

Program 3. Historical References in the Arts

Description

How does art history inform and influence contemporary works of art? How do individual art forms impact or inform each other in a multi-arts work?

In this program, you will explore the concept of historical context. You will learn to recognize the use of historical references in a work of art, investigate the many ways that historical references can affect a work of art, interpret and use historical references to convey important information, and see how art continues to shape history today.

The program includes four lessons, in which Learner Teams and students

- examine the multi-arts performance piece *Quidam* to identify historical references and consider their impact on the work,
- discover the power of costumes to evoke specific times and places,
- explore the lives and times of two artists from the past to see how their work impacts artists today, and
- investigate traditional forms of street performances and determine whether or not they are “art.”

After viewing this program, you will design and construct your own costume elements to portray characters from *Where the Wild Things Are*, a children’s book by Maurice Sendak.

Learning Objectives

- Describe where historical references occur in a video segment from *Quidam*.
- Analyze costume designs for *Parade*, focusing on how they convey character and dictate movement. Create a costume element and explore how that costumes affects character development and movement.
- Analyze and interpret works of painter René Magritte and choreographer Alwin Nikolais, comparing the artists’ works to *Quidam*. Create a movement sequence that incorporates an original prop/costume element and references to Magritte and Nikolais.
- Conduct research into the history of street performance and how its influence is felt in Cirque du Soleil’s *Quidam*. Take on the role of an art historian discussing a specific type of street performance.

Guiding Questions

These are questions for your group to consider as you work through the session:

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- What are historical references?
- How do historical references impact the creation of new works of art?

Key Concepts/Vocabulary

- *Costume*: clothes or accessories worn to look like someone else, to evoke a specific time or place, or to fit in with a group or occasion
- *Fantasy*: a creation of the imagination; unlikely to exist in real life
- *Historical precedent*: a previous act, event, convention, or custom
- *Reality*: something that exists or could exist in real life
- *Street performers*: entertainers who perform in public areas, including musicians, mimes, magicians, puppeteers, dancers, acrobats, and daredevils
- *Surrealism*: an early- and mid-20th century movement in the arts that explored the subconscious to create fantastic imagery; an example is juxtaposing recognizable objects with things that seem to be the opposite (contrast)
- *Symbol*: something that represents something else by association, resemblance, or convention, especially a material object used to represent something invisible

4-Hour Workshop Session

Please note that times are approximate. Actual length of sessions may vary, depending on the size of the group and the length of discussions.

Materials and Resources

- Videotape or broadcast of Program 3 — “Historical References in the Arts”
- *Quidam* video by Cirque du Soleil, available at your library and video rental store or for purchase at <http://store.yahoo.com/cirquestore/video1.html> or other online video sellers (Cue the tape by setting the counter in your videocassette player to 0:00, then running the tape fast forward to 9:40. The section begins with a team of female acrobats performing with yo-yos, followed by a transition in which Zoe swings and the father walks through the air. Next an aerial performer works on a suspended red fabric streamer. As her act concludes, a clown enters running with sparklers. Stop the tape when another clown enters with a Hula-Hoop.)
- Reproduction of *Golconde* by René Magritte
- Three costumes representing three distinct historical periods
- Costume design materials, such as fabric pieces, colored paper, ribbons, feathers, and pipe cleaners
- Handout: Viewing Guide for Cirque du Soleil’s *Quidam*
- Handout: Costume Analysis Guide
- Handout: Teacher Notes for Program 3
- Reading: Alwin Nikolais
- Reading: Cirque du Soleil
- Reading: *Quidam*
- Reading: René Magritte
- Reading: Role-Play
- Reading: Surrealism

Introduction

(10 minutes)

The workshop session for Program 2 focuses on musical and theatrical influences on *Quidam*. In this session, the group will examine additional historical references through visual arts and dance.

Discuss your experiences with having your students write critiques.

- What knowledge base was necessary for the students to succeed?
- How did the students work together?
- With what kinds of vocabulary did they need the most help?

Discuss these questions:

- How does art history inform and influence contemporary works of art?
- How do individual art forms impact or inform each other in a multi-arts work?

