of Socrates’s rational approach to moral decisions. Kant believed that we are born with the knowledge of right and wrong but often choose the wrong path out of self-interest. His advice: Before you perform an action, ask yourself whether it would be all right if everyone else did the same thing. If you cannot say it is right for everyone, then how can you be the sole exception? This “exercise” confirms what we know to be the right course to take.

Of course, religion is the ultimate moral authority for much of the world’s population. Judaism, Christianity, and Islam all share the same basic commandments. And society as a whole endorses them. [Question to discuss: Is the world generally moral in concept even if actions are not always consistent with it? Or is morality something imposed on human beings, whose “brutish” nature--to quote Hobbes--must be controlled? Another: Does religious moral authority work because people fear punishment in both this life and the next?]

While the major religions share the basic commandments, there are varied concepts of how a good life will be rewarded.

- Judaism: in the memory of friends and family
- Christianity: in heaven, although the Christian Bible does not make clear just how heaven is to be understood. Jesus promises the thief on the cross that he will be in paradise after his death, but the vision of paradise as a place evolved slowly. [Dante’s *Divine Comedy* is an important source of the way both heaven and hell are thought of.]
- Islam: in paradise, with Allah, seen as a place of eternal life and joy, as it has come to be for Christians

The morality of the workplace has had broad influence.

- Work--a good in itself. When people are terminated, missing a paycheck is only part of the problem; not having a job can be a source of humiliation.
- Rules of work: a frequent source of unhappiness, instilling fear of being rebuked, even fired
Resentment at being “owned” by the bosses, especially in professional sports
Work can be a source of pride, but often it is not because the worker with a low-
paying, nonchallenging job can feel scorned by those with higher incomes
and more important positions.

♦ Moral relativism. The big question is whether moral systems can be the same for all people.
Even where societies observe the basic tenets of any of the three major religions, there are
important cultural differences stemming from varied interpretations of some sacred
laws or from customs that may seem strange or unacceptable to outsiders. Perhaps many of
the world’s problems can be attributed to an insistence that one society’s code of ethics is
absolutely and entirely the correct one? On the other hand, opponents of moral relativism
express the fear that supporting relativism can go too far. If too many exceptions are made,
why should anyone want to act from a coherent moral system?

♦ Especially strong supporters of moral relativism are those who follow feminist ethics,
asserting that moral systems have been invented by men without regard for gender
differences. For example, Rosemarie Tong cites the fallacy in Kant’s moral imperative, saying
it is male-oriented. If a man decides a woman’s place is in the home, he is likely to tell
himself that this is universally accepted, is therefore an absolute moral law, and women who
violate it are “unnatural.” The same holds true for women who would rather be in a
profession than have children.

SUGGESTED TEACHING STRATEGIES

These are moral decision-making exercises.

1. A man whose wife is dying from a rare and painful disease is given a prescription for a
revolutionary new drug that not only obliterates the pain but extends the life of the patient.
There is only one pharmacist in the town, and he charges a sum that the man cannot afford.
Desperate, the man breaks into the pharmacy one night to steal the drug, is caught by the
police, and sentenced to prison for two years during which time he is certain his wife will die.
He appeals to the court not only for leniency but for a ruling that the pharmacist must give
him the drug. How do you rule on the case?

2. Turn the situation around. How does the class vote if it were the man who was dying and the
wife who was sentenced to prison?

3. Assign class members to go out and interview three men and three women about the
unfortunate husband. They are to be asked whether the judge’s initial ruling was fair or not.
Results are brought back to class and compared. It will be interesting to see whether the men
and women vote in the same way.

4. A cruise ship has a fire in the hold and begins to sink rapidly. Six passengers plus a ship’s
officer find themselves on a lifeboat far at sea. There are rooms and provisions for a total of six, not seven. The officer is indispensable. He has a compass and knows how to row and to teach others. He realizes that to save six, he must decide who is the seventh and dispensable passenger, who will then be cast into the sea. The passengers include:

- a star football quarterback
- an unwed pregnant teenager
- a nun with a nursing degree
- a twenty-four year old drug dealer who lifts weights
- a 70-year-old Pulitzer Prize-winning poet
- a terminally ill librarian given one year to live

[Or substitute your own passenger list.]

5. The following (or similar) headlines contain moral assumptions. Divide class into small groups and ask each one to decide on an assumption behind each one.

- ROBBER KILLS VICTIM FOR ONLY ELEVEN DOLLARS
- CONVICTED MURDERER KEEPS DATE WITH CHAIR
- POLICE BATTLE UNRULY PROTEST MOB
- GUSHING WOMEN STORM LOCAL RECORD STORE FOR GLIMPSE OF ROCK IDOL

MATCHING TEST I

Place appropriate number next to item that most closely matches it, using none more than once. Some options will not be used at all.

1. film based on actual scandal involving the son of a famous academic family
2. “The greatest good for the greatest number” is the basis for choice, according to this philosophy
3. author of The Republic
4. The Inferno is the first of three books on the afterlife in this poem.
5. For Socrates, morality was based on this
6. the veil of ignorance is an exercise used to illustrate this
7. advocated powerful leadership to prevent people from harming themselves
8. advocated asking Would it be all right if everyone did this? before making a choice
9. believed businesses should be allowed to operate with few government controls
10. author of Civil Disobedience
11. favorable reputation comes first
12. feminist ethics
13. individual over the community
14. lone holdout against unanimous jury verdict
15. wrote story about altruistic prostitute

TRUE/FALSE

1. According to Bentham’s philosophy, if more people wanted to use tax money to build a sports stadium rather than a museum, the stadium should be built.
2. According to feminist moral philosophy, a woman’s duty is to be pleasing in appearance and to make her husband’s life pleasant.
3. In Plato’s ideal society the ruler would be a philosopher.
4. In Hawthorne’s *The Scarlet Letter*, which shows what happens when two people break the moral laws of a Puritan community, the author’s sympathies are clearly on the side of Puritan law.
5. *The Enraged Musician* by William Hogarth is a picture showing a musician confronting his more popular rival.
6. According to Adam Smith, businesses should be allowed to charge what they want.
7. Greek mythology is the subject of Jack Levine’s painting *Feast of Pure Reason*.
8. Socrates was convicted by a jury of eight citizens, whose credentials Plato challenged.
9. Bentham and Kant were in agreement about the importance of using numbers to attain the right course of action.
10. Ayn Rand was not a Marxist.
11. Machiavelli was imprisoned for organizing a rebellion against Lorenzo de Medici.
12. Mill wrote a pamphlet endorsing the growing movement toward majority rule.
13. In “The Ball of Fat” a woman who grants sexual favors to save the lives of others is scorned by them.
14. Moksha and nirvana mean about the same thing.
15. Moral relativism is a contemporary attempt by scientists to relate morality to the laws of physics.

MULTIPLE CHOICE

1. “That government is best which governs not at all” was said by a) Emerson; b) Jefferson; c) Thoreau; d) Hobbes; e) Machiavelli.
2. In Glaucou’s fable the shepherd Gyges discovers a) a pot of gold; b) a missing letter that he uses to blackmail his employer; c) an ancient document that reveals the road to goodness for all humanity; d) a ring that can make the wearer become invisible; e) a skeleton in an attic trunk.
3. Not important to Kant’s moral philosophy was/were a) duty; b) the consequences of an action; c) intention and motive; d) judging an action according to whether it would work as a general rule; e) reason.
4. The person coerced into testifying against one of the African American men in Sartre’s play
was a(n) a) policeman; b) innocent child; c) church organist; d) former judge; e) prostitute.

5. According to John Stuart Mill, “the sole end for which power can be rightfully exercised over any member of a civilized community against his will” is to a) make each action a universal rule; b) prevent harm to others; c) encourage actions based on reason; d) prevent victimless crimes; e) measure the numerical value of pleasure against the numerical value of pain.

6. The Divine Comedy was written by a) John Milton; b) Immanuel Kant; c) Molière; d) Dante Alighieri; e) Lorenzo de Medici.


8. A main character in Of Love and Shadows commits suicide because he a) is out of work; b) feels the police closing in on him; c) discovers his wife’s infidelity; d) is rejected by yet another publisher; e) refuses to go to war.

9. Elisabeth Schussler Fiorenza of the Harvard Divinity School concluded, after studying both the Hebrew and Christian Bibles, that Jesus paid no attention to a) his captors; b) gender differences; c) the Ten Commandments as given to Moses; d) the people who gathered to hear his Sermon on the Mount; e) Plato and Aristotle.

10. Ethics is a branch of philosophy divided into two main areas of interest: one is morality, the other is a) the legal profession; b) the good life; c) the impact of education; d) the sources of religious authority; e) moral assumptions in literature.

11. Laissez-faire can be translated as a) “easy come, easy go; b) “we should work together; c) “find another solution”; d) “allow to do”; e) “justice for all.”

12. Laissez-faire is important to a) capitalism; b) socialism; c) authoritarianism; d) benevolent dictatorship; e) moral mathematics.

13. The opening image of this chapter depicts a) a woman listening to the Sermon on the Mount; b) the spirit of moral truth descending to earth; c) some shady doings on a street; d) an enraged violinist; e) a wealthy woman scorning a prostitute.

14. Name by which Hobbes designated his ideal state, one in which citizens willingly turn over their rights to a monarch in order to be saved from each other: a) utopia; b) commonwealth; c) regressive; d) progressive; e) anarchy.

15. After the debate between Socrates and Glaucon, who is declared the winner? a) Socrates; b) Glaucon; c) neither; d) absolute truth; e) Gyges.

MATCHING TEST II

Put a check next to each item that applies to absolute moral systems:

1 __ John Rawls
2 __ “No man is an island”
3 __ Bentham
10. The Qur’an

Put a check next to each item that applies to altruism

1 __ Mother Teresa
2 __ Bentham
3 __ Kant
4 __ Socrates
5 __ film about George Bailey
6 __ The Ten Commandments
7 __ Studs Terkel
8 __ a manufacturer whose factory burned down
9 __ birthday game of musical chairs
10 __ Hogarth

ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Everyone has at one time or another been forced to choose between committing a wrong action that would never be detected or refusing to take advantage of the opportunity. Describe a hypothetical situation in which these options exist and indicate the choice made. Then explain the reasons.

2. Should you do unto others as you would have them do unto you even if they don’t?

3. To demonstrate your understanding of the difference between political liberals and political conservatives, indicate which side favors a less restricted free market system and which, a limited system. Explain the thinking behind each.

4. Mill objected to the “tyranny of the majority.” No doubt he was certain that the rational individual, if granted unlimited freedom, would not become an anarchist. What do you think should be the limits beyond which a Mill supporter would not go?

5. Do you tend toward moral absolutism or moral relativism? Explain your reasons.
CHAPTER THIRTEEN

HAPPINESS

CHECKLIST OF MAJOR POINTS

♦ In the Overview happiness is explained as something everyone wants but few can agree on an absolute definition. A good way to start the unit is to ask the students whether they consider themselves happy and, if so, what they mean by the term. Point out that ethical philosophers have tended to think about happiness in terms of what makes life good. Then the question arises whether good means moral, pleasurable, or a state of being without pain and suffering. Many would say that joy and happiness are the same, but is this always the case? Can a life be a happy one without erupting into moments of joy?

♦ The oldest Western philosophy of happiness is hedonism, propounded by Aristippus, who said that happiness consists of enjoying the greatest possible number of pleasures. Pleasure is defined strictly in terms of the senses. It must be something that is immediately experienced, not something fondly remembered or excitedly anticipated.