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Lesson 1: The Influences of the Past

(35 minutes)

View and Discuss

(10 minutes)

Watch the introduction to Program 3 and the beginning section of the lesson “The Influences of the Past.” Pause the tape after Kathy DeJean introduces the viewing guide and it is shown on screen (running time approximately 3 minutes).

While watching the lesson, consider the following focus questions:

- What historical references might have influenced *Quidam*?
- What role does history play in the ideas artists have?

Discuss your responses to the focus questions.

View and Discuss

(25 minutes)

Distribute copies of the handout, Viewing Guide for Cirque du Soleil’s *Quidam*.

Insert Cirque du Soleil’s *Quidam* videotape, cued at 9:40. Play the portion that runs from 9:50 to 18:50 on the counter (running time approximately 9 minutes).

The section begins with a team of female acrobats performing with yo-yos, followed by a transition in which Zoe swings and the father walks through the air. Next an aerial performer works on a suspended red fabric streamer. As her act concludes, a clown enters running with sparklers. Stop the tape when another clown enters with a Hula-Hoop.

The group will complete the viewing guide by checking off the elements they recognize as they watch the next portion of the *Quidam* tape.

Lead a group discussion of the written comments.

Return to Program 3 and watch the remainder of the lesson “The Influences of the Past.” Pause this tape when you see the title “The Power of Costume” (running time approximately 8 minutes).

Discuss these questions:

- How does Cirque du Soleil create its reality and fantasy worlds using historical precedents?
- Why is knowledge about historical references important to understanding works of art?

Lesson 2: The Power of Costume

(75 minutes)

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View and Discuss

(15 minutes)

Watch the beginning section of the lesson “The Power of Costume” on the Program 3 videotape. Pause the tape as soon as the discussion of Picasso’s costumes for *Parade* has concluded (running time approximately 9 minutes).

While watching the lesson, consider the following focus questions:

- What do costumes symbolize or represent in various works of art?
- How is a costume a work of art?

Discuss the responses to the focus questions.

Experience and Discuss

(15 minutes)

Examine three costumes representing three distinct historical periods and places. If you cannot provide actual garments, provide photos.

Participants will complete the Costume Analysis Guide for each of the costumes.

Share and discuss written descriptions and ideas about the costumes.

View, Experience, and Discuss

(40 minutes)

Watch the remainder of the lesson “The Power of Costume.” Begin the tape when the Learner Teams move to another space to make their costumes. Pause the tape when you see the title “Magritte and Nikolais” (running time approximately 8 minutes).

In preparation for designing and creating a costume or prop for a character from *Quidam*, discuss the image of the bowler hat from *Quidam* and its use as a device to take the character Zoe into the fantasy world.

Discuss the following questions:

- How does the hat act as a symbol?
- How does the hat set the scene for other small props to lead the audience through the performance?

Briefly summarize descriptions of other characters from *Quidam* and their use of costumes and props to symbolically represent character traits.

Using the prepared materials, each participant designs and creates a costume or prop for one of the *Quidam* characters. (The hat designed by the students in Lesson 2 is an example.) The costume should support the way the character would move and should communicate these things about the character:

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- emotions,
- personality traits,
- locale,
- gender,
- historical period,
- age,
- occupation, and
- social status.

In preparation for sharing completed costumes with the group, reflect on the symbolic or literal nature of the costume or prop:

- What connections do we normally make with the costume/prop?
- How is the object itself a symbol?
- What images and ideas are evoked by decorations and modifications to the object?

Share the costumes with entire group, asking the following focus questions:

- What are the similarities and differences among these designs?
- Why might these similarities and differences exist?
- How have symbols been used to express character traits?
- What impact might particular materials, color choices, or construction techniques have on the designs and the ways characters can move?

Lesson 3: Magritte and Nikolais

(60 minutes)

View, Experience, and Discuss

(20 minutes)

Watch the first section of the “Magritte and Nikolais” lesson on the Program 3 videotape.

While watching the lesson, consider the following focus questions:

- How could the work of one artist influence the work of other artists?
- How might biographical information about an artist inform our understanding of his or her works?

Pause the videotape when Hazel Lucas concludes the discussion of the work of René Magritte (running time approximately 6 minutes).

Discuss the focus questions.

Review the *Quidam* videotape segment the group watched earlier in this program. Pay close attention to the headless man who is prominent in this segment.