♦ Despite having given birth to the great tragedians and philosophers, Greek society was pleasure-oriented. The concept of Platonic love, generally understood to mean a nonphysical relationship, does in fact include sexual pleasure as one form of love, albeit lower on the scale than the famous meeting of minds.

♦ Roman hedonism is well-known, as is the revival of hedonism during the Elizabethan era, which produced much art and poetry dedicated to pleasures of the body and the senses.

♦ Assumptions behind contemporary hedonism:
  - People never get as much pleasure as they deserve.
  - Pleasure is automatically good.
  - No amount of pleasure is too much. (Or, as Mae West famously said, “Too much of a good thing is wonderful.”)
  - Absence of pleasure is a misfortune for which compensation is due.

♦ The “big earnings theory” may begin in youth and may be the first sign of approaching hedonism. [Why not find out how many students believe they deserve more than they are getting out of life?]

♦ A powerful argument against Aristippus was advanced long ago by Epicurus, whose name has been given to yet another approach to happiness. Epicurus viewed hedonism as doomed to failure, since, by limiting happiness rigidly to the greatest possible number of pleasures, hedonists could never be happy. One would have to live forever and to have a life eternally free from pain in order to achieve the goal—an obvious impossibility.

♦ Assumptions behind Epicureanism:
  - Pleasure is good, but overdoing it brings pain.
  - The path to the good life is to avoid pain rather than to seek all pleasures.
  - It is possible to control the appetite for pleasure, thus reducing pain.
One should be “selective,” seeking in moderation the finer things of life: good food, the arts, intellectual stimulation etc.

Hemingway cited as one who espoused Epicureanism. A character in his short story “In Another Country” grieves over his wife’s death, then decides it is a mistake to love someone so much that you can’t bear the loss. This is another way of saying, with the Epicureans, that pleasure must be limited so that its absence can be tolerated.

One criticism of Epicureanism is that the avoidance of pain is simply another form of pleasure and the Epicurean is just as self-centered as the hedonist. Do Epicureans free themselves of pain by remaining detached from the suffering of others? Is peace of mind sometimes bought at the expense of social causes?

The main tenet of stoicism is that neither unlimited pleasure nor a total absence of pain is a viable goal. The stoics agree with Epicurus that the endless pursuit of pleasure is a fool's paradise, but they also assert that pain is intrinsic to living and there is no way to avoid it. The best course is to prepare for pain in advance and devise workable strategies for coping with it.

Credited with founding the stoic philosophy in Greece more than 2000 years ago is Zeno, who taught in a school located on a stoa (porch).

In stoicism, happiness is an idea, and so must sorrow be. Both are ways of interpreting what happens. In a society that considered children a dreadful curse, being unable to bear a child might be considered a stroke of luck.

The stoics believe that to find the roots of unhappiness one must look inward. [Epictetus, the Greek slave who taught stoicism to the Romans, said: “If people are unhappy, it’s their own fault.”]

The stoic finds tranquility through a rational understanding of the cause of pain. The Romans took this message to heart, because it accorded well with their respect for the disciplined mind and their goal of avoiding negative emotions.

When Christianity came to Rome, it found stoicism congenial to its own teachings. Early Christians under Roman rule had endured more than their share of pain, but strove for inner control and inward peace. [“Turn the other cheek” is strongly stoic advice.]

Perhaps one weakness of stoicism is its convenience. Some people put it on and take it off like a coat. In times of adversity, they cling to its views, but in times of good fortune, it can be replaced by hedonism.

Another weakness may be that stoic control can spring from interpreting reality to suit oneself instead of coming to grips with things as they are.

It can also lead to unnecessary preparations for disaster. “Expecting to fail has kept many a potential winner from getting started.”

Aristotle defines happiness as the “final good,” the state at which nothing else can be desired. There are many things that make life “good,” including hedonist pleasures, money, health, friendship, and so on. But why do we seek these things? The answer is: because they make us happy. Why do we seek happiness? There is no reason other than happiness itself. There is nothing beyond it that can be desired, and of nothing else can this be said. Thus happiness
IS the final good.

♦ Now there comes the question of which of the “lesser” (not final) goods are most likely to
lead us directly to the state everyone wants to attain. Aristotle's answer: virtue and wisdom.
If we spend our time seeking money, we are likely to be frustrated throughout our life. How
much money is enough? And if health is our major concern, what happens when we are sick,
as surely we will be at times? But what can be said negatively of virtue and wisdom? To be
a good and wise person is a sure path to the final good.

♦ Someone who is aware of approaching a life marked by virtue and wisdom can become
immune to momentary setbacks, passing pain, even bitter disappointments. Happiness does
not mean being “happy” every second of our lives. One can withstand setbacks, secure in the
knowledge that one’s life is a good one.

♦ Artists and writers often dwell on the negative aspects of life (e.g. Edward Hopper), perhaps
because adversity creates a tension that seeks creative outlets. And some people get the idea
that facing negativity means truly facing reality. Others recognize different options. Viktor
Frankl is cited for sharing his experiences in a Nazi concentration camp and his discovery
that it is possible to endure even in the shadow of death, and possible not to surrender to
total despair.

♦ Anne Frank offers another example of a life that was unexpectedly happy in the midst of
dreadful circumstances. She was a good person, caring for others more than for herself and
doing her utmost to bring light to that dark attic. Conclusion: Life is good for one who is
good. [Not in the text but perhaps worth discussing is whether Anne Frank should not be
considered a stoic. Our answer is that her short life illustrates Aristotle’s theory more than
it does stoicism. Central to stoicism is the individual person’s effort to make life bearable.
Anne seems to have transcended her own pain, caring more for others than for herself. She
may not have recognized that she was leading a happy life, but we can. For Aristotle, the
good life is there, an absolute, whether understood as such or not.]

♦ The Aristotelian view of happiness also has a political side. The philosopher said that the
primary responsibility of the state is to provide for the happiness of each citizen. A major
problem is what happens when a government’s idea of happiness is not the same as the
people’s (something that frequently happens).

♦ King and Gandhi were unafraid to stand boldly by their principles and paid with their lives.
No doubt Aristotle would say that theirs were good, hence happy, lives. For a rare few life
is not good unless it has stood for something of great significance, a cause even worth dying
for.

♦ Hinayana Buddhism entails achieving happiness by emancipating oneself from pain. Mahayana
Buddhism adds that we must bring happiness to others.

♦ Chapter concludes by taking note of the many who involve themselves in causes like
environmentalism because they are not content to find their own private island of happiness.

SUGGESTED TEACHING STRATEGIES
1. Ask the students to make up a happiness questionnaire that they will use in order to determine whether a sampling of their campus mates consider their lives to be good. From suggestions called out from the class, you can compile a list that represents a consensus. Frequently asked questions have included:

   Name the things you need in order to be happy.
   To which one would you give top priority?
   Do you think you can avoid pain?
   If yes, what is your secret for avoiding it?
   If no, how do you or will you cope with it?
   On the whole, would you say yours is a happy life?

Even if each student puts questions to just five acquaintances, think of the variety of answers you are likely to find. Draw up a list of the most frequently given answers. Do all students agree or have other opinions? (It will be interesting to see whether a consideration of the subject affects their outlook, and also whether it has changed on the basis of the course.)

2. Ask the students to spend some time looking through current newspapers and magazines and then create a collage of ads from both sources. We can assume most ads will have a hedonistic basis. A question for discussion is whether the ads appeal to a hedonism that already exists or whether they are responsible for creating hedonism? Also: how powerful does the Big Earnings Theory seem to be?

3. Bring a hat to class in which you place slips of paper containing the four theories of happiness covered in the chapter. Recite the alphabet as you walk around the room. When you reach a student whose last name begins with the letter you are on, ask him or her to reach into the hat and, with eyes closed, take out one slip. He or she must then explain the theory to the rest of the class. Repeat the walk and the alphabet. The next student selected must present his or her opinion of the theory just explained, including an objection to the interpretation given.

MATCHING TEST I

Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.

1 __ Italian major talks against marriage
2 __ Greek philosopher who became Roman slave
3 __ journey from Auschwitz to Dachau
4 __ meaning of the word “stoicism” derives from
5 __ happiness as sum total of pleasures

105
6. most important: virtue and wisdom
7. significant work
8. winning, the only thing
9. said Andrew Marvell had the wrong slant on happiness
10. author of *For Whom the Bell Tolls*
11. “When you come to the end of your rope, tie a knot and hang on.”
12. shown meditating in Zurbaran painting
13. *These things shall pass.*
14. had famous book on ethics named for him
15. “To know the good is to do the good.”


TRUE/FALSE

1. The hedonist believes that all one can realistically hope for is not to suffer.
2. According to Aristotle, happiness is measured moment by moment.
3. The typical Epicurean tends to overeat.
4. Aristotle and Buddha shared the belief that happiness did not consist of possessions or worldly fame.
5. “Live rationally and part with life cheerfully” is a stoic belief.
6. For hedonists, pleasure is experienced through the senses.
7. The hedonists in early Greek society were distinctly out of place and forced to conduct their meetings in secret.
8. In the philosophy of Aristippus there is no satisfaction in work for its own sake.
9. In Aristotle's philosophy neither the memory nor the anticipation of pleasure constitutes happiness.
10. Viktor Frankl's experience in the concentration camp offers an important contradiction to the Aristotelian theory of happiness.
11. Stoa was a Greek slave who taught the Romans the principle of coping with pain.
12. Epicurus believed hedonism was weak in logic.
13. Aristotle would have shown Anne Frank a better way to achieve happiness.
14. “Gather ye rose-buds” is the beginning of a poem about death.
15. Theories of happiness belong to a branch of philosophy called metaphysics.

MULTIPLE CHOICE

1. All of the following are applicable to stoicism except one: a) Happiness is a matter of how
we respond to what happens. b) To find the roots of happiness one looks inward. c) The individual has the power to change events. d) Nothing is under our control except the way we feel about things. e) If people are unhappy, it's their own fault.

2. Which of the following statements is based directly on the Aristotelian theory of happiness? a) Pleasure can never lead to happiness. b) If you want to find happiness, don't look for it with money. c) The memory of pleasure is never as good as having the direct experience of it. d) Since we desire pleasure in order to be happy, happiness and pleasure cannot be the same. e) The definition of happiness depends upon individual taste and experience.

3. Epicurus was greatly interested in the hedonistic approach to life. At length he rejected it. One of his major reasons was that a) no one could live long enough to enjoy all possible pleasures; b) the hedonist failed to distinguish between what was and what was not permissible by law; c) he could not condone the excessive drinking that was habitual with the hedonists; d) he believed that conformity to the demands of society was in the long run more conducive to peace of mind; e) no devout hedonist had ever been recognized for distinguished intellectual achievements.

4. Which philosopher defined a perfect friendship as a lasting relationship between people who are not using each other for personal gain? a) Zeno; b) Epictetus; b) Plato; d) Marcus Aurelius; e) Aristotle.

5. Being resigned to adversity one day, then winning the lottery the next day and buying everything you ever wanted would be to change loyalties from which philosopher and become a follower of which philosopher? a) Aristotle, Epictetus; b) Aristippus, Zeno; c) Zeno, Aristippus; d) Epictetus, Aristotle; e) Epicurus, Bertrand Russell.

6. Which line from literature best expresses a hedonistic outlook? a) “To feel the always coming on/The always rising of the night”; b) “If he is to lose everything, he should not place himself in a position to lose that.” c) “Beauty is truth, truth beauty”; d) “Gather ye rose-buds while ye may”; e) “Thou hast made me, and shall thy work decay?”

7. It is most characteristic of the Epicurean, in his search for happiness, to a) measure happiness in terms of the absence of pain; b) measure the amount of happiness by the amount of pleasure; c) make a crucial distinction between pleasure and happiness; d) put the highest value on intensity rather than duration of pleasure; e) measure personal happiness in terms of how many others are sharing in it.

8. The assumption that people never get as much pleasure as they deserve is found among a) Aristotelians; b) Epicureans; c) hedonists; d) stoics; e) writers experiencing rejection.

9. After being freed from slavery, he spent his life as a teacher: a) Aristotle; b) Socrates; c) Herrick; d) Epictetus; e) Epicurus.

10. He said “The size of human suffering is absolutely relative.” Where was he living when this idea occurred to him? a) in a shabby room on the left bank in Paris; b) in a concentration camp; c) in a museum; d) in a military academy; e) on a sinking yacht.

11. Although they died for their beliefs, theirs was a happy life according to Aristotelian standards: a) Zeno and Epicurus; b) Plato and Sophocles; c) Gandhi and King; d) Cain and Abel; e) Velazquez and Hopper.
12. According to Aristotle, government’s sole reason for existing is to a) promote the happiness of every citizen; b) save people from each other; c) defend the country by making war if necessary; d) make sure that tax money is spent in the right places; e) educate only those who demonstrate the ability to think.

13. Andrew Marvell’s poem “To His Coy Mistress” would most likely win approval from a) Aristotle; b) Socrates; c) Zeno; d) Aristippus; e) Epicurus himself.

14. A person steeped in ethical philosophy would be most likely to have an opinion on a) what constitutes a work of art; b) the lack of necessity for having government; c) what makes life good; d) whether the beautiful is in the eye of the beholder; e) whether government should fund art projects.

15. Most likely to spend a weekend in Las Vegas: a) Epictetus; b) Aristippus; c) Aristotle; d) Socrates; e) Kant.

MATCHING TEST II

Check the ideas NOT associated with stoicism:

1 __ based on reason
2 __ a Roman philosophy with appeal to Christians
3 __ taught by a slave
4 __ emphasis on good fortune
5 __ believes illusions are acceptable if they promote happiness
6 __ says that the fear of death is worse than death itself
7 __ got its start on a porch
8 __ always abandoned when fortunes change for the better
9 __ “This too shall pass.”

Check the ideas associated with Epicureanism

1 __ accepts but modifies hedonism
2 __ believes people never get enough pleasure
3 __ likes the arts and gourmet dining
4 __ time-conscious and death-ridden
5 __ discipline and denial
6 __ attracted Ernest Hemingway
7 __ believes intellectualism inevitably leads to pain
8 __ criticized by hedonists for settling for less
9 __ admires prudence and honor
10 __ believes number of possessions is one way to measure happiness

Check the items advocated by Aristotle
1. happiness impossible for the poor
2. wisdom more important than success
3. democracy the best form of government
4. the good life and the happy life not the same
5. logical thought detached from reality
6. health sought for its own sake
7. love as the highest good
8. work unimportant
9. “moderation” as key word
10. close ties with stoicism
ADDITIONAL ESSAY OR JOURNAL TOPICS

1. A town passes an ordinance requiring people under the age of 17 to be home by 11 p.m. Show that you understand the theories of happiness presented in this chapter by explaining how one person might react to the law.

2. There are people for whom happiness is integrity: having a strong set of principles and living by them. Often, however, holding to one’s principles means inviting the scorn, or at least the pity, of others. Do you or would you find happiness in integrity even if it means isolation?

3. Is the night before worth the morning after?


5. Explain how a hedonist, an Epicurean, and a stoic might react to an elaborate brunch buffet at the finest restaurant in town.
CHAPTER FOURTEEN

DEATH ATTITUDES AND LIFE AFFIRMATION

CHECKLIST OF MAJOR POINTS

♦ “The humanities offer us reasons to cheer and reasons to weep.” Here is yet another pairing of opposites—in this case, the opposition of life affirmation and death attitudes. The latter include not only the fear of mortality itself but a whole host of negative thoughts and feelings which keep us from doing our best. Tell the class that this unit will give them a chance to confront many death attitudes that they themselves may have as well as viable strategies for living positively without being shielded from inevitabilities.

♦ First we study images of death and their sources in the popular arts, humor, the medical world, literature, music, and religion.

♦ In the popular arts death, especially violent death, is a popular subject and has been for a long time. The text suggests that such presentations of death may be a form of life-affirmation because it distances us from the real thing.

♦ The murder mystery was invented in the 19th century as a way of ensuring the sale of magazines. The “whodunit” evolved to keep people eagerly anticipating the next issue. It continues to be a much treasured form of escape. But why does it continue to sell? It is no longer serialized. Why is it by far the bestselling genre in airport bookstands? In addition to playing into our natural interest in puzzles, it may also bring us comfort to know that deserving people are never the ones to die.

♦ The subject of death is also a source of humor. Like the two mentioned in the text (the golfer and the apple strudel), most death jokes are life-affirming in that they turn a feared event into a source of lighthearted entertainment. You might want to poll the class. Are such jokes in poor taste? If so, why?

♦ On the opposite side of the coin is the magnification of death: enlarging its importance in our lives through various strategies. One is to personify death as a Grim Reaper who comes knocking on the door when he’s ready (thus stifling the unconscious fear of accidental and other forms of unexpected death). Another is to become engrossed in accounts of the deaths of celebrities—and possibly to identify with the pomp and majesty of famous funerals as a way of imagining ourselves as being important enough to warrant such worldwide attention. [Another theory is that we may secretly enjoy the death of celebrities because it diminishes their importance and raises our own because we are still alive.]

♦ Mythology is a rich source of death transcendence. The text mentions the Greek myth of the Elysian Fields, where departed warriors live forever and have not had to experience the pain of death, as well as the ending of Tolkien’s Lord of the Rings in which Frodo sails off by himself to the Grey Havens.

♦ In the popular arts death is medicalized—something that happens in a hospital, but usually under the caring hands of dedicated doctors and nurses. This promotes the assurance that,
when the time comes, everything possible will be done. Dying will never be left to chance.

- Serious literature is less compromising when it comes to death, which is clearly hovering on the border between the conscious and unconscious mind of writers. It is likely to be confronted with less disguise than in the popular arts. James Agee’s *A Death in the Family* is cited for its superb analysis of how a young child faces the sudden death of his father: unable fully to comprehend the idea of total loss but able to see the beauty, the ennoblement that death brings. [Note: In another scene Rufus is sitting on the porch, watching the passers-by and proudly wanting to tell them the important news. This incident can be found on 263 ff. of the novel and might be worth reading to the class. Perhaps it demonstrates how children first encountered death and coped appropriately, and perhaps this provided the strength to cope fearlessly in later years. This could also lead to a discussion of whether times have changed.]

- The last five minutes of Strauss’s *Death and Transfiguration* are a wonderful example of how death is treated in music. You might want to play this and then ask what the students saw and felt about death as they listened. [Playing the Strauss has sometimes led to a discussion of near-death experiences. Students like to talk about these. Many will have known someone who had such an experience.]

- The final hours in the life of Socrates are mentioned as an example of a rational acceptance of death. It has its basis in the absence of self-interest. Ask: To what extent is a fear of death related to an unwillingness even to imagine oneself as not existing?

- The belief in life after death sustains many people in their grief. Though heaven is implied in the Christian Bible, its nature is not specified. The concept of the afterlife as having an actual geography and being divided into heaven, hell, and purgatory is attributed to Dante. There are alternatives to a geographical afterlife that you may want to talk about. The Judaic concept is that the departed live on in our memories of them. Artists such as Keats believed that they would achieve immortality through their work. Will your class have other suggestions?

- Fatalism is a popular means of thinking about death and coping with the fear of it. If people take the “my-number-isn't-up-yet” approach, they may find it easier to handle the thought of an imminent catastrophe. At the same time, the price is the anxiety over the possibility that at any moment one's number may be coming up. Find out how many fatalists as well as confirmed non-fatalists are in the class. Who seems more at ease?

- The episode from *Northern Exposure* cited in the text can be mentioned in relation to attitudes that contrast sharply with popular fatalism. The woman’s intuitive knowledge that it was her time to die is pervasive in Native American and other cultures that do not employ
so many strategies to avoid thinking about or mentioning death. Even the popular “If it’s to be, it’s to be” can be regarded as a form of escape, because what usually underlies the statement is “I know it’s not to be in my case.”

- If thoughts of physical death are pushed underground, there is symbolic death, stemming from intense feelings of unworth, often surfacing in the form of envy toward others and even the humor of self-deprecation [early Joan Rivers, before she switched to symbolic murder]. Rampant egotism is, of course, dangerous, but the death of self-confidence can be just as bad.

- If low self-esteem goes too far, it can take the form of symbolic suicide, which is non-humorous self-deprecation. [Example: “Naturally, if I pick the shortest line at the bank, it always turns out to take the longest.” Of course, Thurber’s Walter Mitty is funny to us, but not to himself. And there are good reasons why we laugh. Don’t we see some traces of ourselves?

- A particularly pernicious form of symbolic suicide is fear of aging, which has reached epidemic proportions. Ours is a youth-worshipping society. Ads and commercials advise people that it’s their duty to look young. The current fitness craze may be less health-oriented than it purports to be and more appearance-oriented. Fearing to look old [er] is self-destructive. Point out that the time to fortify oneself against the onset of the “aging complex” is NOW. What strategies can the class suggest to avoid symbolic suicide?

- As the text indicates, there are two ways to win a race: being the fastest runner or sticking out your foot to trip the competitors. Symbolic suicides drop out of the race altogether, believing they are unworthy of victory. Symbolic murder is the destruction of others through gossiping or otherwise undoing someone's reputation, or destroying that person through verbal knife-thrusts (as in the scene from The Miser). Sometimes it is so thoroughly disguised (“The Man without a Temperament”) that the “murderer” has no idea of what is happening.

- Life affirmation in this context is recognizing that real death happens only once and it is not necessary to “die” many times over because of mind-created phobias; recognizing that there is only NOW and we should not waste opportunities to live.

- The first mentioned model of life affirmation is the phoenix, the bird that performs that function in many ancient mythologies, but always as a symbol of (in modern idiom) self-reinvention. Perhaps the most popular version is the Hindu myth of the bird that goes up in flames every 500 years and emerges beautiful and new from the ashes.

- The text advises that all of us have the power to will the renewal of our lives even after dire tragedy. Goethe's Faust is the literary example cited, and it's from Part Two of the poem, which has fewer readers than Part One. [You might, however, want to fill the class in on Part
One. In Part Two Faust is the Mayor of a low-lying town that is constantly being flooded. Under his leadership, work on a protective sea wall is begun. The task appears impossible to complete because water keeps eroding the part that's already built, but Faust finally realizes that total achievement is less important than continual striving. In this sense, every day of our lives is a renewal.

♦ The anecdote about Uta Hagen’s comment to the young student in the master class is worth a mention. When people are young, they tend to think of advanced age as a time of extreme debilitation, a cracking voice, and disorientation. Find out what your class thinks.

♦ Analyze internal imagery, looking for death attitudes and life affirmation. Examples: “He’s over the hill” or “He’s just reached a new plateau.”

♦ The final section of the chapter deals with self-inflicted (not symbolic) death in the real world and in the humanities.

    Sylvia Plath: couldn’t cope with being a wife and being a poet fearing a loss of creativity.
    Anne Sexton: also had trouble balancing a literary and a domestic life, but lived into middle age and attempted life affirmation (“Live!”).
    Ernest Hemingway: fear of aging, loss of both literary and sexual prowess; determination to be master of his fate.
    Jessie in ‘night, Mother: low self-esteem, depressed over her weight problem and a failed marriage. [Example of symbolic suicide leading to actual suicide]

♦ Guilt can be the primary factor in keeping us from life affirmation and also in extreme cases driving someone to self-inflicted death. But there are ways of forgiving oneself. The Jewish ritual known as tashlikh is mentioned as a case in point. Also mentioned is concentrating on the internal image of the imagined ball of guilt which we release and watch as it soars away—forever.

SUGGESTED TEACHING STRATEGIES

1. Ask the students to come to the next session prepared to describe a funeral they have either attended themselves or watched on television. Included should be mention of how grief was handled, what kind of music was played, and whether refreshments were served at a post-funeral gathering place. Reports can contain negative reactions as well as suggestions for a different, more effective kind of funeral OR positive approval of a certain kind of funeral as being highly appropriate.

2. After having discussed life affirmation, including internal imagery, ask the students to spend some time outside of class devising other images that can prove useful in overcoming death attitudes, particularly guilt.

3. Divide the class into small groups. Give each group twenty small bits of paper. Using only these, they are to construct a design that shows how life affirmation can be achieved.
4. Ask for a volunteer, who will stand in front of the class and give all the reasons for low self-esteem. The rest of the class takes notes. When the time-limited talk is concluded, class members can respond life- affirmatively to each point made. (e.g. To the statement “No one wants to hire me because I have no specialized skills” a response might be “Can you think of two jobs it would be fun to have and don’t require such skills?” If the “depressed” person can’t think of any, ask the entire class to contribute their suggestions.)

5. Play the Missing Persons Bureau game. One class member is elected to be the caller; another, to be the Missing Persons Bureau. The caller reports someone in the class as missing but doesn’t know his or her name. The Bureau asks for some personality traits (and these must be positive). The caller dutifully presents a list of traits. Then the class must guess who the missing person is.

MATCHING TEST I

Place the appropriate number next to the item it most closely matches, using no number more than once. Some options will not be used at all.

1 __ wanted to have it all
2 __ chose death over exile
3 __ king whose body is placed on a ship sailing to Avalon
4 __ Sarah’s husband in Children of a Lesser God
5 __ his theory that time is relative aids life affirmation
6 __ forgiveness ritual
7 __ geography of the next world
8 __ musical acceptance of death
9 __ afterlife for Frodo
10 __ wrote novels about the vampire Lestat
11 __ had difficulty being a mother and a poet at the same time
12 __ viewed body of father with sense of death’s beauty
13 __ grief over a drowning
14 __ symbolic murder
15 __ couldn’t face aging

TRUE/FALSE

1. Faust tries to build a sea wall even though he knows he will never finish the task.
2. In pyramid imagery we see life rising, cresting, going back down, and then starting up all over again.
3. According to Eastern philosophy, mind or consciousness is finite, beginning with our birth and ending with our death.
4. According to Rabbi Harold Kushner, when calamity strikes, the appropriate question is “Why not me?” instead of “Why me?”
5. Would-be funeral directors often tell jokes about death and funerals.
6. The students of Socrates did not seem ready to survive without him.
7. Jessie in ‘night, Mother is more afraid to live than to die.
8. In Separate Paths Linnea Parsons disagrees with the theory that Christian martyrs could actually have committed suicide.
9. The actress Uta Hagen advised her students never to play older characters because they could have no idea of what it feels like to be old.
10. In one of his plays Moliere seems to be saying that symbolic murder is better than outright honesty.
11. The heroine in Ibsen’s A Doll’s House may be a role model of self-reinvention.
12. In one version of the phoenix legend the bird lives for 500 years.
14. Vincent van Gogh showed his friends the way to life affirmation.
15. In Mexico and Puerto Rico people have a feast after honoring their dead.

MULTIPLE CHOICE

1. An ancient symbol of life affirmation is a) Hades; b) the phoenix; c) the scythe; d) the Parthenon; e) fatalism.
2. Avalon had as its counterpart a) Limbo; b) the Elysian Fields; c) purgatory; d) Lethe; e) hemlock.
3. To break the illusion of time rushing by to an inevitable aging and death, the chapter recommends NOT visualizing our lives as which of the following? a) a pyramid; b) a circle; c) an unbroken straight line; d) a flowing stream; e) a series of interlocking dolls.
4. “I covered my face and wept, not for him, but at the thought of my own calamity in having to part from such a friend” is an example of the mourner's a) self-interest; b) survival mechanism; c) denial of fact; d) guilt over his part in the death of Socrates; e) fear that his relief might be revealed to other mourners.
5. The student in *Dead Poet's Society* takes his own life because a) he has failed to realize that the conflict was his father's problem, not his; b) his girl friend's pregnancy has been discovered; c) he will never succeed as the poet his English teacher has encouraged him to be; d) he shoulders the responsibility for his parents' divorce; e) his feeling of being a terrible person became a self-fulfilling prophecy.

6. The character who “disappears mentally and emotionally into a fantasy world,” as when he imagines himself a brave man about to be executed by a firing squad, is a) a famous schizophrenic who wrongfully spent the last thirty years of his life in a Swiss institution for the insane; b) one of the sinners punished in Dante's Inferno; c) Walter Mitty; d) Mr. Surface in *The School for Scandal*; e) the daughter in *night Mother*.

7. A minister quoted in the chapter argues that the execution of Joan of Arc might be considered a) historically inaccurate; b) the result of depression; c) a previously unknown plot by enemies of the king; d) as having taken place before the pardon was received; e) a form of suicide.

8. Those who believe people die when “their number is up” are called a) fatalists; b) irrational; c) optimists; d) Apollonians; e) lacking in self-esteem.

9. Which of the following figures discussed in the chapter was most able to reinvent her/himself? a) Martina Navratilova; b) Anne Sexton; c) Ernest Hemingway; d) Sylvia Plath; e) Dorian Gray.

10. The central character in *Children of a Lesser God* has been born without being able to hear but a) pleads with a reluctant teacher to make her speak; b) takes her own life because “I will never be normal!”; c) resists all efforts to force her to speak; d) devotes her life to helping the hearing-impaired conquer the fear of speech; e) rejects a proposal of marriage because she secretly fears it was extended out of pity alone.

11. All of the following can be called life denying except a) spreading gossip about a friend; b) refusing to buy an admired outfit because it is inappropriate for an elderly person; c) thinking in terms of circles not pyramids; d) envying someone; e) an insistence on learning everything and experiencing everything life has to offer.

12. Which is a long symphonic poem telling a story through sound? a) Milton’s *Samson Agonistes*; b) a New Orleans jazz funeral; c) Donne’s “Death, thou shalt die”; d) Agee’s *A Death in the Family*; e) Strauss’s *Death and Transfiguration*.

13. One reason that some people fear the thought of life’s termination is a) the afterlife; b) life affirmation; c) time; d) loss of possessions; e) loss of youth.

14. Mephistopheles made a bargain with a) Goethe; b) Job; c) Satan; d) Faust; e) Harpagon.

15. James Thurber’s Walter Mitty is an example of a) the difficulty of being faithful to only one woman; b) symbolic martyrdom; c) a real-life hero; d) a revolutionary; e) an individual who finds happiness despite adversity.

**MATCHING TEST II**

*Place the number appropriate to each item in the space provided, using no number more than once.*
1. *The Picture of Dorian Gray* and the final moments of *Dangerous Liaisons* show the universal fear of __.
2. According to psychologists, children are ready to learn the facts of death when they understand the concept of __.
3. The Greeks had two versions of an afterlife: __ and __.
4. Although he had won both the Pulitzer and Nobel Prizes, __ killed himself.
5. __ music is frequently heard at a New Orleans funeral.
6. The poet tells a girl named __ that she is mourning for herself, not the falling of the leaves in autumn.
7. __ was created by Bram Stoker in 1872 and remained in the public imagination for decades.
8. He whispers “Rot!” probably without knowing what he is saying. He is described as a man without __.
9. __ said to the fleeting minute “Oh tarry yet, thou art so fair!” and lost his soul for doing it.
10. In __ a servant symbolically murders his master with the news of all the bad things others are saying about him.
11. The __ was born in the 19th century as a way of selling more magazines.
12. __ “smelled a sweet fragrance on the air and heard the sound of singing that came over the water.”
13. “__ had never seen [his father] so indifferent; and the instant he saw him, he knew that he would never have seen him otherwise.
14. Herman Melville suffered from severe depression despite having written __.

ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Death may be an evil in proportion to the degree of significance given to the self, but minimizing the self is more easily said than done. Suggest two ways in which the self can be deemphasized.

2. Is it better to be straightforward and realistic in explaining death to children, or is it necessary to idealize the subject so that children can handle it?

3. Is it life affirming or life denying to say that one ought to have as much fun as possible whenever one can because life is so short?

4. If there is an accident on the road that looks especially bad, drivers tend to slow down to look. All of us, when caught in the middle of a traffic line, have to slow down. But what if you were at the head of the line and the accident happened directly in front of you. Would you then slow down? If not, why not? If you would, analyze your motives.

5. The death of Elvis Presley drew (and continues to draw) a greater national response than the deaths of Albert Einstein and Ernest Hemingway. Why do you think this is so?
CHAPTER FIFTEEN

CONTROVERSY

CHECKLIST OF MAJOR POINTS

♦ The main thrust of the chapter is a discussion of how certain works of art and certain artists have encountered difficulties as well as outright barriers when they are perceived as going contrary to what powerful forces (government, religious groups, and organizations with strong moral and political views) deem acceptable.

♦ In the United States, artists who have been suppressed for any reason often cite the First Amendment, and the issues are ongoing. Should artists have unlimited freedom to do or say whatever they wish? Is it possible for a work to be so offensive that it should be suppressed?

♦ Several examples are given of works that have run counter to prevailing national or local mores:

  - *Lord of the Flies*: Wellbred English boys cannot turn into savages.
  - *Strange Fruit*: The public must not read about an interracial relationship treated sympathetically.
  - the *Harry Potter* books: encourage an interest in witchcraft and demonology
  - *Heaven’s Gate*: Directors of successful films cannot become estoric in their next venture but must stay with public appeal.

♦ Often an artist is so far ahead of his/her time that a full appreciation of genius comes after death. For example:

  - *van Gogh*: sold nothing in his lifetime
  - *Moby Dick*: sold few copies in first edition, the rest of which was destroyed in warehouse fire

♦ Michael Kimmelman, however, warns against believing that every neglected work will one day be recognized as the product of a genius.

♦ Many artists have been celebrated during their lifetime and have also won enduring fame. For example: Michelangelo and Picasso [We can add Shakespeare, Beethoven, Brahms, Twain, Hemingway, Fitzgerald, and so on.]

♦ Reasons for rejection:

  - religious content
    - Moliere’s *Tartuffe* offended Catholic church, which thought dramatist was making fun of the clergy.

    Scorsese’s *The Last Temptation of Christ* created a furor because it humanized Jesus to the extent of showing him on the cross fantasizing about married life with Mary Magdalene.
Offili’s *The Holy Virgin Mary*, the painting with the elephant dung, was blasted by both religious and political interests that wanted the exhibition in which the work was featured to be removed.

*political content*

Rivera’s mural for Rockefeller Center was painted over because of Lenin’s portrait.

Artist Jasper Johns was criticized for using the American flag for its design not its symbolic significance.

An exhibit to observe the bombing of Hiroshima in 1945 was cancelled because of pressure from various groups, because it was to have included the *Enola Gay*, the plane that carried the atom bomb.

Bertholt Brecht’s plays incurred the condemnation of those who saw dangerous socialist propaganda in them.

The Turkish film *Yol*, written by a jailed supporter of the Kurdish separatist movement, was banned in 1982, then smuggled out of Turkey.

*sexual content*

1907: Synge’s *Playboy of the Western World*, starts a riot on opening night in Dublin when the hero tells the woman to whom he is attracted that he would not pay attention if all the women in Ireland were standing before him in their undergarments.

1922: James Joyce’s novel *Ulysses* is banned in Britain and the United States because the last 40 pages record a woman’s thoughts in language thought to be too explicit. In Britain the ban lasted for 14 years, but in 1933 an American judge ruled that the author intended to show the truth of human nature, not to arouse sexual thoughts in the reader.

1928: moral enforcement interests attempt to ban D.H. Lawrence’s *Lady Chatterley’s Lover*, again for alleged indecencies, including graphic descriptions of the sexual act. A defense witness, who was a professor of literature, testified in favor of the defendant, saying the novel mirrored reality.
unfamiliar form

1917: Marcel Duchamp submits a real urinal to an art exhibit and has it rejected.

1920: The German film The Cabinet of Dr. Caligari bewilders audiences with its nonrealistic sets that reflect a deranged mind.

♦ Works condemned as “degenerate”:
Music of Shostakovich suppressed by Stalin, who believed the avant-garde to be depressing and discouraging.

1933: The Nazi purge of Jewish art begins. The Kulturbund Orchestra, comprised only of Jewish musicians forbidden to play German music, is formed in order to show the world that Nazis are cultural enthusiasts. An exhibit of “degenerate” art tours the country to show Germans what is wrong with non-German modern art.

1940s: Needing money to pay for the war effort, the Nazis hold auctions to sell “degenerate” art at high prices.

♦ Artists have been rejected because of their private lives: e.g. Lord Byron and George Sand. The case of Oscar Wilde is probably the most notorious. It all started when the Marquess of Queensberry, father of Wilde’s lover Lord Alfred Douglas, publicly accused Wilde of being a “sodomite.” Wilde sued for defamation and not only lost the case but was immediately arrested and tried for homosexual behavior. Found guilty, he was sentenced to two years at hard labor, which ultimately led to his death at the age of 46.

♦ During the 1950s a number of screen and theater artists were called for questioning before the House Un-American Activities Committee about their alleged membership in the Communist Party. Among them were Paul Robeson, whose great singing career was ruined, and Arthur Miller, who wrote The Crucible in 1955, supposedly about the Salem witch trials.

♦ In 1922 Hollywood responded to mounting criticism of its over-permissive policy toward sexuality in films by organizing the Hays Office, which could censor films judged to go too far, and formulating the Motion Picture Production Code.

♦ The depiction of certain ethnic and minority groups in the popular arts is a form of repression, because truth is sacrificed in the interest of pleasing the dominant culture.

♦ The four stages of stereotyping:
1. Characterizing a particular group in terms of general and unchanging traits
2. Recognition that stereotyping is wrong, but doing little to correct it
3. Beginnings of change, but with vestiges of earlier stereotyping remaining
4. Stereotyping vanishing and human beings beginning to be seen as individuals, but stereotyping is still subtly there

120
Depiction of minorities still a problem. Case in point: Danny Hoch asked to play a television role with a Spanish accent, because “it’s funnier that way.”

Treatment of women both in real life and in the arts has a long tradition of unfairness going all the way back to classical Greece and Rome.

You might want to review mention that not until the 17th century were women allowed to play female characters.

The history of visual art (in the West, at least) shows an absence of female names. During the 19th century, for example, women were allowed to paint watercolors but not to draw nude figures from models.

The African American sculptor Edmonia Lewis had a successful career doing busts of famous and wealthy clients, but though she wanted her own sculpture to reflect the suppression of racial minorities, she was forced to hide her themes behind traditional subject matter. For example: Hagar, mother of the pariah Ishmael, abandoned by Abraham after his wife Sarah suddenly became fertile. It isn’t hard to detect Lewis’s real theme.

Two women who were forced to live in the shadow of famous husbands were Frida Kahlo, wife of Mexican muralist Diego Rivera, and Alma Mahler, wife of the celebrated composer. Kahlo, a considerable artist in her own right, was promised a one-person show if she would give her name as Mrs. Diego Rivera.

Alma Mahler had to hide her talent for writing songs in the interest of serving the needs of her husband. Sigmund Freud urged him to pay some heed to Alma’s musical gifts. He did, recognized that the songs must be heard, but died before he could do anything about it.

SUGGESTED TEACHING STRATEGIES

1. Have the students in pairs representing the prosecution and the defense in an imagined appeals trial for Oscar Wilde. Instruct them in advance to place themselves in the context of Wilde’s time, avoiding statements such as “What Mr. Wilde does in private is his own business.” A few widely held Victorian beliefs likely to be shared by members of the jury:
   a) Homosexuality is not accepted behavior.
   b) Private clubs are popular in London.
   c) The name given by the Marquess of Queensberry to Wilde on his note was probably in bad taste.
   d) Wilde was libeled.
   e) Wilde was married and a father. The family is a sacred institution.
   f) Wilde was from a prominent family in Dublin.
   g) Mrs. Wilde has a reputation to be considered.

2. Ask each student to present a two-minute statement to the court after the appeal has been denied.
3. Have the students in pairs stage a court confrontation between an artist defending him/herself against a federal prosecutor who wants the money from a grant to be refunded on the grounds that the art product is an insult to the public.

4. Divide the class into small groups and charge each with preparing a talk show segment supposedly encouraging open-mindedness but is really--and subtly--promoting bias.

5. Divide the students into pairs. One person is in charge of the art program in a 19th century school; the other is a woman seeking admission to the life-drawing class.

MATCHING TEST I

Place the appropriate number next to the item that most closely matches it, using none more than once. Some options will not be used at all.

1. ___ J.K. Rowling novels about this person accused of encouraging witchcraft
2. ___ political leader whose portrait was removed from a mural in Rockefeller Center
3. ___ actor who appeared in *Othello*, *The Emperor Jones*, and *Showboat*
4. ___ performing arts center presenting only non-German works under Nazi regime
5. ___ Stalin thought his music was obscene and unmelodic and banned it
6. ___ French novelist, loved by Chopin, sometimes dressed as a man
7. ___ picture of him on the opening page of Chapter 15
8. ___ group to which artists at congressional hearings were asked if they belonged
9. ___ wife of famous composer kept her original songs hidden
10. ___ banned from exhibit commemorating bombing of Hiroshima
11. ___ his play caused a riot on Dublin opening night
12. ___ rewrite job for church
13. ___ invented Shakespeare’s talented sister and showed how she would have fared
14. ___ Marquess of Queensbury’s son
15. ___ criticized for depiction of Jesus


TRUE/FALSE
1. Judge Woolsey ruled that *Ulysses* was written to show the truth of human nature rather than to arouse sexual thoughts in the reader.

2. In E.B. White’s poem Frida Kahlo said
   
   *For twenty-one thousand conservative bucks*
   
   *You painted a radical. I say shucks.*

3. Vincent van Gogh is an excellent example of what happens to most artists, who are recognized only after death.

4. *The Importance of Being Earnest* had favorable reviews in both London and New York.

5. The Motion Picture Production Code forbids law from being ridiculed.

6. Arthur Miller’s *The Crucible* takes place in a courtroom during theHUAC hearings.

7. Frida Kahlo was not allowed to exhibit under her own name.

8. Nelson Rockefeller demanded that Rivera’s mural be removed because of its obscenity and its bizarre painting style.

9. Marcel Duchamp was excluded from an art exhibit because he submitted a urinal.

10. Like van Gogh, Michelangelo was soundly rejected by the society of his time.

11. Under the Nazi regime, an all-Jewish orchestra was forbidden to play Jewish music.


13. In the third stage of stereotyping, ethnic groups become realistically represented.


15. Offili’s painting *The Holy Virgin Mary* sold for thirty-seven million dollars, none of which went to the artist.

**MULTIPLE CHOICE**

1. Characterizing a group in terms of very general, unchanging traits and assuming that individual members of the group fit the general description is: a) political radicalism; b) an artist’s private behavior; c) stereotyping; d) critical thinking; e) artistic passivity.

2. Shakespeare, Michelangelo, and Picasso have in common the fact that they were all a) rejected by society but acclaimed after death; b) appreciated outside the lands of their birth before being recognized at home; c) financially supported by religious institutions; d) in competition with each other; e) accepted by critics and the general public during their lifetime.

3. The Nazi Minister of Propaganda attempted to purge the nation by burning the books of all the following groups with the exception of which one? a) Boleshiviks; b) homosexuals; c) modernists; d) “Aryans”; e) “foreigners.”

4. Benjamin Franklin’s grandson, editor of the *Philadelphia Aurora*, had trouble with the law for a) criticizing John Adams for wanting to banish immigrants accused of opposing presidential policies; b) writing editorials not protected by the First Amendment; c) making fun of George Washington; d) publishing a cartoon ridiculing the governor of Delaware; e)
urging young men of draft age not to serve in the Continental Army.

5. Joyce’s *Ulysses* was described by Judge Woolsey as “not an easy book to read or to understand,” partly because a) the story reverses chronological time beginning at the end and working backwards; b) of its new technique called stream-of-consciousness; c) the language includes large tracts of untranslated Homeric Greek; d) the characters are depicted entirely through external action so that readers don’t know what they are thinking; e) the sexually explicit language was morally offensive.

6. At the end of Arthur Miller’s *The Crucible*, the main character, John Proctor, a) joins forces with a group of citizens determined to rid the colony of witches; b) confesses his own alliance with Satan; c) testifies before a Congressional committee investigating communist influence on entertainment in the 1930s; d) is sent to the gallows after deciding that his good name is more important than his life; e) leaves Salem with his wife and seeks refuge in a more tolerant community.

7. Identifying closely with minorities was Edmonia Lewis, whose talent was a) singing; b) sculpture; c) oil painting; d) openly campaigning for equal rights; e) writing an American epic poem.

8. Conductor Daniel Barenboim aroused controversy in Israel when the Philharmonic played a) the overture to Wagner’s *Tristan und Isolde*; b) Beethoven’s Symphony No. 9; c) Stravinsky’s *Firebird Suite*; d) the finale of the *1812 Overture*; e) a musical tribute to Elvis Presley.

9. After achieving great popularity for a time, he fell out of favor, had to struggle to pay bills, and was laid to rest in an unmarked pauper’s grave: a) Leopold Bloom; b) Salieri; c) Lenny Bruce; d) Mozart; e) van Gogh.

10. “That was the ending you wanted, wasn’t it?” was said by a) Brecht’s World War I veteran as he embraced his girl friend in *Drums in the Night*; b) the character played by Sidney Poitier to the parents of the girl he has decided not to marry in *Guess Who’s Coming to Dinner*; c) the World War II veterans to the museum administrators as explanation for why they protested the exhibiting of the Enola Gay; d) D.H. Lawrence to the court after he revised *Lady Chatterley’s Lover*; e) Frida Kahlo to Diego Rivera as she agreed to a divorce.

11. Which of the following does NOT apply to Paul Robeson? a) He sang for Loyalist Soldiers on the battlefield of the Spanish Civil War. b) He was elected to Phi Beta Kappa at Rutgers University, where he delivered the commencement address. d) He refused to sing before segregated audiences. e) He sang the opening aria in *The Marriage of Figaro* at the Salzburg Festival.

12. Martin Scorsese’s film *The Last Temptation of Christ* was denounced for its a) excessively suggestive background music; b) depiction of Jesus as an indecisive man imagining himself as a husband and a father; c) irreverent portrayal of the Virgin Mary; d) omission of any mention of a crucifixion; e) inaccurate settings considered too modern for the time period.

13. Danny Hoch lost the chance to appear as a guest on an episode of *Seinfeld* because a) he
couldn’t remember his lines; b) he was trying too hard to be funny; c) he refused to speak with a Spanish accent; d) the actor who played Kramer arranged to have a close friend play the part; e) both the actor’s union and the sponsor rejected him for his political activities.

14. *Ulysses* and *Lady Chatterley’s Lover* share a common theme, which is a) the injustice of the class system; b) the breakdown of the family unit as a major cause of crime; c) sexuality as a dominant factor on every level of society; d) the ineffectiveness of the British educational system; e) the inflexible interpretation of law when it comes to the death penalty.

15. In one of her essays Virginia Woolf spoke of her experiences at Oxford University and complained that a) the examination process was unreasonable; b) there were no scholarships for children of working-class families; c) she was forced to take part in a coeducational dormitory experiment; d) lecturers, though internationally prominent, showed little interest in students; e) women were not allowed to use the library.
MATCHING TEST II

Place the appropriate number in the space provided, using none more than once. Some options will not be used at all.

1. The 18th century produced few women artists because women were not allowed to learn the fundamentals of __.
2. The cast of The Playboy of the Western World was pelted with rocks at its 1907 opening in__.
3. All__ wanted was a room of her own.
4. In 1927 some moviegoers objected to the use of__ in movies, arguing that it would cheapen what had become a major art form.
5. __’s passport was revoked so that he could not sing in Europe.
6. Modern, non-German art was called__ by the Nazis.
7. __ said that women were incapable of thinking logically or concentrating for a period of time.
8. Although he sold nothing in his lifetime, __’s painting Irises went for over fifty million dollars at auction.
9. Two artists who refused to use their canvases as propaganda were Henry Tanner, who was an Impressionist, and Aaron Douglas who was a__.
10. Illustrating that immediate success can prove to be dangerous is the fact that __, who was hailed as the next great voice in American theater after writing A Streetcar Named Desire, saw later work panned because it failed to live up to the quality of his earlier successes.
11/12. The poem by E.B.White, included in this chapter, makes fun of__’s refusal to allow __’s mural to remain in the lobby of a landmark building in New York City.
13. The chapter cites four stages of__, going from most to least.
14. __ ruined the career of Oscar Wilde just as it was reaching its zenith.
15. Recalling the Puritan witch-hunts in 17th century__, Arthur Miller wrote The Crucible, which was really about Congressional hearings and the damage they did to the careers of many celebrities.


ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Write a short essay on continuing stereotyping in film or on television, citing a specific example of a character who behaves in a stereotypical way. Indicate whether the stereotyping is acceptable or not.
2. What would you say for or against a writer who claims First Amendment rights and insists that characters should be whatever the author wishes?

3. Suppose you wrote and had something published that offended certain groups, but you insisted it was never your intention to give offense. Would you agree to remove your work from the market? What matters more? The author’s right of free speech, or the way that free speech is interpreted by large numbers of people? Is it the author’s responsibility to make certain that no offense is given, or the public’s responsibility to be flexible?

4. Moliere changed the ending of Tartuffe because he didn’t want to offend the king, who in turn didn’t want to approve of the play and offend the church. Do you think Moliere should have refused to alter the end and risk ruination? Or was it the wiser course for him to bow to strong pressure?

5. Defend your belief that one) no censorship can be tolerated in a free society or two) there are some things that should or even must be censored for the good of society as a whole?
CHAPTER SIXTEEN

FREEDOM

CHECKLIST OF MAJOR POINTS

♦ This final chapter focuses on the question of whether we have free will or whether our actions--even our thoughts--are predetermined by a host of factors, such as an all-powerful God, the law of cause-and-effect, or genetics. Does not having free will--or at least having only a limited amount--mean that we are not responsible for our actions? Humanism has been historically on the side of free will: the ability to choose freely among significant options. Humanism believes that the lack of free will robs us of our dignity as human beings.
♦ The discussion presents arguments agreeing and disagreeing with the idea that such a thing as free will exists.
♦ Determinists are those who believe that we have no real say in what we can become or what we actually do. Libertarians believe just the opposite.
♦ Total free will implies a total absence of limitations, a condition impossible to imagine. We live in a strongly technological age, for example, and have to depend on automobiles or mass transit, television, now computers. Institutions limit freedom of choice: the family, education, religion, the law. The very fact that we live in a society means that we have obligations to other people.
♦ The philosophical issue of free will goes all the way back to St. Augustine [and, for all we know, even further back]. The philosopher tried to show that, although everything we are and do has already happened in the eyes of an all-knowing God, we are still accountable for our sins. Not reason but faith allows us to reconcile free will and determinism. Faith tells us that God has given us the gift of free will even though he knows in advance what course we will take.
♦ During the 18th century the debate gathered momentum with science and the discovery of natural law, including that of cause and effect.
♦ The first determinist argument to be considered is that social institutions impose limitations upon us. The example used comes from the philosophy of Jean-Jacques Rousseau, who said that in the beginning human beings were free to enjoy the earth in which they found themselves. Because human beings were naturally benevolent, neither government nor law was necessary.
♦ But with the emergence of The Man with a Stick things changed. Having used his stick to map out his own territory, he became a threat to everyone else, because he forbade trespassing on his ground and could defend his territory through violent means.
♦ In order for society to protect itself against his violence, government and legal controls were needed. Once they were in place, freedom of choice became henceforth and forever more impossible.
♦ Rousseau’s theory offers a justification for the use of violence as a protective measure. But
the theory has a big problem at its core: Where did The Man with a Stick come from? Are human beings naturally predatory and territorial rather than benevolent? If so, then the restraints imposed by law were never unnecessary.

♦ Rousseau was a revolutionist at heart, demanding the freedom to be benevolent, urging that the world be rid of those who would impose limits. Yet Revolution, even in a righteous cause, has been known to turn destructive. The example of Jim Jones is cited. His Utopian community was ruled by a tight hand. Members of the People’s Temple in Jonesboro were not free to make their own choices, and Jones ended up by demanding that his followers commit suicide by drinking a cyanide-laced Kool-Aid.

♦ Nietzsche created the figure of the Superman (Übermensch) who he believed could be dangerous, because, however noble his intentions, however much he may have wanted to liberate people, his very strength could pose a threat to others. [And the Superman himself would be limited by his own powerful and charismatic personality, which would force him to subjugate others to his will. Nietzsche asked: Who would willingly renounce the power they had?]

♦ Marx taught that economics dictated what people did. The rich were impelled to add to their wealth, and the poor were impelled to be dissatisfied with their lot and, ultimately, to rebel. [This issue has always triggered extremely lively class discussions.]

♦ Marx thought the “Worker’s Paradise” would be inevitably reached in the natural course of things. Lenin decided violent revolution was necessary to “help” the natural course of things along. Communism and Marxist philosophy are not the same. The former advocates complete state control of all enterprises, having decided that a classless society cannot emerge by itself.

♦ Can total state control really work either? Or must the state, at the very least, allow some amount of capitalism? What would motivate workers on a minimum salary to push themselves if there is little hope of advancement?

♦ Some humanists hold the view that greed is dehumanizing, that a life devoted to the humanities is better than one devoted to the pursuit of wealth. But a premise of the book is that a flat-out choice between the humanities and money is not essential to the good life. What is important is that we observe ourselves in action and know when economics is dictating our behavior—or when in fact economics is our sole concern.

♦ Another determinist argument is character consistency. People in drama and literature are “characters” and very often exhibit a limited number of traits. If they don’t, authors are accused of vague “characterization.” In real life we expect people to be as predictable as fictional persons. And, in truth, most of us fall into certain patterns of life style, language, mode of dress, and opinions. This has led some to the conclusion that the only people who are completely free are those whose behavior is always irrational and unpredictable. Are we then bound by behaving in ways that are clear and identifiable to ourselves as well as others?

♦ Skinner’s behaviorism is one of the strongest of determinist concepts. Although sometimes accused of being dangerously manipulative, what it says is that, whether we like it or not, we are conditioned almost from birth through fear of punishment for bad behavior and desire for
the rewards of good behavior. Since conditioning is inevitable, why not do it carefully and scientifically so as to produce ideal human beings? (Skinner calls his scientific conditioning a “technology of behavior,” and this has made many people nervous.)

- Skinner is critical of the belief that not being called free denigrates humanity, that human dignity is lost when a person is not in command of his or her own fate. He defines dignity as praise and concludes that people are conditioned by the need for praise (instead of blame or rejection).

- He is also critical of those who decry behaviorism on the grounds that it minimizes the achievements of great artists. Skinner’s argument is that we tend to detract from an artist’s worth if we think he or she was conditioned by forces other than creativity, but, he adds, why should we deny credit for great achievements even if they are the result of conditioning?

- It is true, however, that the humanities seldom are on the side of conditioning. What Skinner calls “aversive control” (or conditioning through fear of punishment) provides the plots for a host of novels, stories, and plays, including Burgess’s *A Clockwork Orange* and George Segal’s sculpture *Bus Riders*.

- A powerful new ally of the determinists is genetic science. It is now a given that our physical and at least many of our personality and behavioral traits are set before we are born. Remember: genome>chromosome>gene>DNA. The scientific facts are all but indisputable. But the question for debate is whether people can still control at least part of their fate, especially when it comes to personality and behavior.

- Sociobiology is the study of behavior in terms of how directly or indirectly it affects the continuation of our genetic strains. Intimate relationships are intense or not so intense according to the degree of willingness to make genetic investments. It maintains that women, who have the most at stake, will be more cautious when it comes to a deep commitment, but once it has been made, they are less prone to withdraw from it. Men, on the other hand, are willing to commit to a large genetic investment only when they are sincerely desirous of being fathers. Often they *pretend* to have this desire—and often they do have it at first—but they are prone to withdraw from a commitment far more readily.

- A famous libertarian argument is that of Arthur Schopenhauer, who said “Yes, the will is certainly free, but that doesn’t mean it’s a benefit to humanity.” The will is actually the will *to live*. Its only goal is to ensure our survival, to promote self-interest, and often does not stop short of doing harm to others. The exercise of unlimited free will must therefore be carefully monitored. Which is better: freedom to murder someone or a willingness to be constrained by the moral teaching that killing is evil?

- Schopenhauer has a reputation for being a misogynist. In truth, he said many unflattering things about women’s lack of rationality. On the other hand, he said that women were less aggressive than men, less likely to push their own self-interest at the expense of someone else. They made better mothers than men made fathers because they promoted softer values. We must conclude from this that women are in the long run better for the world than men.

- Another libertarian argument is William James’s indeterminism: the view that the universe is just a random collection of happenings. It believes that a clearcut chain of cause and effect
is impossible to find in the natural world. Why then must it exist on the human level? He cites regret and relief as human emotions that are meaningless unless there are always alternatives to our actions. We are relieved when one particular choice has happy consequences and regretful when the consequences are bad. Do we ever think that there was absolutely nothing else we could have done? We might use that as a defense, but doing so does not do away with the fact that alternatives were there.

The philosophy behind psychoanalysis is that we are in fact determined by hidden drives but can be liberated through therapy. The function of the therapist is to listen carefully and then make patients aware of the true motives behind what they do. The goal is total liberation by putting the conscious ego back in control of our lives.

Though Freud’s teachings are still being debated and, in some quarters, are under fire, the analyst’s views have had a very strong influence on the humanities. Novels, stories, plays, movies, and televised drama never tire of plots in which the causes of a destructive act are sought. The whodunit is often replaced with a whatdidshedodo?

Existentialism is among the most powerful libertarian philosophies. Like Freudianism, it says that yes, freedom of will is a possibility, but only for some and only under certain circumstances.

Kierkegaard and Buber came to existentialism through religion. Intellect convinced them that the existence of God could not be scientifically or logically proved, but did this mean that people were forced to accept God’s non-existence?

Kierkegaard proposed the leap of faith, a commitment to belief after recognizing that one is free to choose one side or the other. Buber examined the I/thou: that is, if you can address someone, that someone necessarily exists. Each of us is free to develop a relationship with God and to address him as an existent being. No one can refute either the leap of faith or the I/thou. That we choose to accept either course confirms the freedom of the will.

Note that the free choice of God comes after much anguish and doubt. Secular existentialism also begins in anguish and doubt, but concludes that to say that one is freely choosing God because one wants to believe is an absurdity. God either does or does not exist. If his existence cannot be proved, then we need to leave it at that and find a different way of being in the world.

Secular existentialism enjoyed great popularity in post-World War II Europe. Anguish and doubt were felt on all sides, and the time was right for a philosophy that provided some hope. Jean-Paul Sartre did just that by reviving Kierkegaard’s leap of faith but applying it in a non-metaphysical way.

First, he advises us to accept anguish as a natural condition, then to recognize that each of us is free to do whatever we want with our lives. Hence the derivation of the word existentialism from the idea that existence precedes essence. Religion defined human beings as possessing souls, which were gifts from God; and because of this gift, they were required to behave in certain ways or risk punishment. Religious essence, in other words, entailed a denial of free will. But, said Sartre (and Camus and de Beauvoir), there is no proof that anyone is born with an essence. All we know for sure is that, having been born, we exist. We
are therefore free to create our own essence, free to define ourselves any way we choose. BUT having made that definition, we have to stand by it. We have to commit ourselves to the definition. One who does is an authentic person. Being authentic means being free, and being free means willingness to accept responsibility for our actions. Sartre said: “We are doomed to freedom.”

Camus’s existentialism agrees with that of Sartre but adds this: If we refuse to give meaning to our life, why do we not just end it? That we choose to live indicates that we must create an essence; otherwise, we live in a perpetual state of anxiety because we have no reason to be here.

One of Camus’s most famous expressions of existentialism is The Myth of Sisyphus. Perpetually pushing a heavy rock uphill only to have it roll back down is a potent metaphor for the absurdity of life, yet the persistence of Sisyphus tells us that what is important is the “existential moment,” the meaning we accord each oasis in time without needing the larger picture.

Simone de Beauvoir bought a feminist perspective to the existential movement. Taking her cue from Sartre, she urged women, having had their essence dictated by men, to create bold new essences for themselves, claiming it was irrational to suppose that women were born to serve men, to be “in the home,” and to bear children whether they want to or not.

The book ends with our own suggestions for how free will can be realized. It encourages readers to place limits on themselves. It redefines freedom as other than nonconstricted liberty. That is, if we are to be predetermined, why cannot we be the ones to do the determining?

**SUGGESTED TEACHING STRATEGIES**

1. Divide the class into small groups. Each group in turn is divided into those who believe that economics motivates everything we do and those who argue that there are other reasons. Allot them a fixed amount of time, with one person taking notes on each discussion. That person then presents the major points that were made for a full class discussion.

2. To prove that the will is free, Schopenhauer told his reader to stand before a mirror, think about lifting an arm, and then observe the arm going up. Then ask the class to write or discuss an opinion on whether such an action really does what Schopenhauer claimed.

3. In-class writing topic: Why is “Freedom” the final chapter of a humanities text?

4. Divide into groups, charging each with the task of deciding which force is more influential on our behavior: aversive control or positive reinforcement through a reward system.

5. Before dividing into small groups, point out that some determinists use character consistency
to prove that there is no free will. They frequently add that only an insane person is truly free. How did the groups fare in discussions? Does predictability based on others’ knowledge of a person’s traits constitute a denial of free will? What about the fact that, if one never deviates from predictable behavior or opinion, one must be considered a slave to either?
MATCHING TEST I

Place the appropriate number next to each item, using none more than once. Some options will not be used at all.

1 __ love as genetic propagation
2 __ man with a stick
3 __ freedom through psychoanalysis
4 __ regret and relief
5 __ leading the people in opening illustration
6 __ artist of above
7 __ bus riders are clearly subject to this
8 __ free will as divine gift
9 __ painted a woman ironing
10 __ commanded mass suicide
11 __ money talks
12 __ Huckleberry Finn and Scarlett O’Hara are examples
13 __ found inside our genes
14 __ thought women were not fully rational but better for the world
15 __ objected to male-created essences


TRUE/FALSE

1. No one in the humanities believes freedom is NOT the natural condition of human beings.
2. In socialism all businesses are government owned and operated.
3. Libertines and libertarians were once the same but separated after a conference in Paris.
4. In the novel Kings Row the power of the hero’s love cures a young woman suffering from buried guilt.
5. Jogging is a good way to experience freedom of the will.
6. Humanists almost unanimously endorse behaviorist theories.
7. According to indeterminism, dropping a course needed for graduation is an indication that the will is free.
8. The Myth of Sisyphus is a tragedy about the futility of life.
9. Mother Night is a novel that warns us to be careful how we define ourselves.
10. The story about the young man who interrupts his education to care for his grandmother was given as an example of free will.
11. The man with the stick was said to be the true founder of civil society.
12. *The Prince of Tides* was a movie influenced by Schopenhauer’s teachings.
13. Rousseau believed that human beings were basically evil and needed tight control.
14. Determinists have said that only insane people are really free.
15. The chromosome is what determines such things as the color of hair and eyes.

**MULTIPLE CHOICE**

1. Though many have been appalled by Skinner’s proposed technology of behavior, he defends his plans how? a) The masses of men lead lives of quiet desperation. b) Creative impulses must be sacrificed in the interest of social order. c) Since no one escapes conditioning, why not condition intelligently? d) Contrary to what the humanities think, science is an extremely imaginative field. e) Behaviorists are the last people who can be trusted to create the ideal society.
2. Which of the following does not support the determinist argument? a) Rousseau on institutions; b) Skinner on behavioral technology; c) Marx on economic cycles; d) character consistency; e) Schopenhauer on the will.
3. Nietzsche described his superman as a person who a) can persuade others to follow him; b) is, after all, only following the orders of God; c) is capable of both altruism and serving his self-interest; d) is, when unmasked, only a very little person without much mentality; e) is physically stronger than any other person on earth.
4. He died a decade before the French Revolution but is often held responsible for it anyway. a) Rousseau; b) Marx; c) Napoleon; d) Sartre; e) Freud.
5. Lenin accepted all but one of the following principles of Marxism: a) state ownership of all property; b) a two-class society produced by economic determinism; c) proletariat insistence that their demands be met; d) desirability of a classless society; e) the classless society happening by itself no matter what anybody did.
6. The chapter ends by suggesting that freedom can be gained through a) organized citizens groups; b) removal of all limitations on actions; c) self-imposed limitations; d) showing Congress that its activities are being closely scrutinized; e) quietly accepting and never questioning social and legal rules.
7. Punishment of Sisyphus: a) repeating a particular action over and over; b) exile from his wife and children; c) death by drinking hemlock; d) being tied to a post in the town square and mocked by the citizens; e) being tied to the mast of a ship that never finds a port.
8. Existential philosopher with feminist views: a) Rand; b) Nietzsche; c) Rousseau; d) de Beauvoir; e) Camus.
9. Free citizens comprised what percent of the population in ancient Athens? a) five; b) ten; c) twenty; d) fifty; e) 100.
10. Identified by Nietzsche as ideal example of the superman: a) Buddha; b) himself; c) St. Peter; d) Marx; e) Jesus.
11. Said that what we say and do is determined by rewards and punishments: a) Camus; b) Sartre; c) Buber; d) Picasso; e) Skinner.

12. Found inside the gene: a) DNA; b) chromosomes; c) all bodily fluids; d) synapses; e) muscle tissue.

13. They believed that it has already been decided before we are born whether we will be saved or damned. a) Marxists; b) Puritans; c) revolutionaries; d) genetic scientists; e) the clergy.


15. Heroine of modern tragedy led to promiscuity by lack of a profound and satisfying relationship: a) Blanche du Bois; b) Scarlett O’Hara; c) Becky Sharp; d) Ayn Rand; e) Simone de Beauvoir.

MATCHING TEST II

Place the appropriate number in the space provided, using none more than once. Some options will not be used at all.

1. Sociobiology believes that the intensity of a romance depends upon the genetic __ one is prepared to make.

2. It has been discovered by science that a good many of our characteristics are programmed before birth by the __.

3. He started civil society with his __.

4. Buber believed that the __ relationship gave proof of God’s existence.

5. __ believed that we could accept God only by taking a leap of faith.

6. In George Segal’s sculpture the people under aversive control are __.

7. __ is both a philosophy and a method used by psychologists.

8. __ invented the concept of the democratic state.

9. The Wordsworth sonnet included in the chapter implies a contrast between __ and freedom.

10./11. In Marxist philosophy the __ will eventually rise up and bring down the __.

11. __ added to Marxism the belief that the classless society might need a violent revolution in order to come into being.

12. __’s definition of freedom: an escape from unpleasant consequences.

13. The play A Streetcar Named Desire and the film The Prince of Tides show the influence of __ on modern literature.

14. Rousseau and Hobbes each created his own version of the __ contract.

ADDITIONAL ESSAY OR JOURNAL TOPICS

1. Choose: Show that behavior is determined by money or that it is possible to do things that have nothing to do with money.
2. What is meant by the observation that only the insane are free? If this is the case, are you willing NOT to be free?
3. Why does William James believe that regret and relief prove we have free will? Do you think he makes his case?
4. How does jogging suggest that we can have free will?
5. Indicate some self-imposed limitations you would be willing to try. Explain why you think such limitations would improve your life.
CROSSWORD PUZZLE
PUZZLE CLUES

ACROSS

1. Polish astronomer whose observations helped change the way the universe is perceived
7. Moliere wrote his own theatrical ________
12. abbreviation for what a piece of concert music is called, followed by its number
13. film ____ featuring hard-boiled private eye
14. Writers need an ____ before they begin an essay.
15. Title of Euripides play about a woman out for revenge
18. long narrative poem about a hero
19. Dorothy, Toto, and Elton John all traveled the Yellow Brick __ (abbrev.)
20. poetic “before”
21. second letter in musical scale (plural)
23. basic to Greek theater festival
27. archaic “you”
28. Karl Marx wrote __ Kapital.
29. Florentine philosopher recommending self-interest for political leaders
31. ideal for warring nations to __exist
33. To aid and ____ in a crime
34. Iago’s relationship to Othello
37. German philosopher who said the moral sense was inborn
39. what Oscar Wilde was accused of, or what a model does
40. Spanish article preceding Cid and Greco.
41. film director with a distinctive style is called an __teur
42. Picasso mural depicts the horrors of this.
43. number of gods in monotheism
44. literary genre with spaceships and aliens (initials)
46. what bombs did in U.S. National Anthem
48. short way first of describing first required course in a curriculum
50. contemporary composer for musical stage (initials)
51. what people summoned to HUAC hearings were asked for
54. atmosphere in horror movie is likely to be __rie.
55. first two initials of British author who wrote controversial novel about a lady and a gameskeeper
57. emotion felt by Achilles toward both Agamemnon and Hector
58. French existential philosopher
61. To achieve catharsis, audiences at a tragedy should experience fear and ____.
66. Symbolically, people with low self-esteem do this many times.
68. Puritans accused Hester Prynne of ____.
69. She frets not.
72. Eastern religious figure, such as Dalai ____
75. prefix meaning “not” when attached to “legal”
76. not poetry
78. what Dorian Gray was afraid of
80. letters preceding name of a steamship
83. Philosophers debate over whether we have ______ of choice.
85. audience activity on opening night of Stravinsky ballet danced by Nijinsky
86. Ninth Symphony was not _____ by its composer.
87. where narrator of folk song works (abbrev.)

DOWN

1. Farce and satire are divisions of this dramatic genre.
2. Figaro appears in one by Rossini, another by Mozart.
3. character in Milton epic based on first Bible book
4. city important in history of jazz (initials)
5. time, place, and action in classical drama
6. death by poisoned drink
7. Stephen __ane wrote final poem in book
8. for Buddha, the ______ way
9. two artists: one, a pioneer in short story form, the other a supplier of afterlife imagery (initials)
10. __ Housman
11. military unit for husband of Madame Butterfly
16. Figuring out the surrounding clues will give you the name of a famous French philosopher.
17. frequently missing from classical sculpture displayed in museums
18. what audiences sometimes seek at movies
19. abbreviation for Einstein contribution
22. one of Shakespeare’s patrons, the __rl of Southampton
24. teaching device combining hearing and seeing
26. cosmic principle in Taoism
30. television channel for Six Feet Under and The Sopranos
32. opposite of “off,” found in titles of odes
35. van Gogh mutilated his
36. Silence is an element of this art.
37. home for Dorothy and Toto (abbrev.)
38. Hedonists have been criticized for wanting ___ much.
42. Kahlo to Rivera--twice!
45. what Braque and Picasso called each other by (initials)
46. On leaving princely home, Siddhartha saw people too sick to do this.
47. Artists make this of paint, writers of paper.
49. what parents ask children to do instead of watching TV
50. pronoun seldom found in biographies of 19th century visual artists
52. Being human is an ___.
53. month when executions took place in Goya paintings
55. title of gloved character in Pentagon War Room of Kubrick satire
56. type of records preceding compact discs
59. goletto, opera by Verdi
60. one of four solists in finale of Beethoven’s Ninth Symphony
62. religious practice based on the Qur’an
63. country where Kulturbund played (abbrev.)
64. can’t finish sea wall in Goethe poem
65. playwright in scandalous libel suit
67. dora, source of world’s woes in Greek mythology
68. Impressionist artists emphasized this more than historical narrative
70. Virginia Woolf not allowed to be a _____ of library
71. archaic form of “never”
73. A Death in the Family by James __ee
74. in Blake poem, Jesus is called meek and ____
79. widely used death symbol, the ____ Reaper
80. Theseus has him killed in final act of Racine’s Phaedra
ANSWER SECTION
CHAPTER ONE: THE ART OF THINKING CRITICALLY

Matching I
8, 7, 15, 5, 12, 14, 6, 11, 1, 4

T/F

Multiple Choice
b, d, a, a, b, e, c, d, a, d

Matching II
15, 8, 1, 14, 11, 18, 13, 5, 3, 21, 9, 17, 4, 6, 10

CHAPTER TWO: APOLLONIAN REASON, DIONYSIAN INTUITION

Matching I
9, 8, 14, 6, 13, 1, 11, 3, 5, 12

T/F

Multiple Choice
d, a, b, c, a, e, d, c, a, a

Matching II
4, 22, 20, 8, 16, 2, 10, 1, 9, 18, 21, 11, 12, 13, 3

CHAPTER THREE: MYTHOLOGY

Matching I
10, 8, 4, 3, 12, 16, 6, 14, 15, 5, 18, 13

T/F

Multiple Choice
a, b, b, a, d, d, d, a, c, a, d
CHAPTER FOUR: LITERATURE

Matching I
20, 1, 11, 22, 17, 12, 8, 3, 16, 6, 5, 4, 19, 10, 7

T/F

Multiple Choice
e, a, d, d, a, b, a, e, e, d, a, b, a, d

Matching II
11, 7, 5, 2, 14, 12, 1, 3, 19, 13, 18, 6, 10, 4, 9

CHAPTER FIVE: ART

Matching I
13, 17, 4, 1, 18, 3, 10, 16, 14, 6, 9, 5, 12, 7, 15

T/F

Multiple Choice
d, b, e, b, c, e, c, e, c, d, a, e, c, b, b

Matching II
19, 18, 3, 11, 12, 17, 2, 21, 20, 4, 9, 10, 6, 1, 13

CHAPTER SIX: MUSIC

Matching I
9, 8, 14, 20, 18, 16, 10, 6, 4, 13, 12, 19, 11, 17, 3

T/F

Multiple Choice
b, d, b, a, b, c, a, d, e, e, a, e, e, b, d, a, b, c, a, d, c, a, d, e, a, e

Matching II
2, 4, 6, 19, 3, 7, 21, 16, 12, 13, 1, 11, 14, 8, 17

CHAPTER SEVEN: THEATER

Matching I
3, 11, 4, 8, 10, 7, 2, 12, 18, 5, 15, 17, 6, 9, 14

T/F

Multiple Choice
e, b, d, c, e, a, e, c, d, b, c, a, d, b, d

Matching II
9, 11, 14, 22, 19, 7, 4, 20, 21, 5, 1, 15, 12, 23, 16

CHAPTER EIGHT: THE MUSICAL STAGE

Matching I
17, 5, 18, 4, 21, 20, 10, 1, 13, 15, 7, 2, 19, 11, 14

T/F

Multiple Choice
a, d, c, b, a, d, e, a, c, a, c, b, a, d

Matching II
7, 15, 13, 1, 21, 18, 17, 21, 12, 5, 3, 20, 6, 4, 2

CHAPTER NINE: THE CINEMA

Matching I
15, 17, 16, 11, 2, 6, 4, 3, 19, 20, 22, 13, 10, 14, 8

T/F
Multiple Choice
   b, b, a, b, c, b, c, c, c, b, d, d, d

Matching II
   6, 13, 1, 2, 8, 3, 11, 14, 9, 7, 4, 5, 10, 12, 15

CHAPTER TEN: TELEVISION

Matching I
   17, 8, 18, 7, 3, 2, 13, 12, 11, 6, 5, 15, 16, 19, 9

T/F

Multiple Choice
   e, a, a, d, a, a, c, c, e, c, b, a, e, a, c

Matching II
   7, 9, 22, 18, 23, 10, 4, 12, 5, 17, 15, 3, 20, 11, 13

CHAPTER ELEVEN: RELIGION

Matching I
   17, 4, 5, 15, 19, 14, 11, 9, 1, 2, 13, 18, 20, 10, 3

T/F

Multiple Choice
   e, e, a, d, b, c, d, d, b, a, e, a, b, c, e

Matching II
   3, 13, 2, 20, 4, 16, 15, 22, 11, 7, 10, 9, 14, 23, 17

CHAPTER TWELVE: MORALITY

Matching I
   11, 17, 10, 2, 12, 1, 5, 7, 13, 14, 3, 15, 8, 16
T/F

Multiple Choice
c, d, b, e, b, d, e, a, b, b, a, c, b, c
CHAPTER THIRTEEN: HAPPINESS

Matching I
11, 5, 8, 14, 1, 2, 15, 12, 17, 10, 19, 16, 7, 13, 18

T/F

Multiple Choice
a, d, a, e, c, d, a, c, d, b, c, a, d, c, b

Matching II
4, 5, 9
1, 3, 5, 6, 8
2, 4, 9, 10

CHAPTER FOURTEEN: DEATH ATTITUDES AND LIFE AFFIRMATION

Matching I
5, 13, 1, 14, 4, 17, 2, 18, 6, 10, 9, 12, 8, 11, 3

T/F

Multiple Choice
b, b, a, a, a, c, e, a, a, c, e, a, d, b

Matching II
1, 22, 9, 4, 11, 12, 13, 3, 21, 5, 14, 16, 7, 19, 15

CHAPTER FIFTEEN: CONTROVERSY

Matching I
5, 8, 10, 7, 13, 11, 6, 2, 1, 4, 14, 9, 16, 3, 12


T/F

Multiple Choice
c, e, d, a, b, d, b, a, d, a, e, b, c, c, e

Matching II
1, 5, 21, 17, 13, 5, 2, 19, 4, 20, 14, 12, 18, 11, 15

CHAPTER SIXTEEN: FREEDOM

Matching I
18, 14, 6, 8, 9, 4, 1, 15, 13, 10, 11, 3, 5, 17, 2

T/F

Multiple Choice
c, e, a, e, c, a, d, a, e, a, b, e, a

Matching II
9, 5, 19, 10, 11, 4, 1, 7, 13, 15, 2, 17, 6, 18

ANSWERS TO PUZZLE

ACROSS
1. Copernicus 33. abet 57. rage
7. company 34. enemy 58. Sartre
12. op 37. Kant 61. pity
13. noir 39. pose 66. die
14. idea 40. el 68. sin
15. Medea 41. au 69. nun
18. epic 42. war 72. Lama
19. Rd 43. one 75. il
20. ere 44. SF 76. prose
21. res 46. burst 78. aging
23. tragedy 48. intro 80. SS
27. ye 50. SS 83. freedom
28. Das 51. names 85. riot
29. Machiavelli 54. ee 86. (HEARD??)
31. co 55. DH 87. RR

DOWN
1. comedy 42. wife
2. opera 45. FN
3. Eve 46. beg
4. NO 47. use
5. unities 49. read
6. Socrates 50. she
7. Cr 52. art
8. middle 53. May
9. PD 55. DR
10. AE 56. LP
11. Navy 59. Ri
16. Descartes 60. tenor
17. arm 62. Islam
18. escape 63. Ger
19. Rel 64. Faust
22. Ea 65. Wilde
24. AV 67. Pan
26. Yin 68. sight
30. HBO 70. user
32. on 71. neer
35. ear 73. Ag
36. music 74. mild
37. Kan 79. Grim
38. too 80. son