Discuss the following questions:

- Who is this headless man?

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- What are your impressions of him?
- Why is he headless? What might this condition symbolize?
- Why would a headless man have a hat and an umbrella?
- What is his function in *Quidam*?

The character's name is Quidam, which Cirque du Soleil defines as "a stranger, a passerby." Consider the following questions:

- How does this character portray that idea?
- Where have you seen someone like this before?

Look at a reproduction of the 1953 painting *Golconde* by René Magritte. Then discuss these questions:

- Who is the man in the bowler hat in Magritte's paintings?
- Who is the headless man in *Quidam*?
- How do these artists use the hat as a symbol?

View and Discuss

(20 minutes)

Watch the remainder of the "Magritte and Nikolais" lesson on the videotape. Pause the tape when you see the title "Art Historian Role-Play" (running time approximately 11 minutes).

In small groups, use the following questions to discuss the Nikolais work:

- What significance do the props have on the movement of each performer?
- How do color, size, and shape affect the movement?
- How do symmetrical and asymmetrical shapes affect the mood?
- What story is being told?
- How do props affect the story of the dance?
- How is the story realistic or fantasy-based?
- Which universal gestures shape the identity of each character?

Experience and Discuss

(20 minutes)

Working in small groups, create a short movement phrase incorporating the elements discussed in the Nikolais work, including

- a costume or prop (from the previous lesson) used to identify a character and the character's movement;
- repetition of character or other elements;
- symmetry and asymmetry;
- gesture; and
- juxtaposition of opposing elements for a surreal effect.

Share your reactions to the devising process and discuss the focus questions.

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Lesson 4: Art Historian Role-Play

(60 minutes)

View and Discuss

(20 minutes)

Watch the “Art Historian Role-Play” lesson on the Program 3 videotape to the end of the tape (running time approximately 14 minutes).

While watching the lesson, consider the following focus questions:

- What is street performance? Is it art?
- How does historical precedent impact our view of art today?
- What criteria should be used to identify and define works of art?

Discuss responses to the focus questions.

Experience and Discuss

(30 minutes)

Review the information on Role-Play from the Readings section of the workshop Web site.

Working in pairs, improvise a scene with a clear beginning, middle, and end, based on the following scenario: Partner A is a street performer and Partner B is a police officer.

Complaints have been received by the police department that street performers have been blocking traffic and preventing patrons from entering businesses. The police officer has been sent by his department to clear the area of street performers.

Share the work with the entire group and then discuss this question: What specific instructions would you give your students to effectively manage their role-play improvisations?

Reflect

(10 minutes)

Use the following questions to focus a closing discussion:

- Why is an understanding of history informative in the creation and analysis of works of art?
- What opportunities do you have in your daily classroom routine to address important historical connections to learning?

Between Sessions (On Your Own)

Homework Assignment

If possible, apply the ideas from this program in your own classroom. For example, ask your students to create costumes for familiar characters from history or literature that they currently are studying. Be sure to engage students in discussion about artistic elements and historical facts that influenced their choices.

See the handout, Teacher Notes for Program 3, at the end of this document for ideas and observations to help you apply the lessons from this program in your classroom.

Classroom footage in this program models a team approach in which classroom teachers and arts specialists work together. You may wish to try this approach in your own classroom.

You can find the complete lesson plans and handouts on the workshop Web site at www.learner.org/channel/workshops/artsineveryclassroom. Audio and video materials related to these lessons can be found on the Classroom Demonstration Materials videotape, which will be provided free to purchasers of the workshop.

If you are able to apply these ideas in your classroom, please be prepared to respond to the following question at the next workshop session:

- How effective were your students in representing artistic and historical elements in their design choices?

If you are unable to explore these activities with your students at this time, think about how you could adapt this lesson for your classroom. Prepare a lesson plan in your journal.

Optional Activities

Other enrichment activities can significantly boost your learning between workshop sessions. Consider the recommended activities below and choose those that best meet your needs. Time permitting, you might plan to share the results of your homework with other participants informally before or after your next workshop session.

Watch some or all of these programs from *The Arts in Every Classroom: A Video Library, K-5*:

- Expanding the Role of the Arts Specialist
- Teaching Dance
- Teaching Music
- Teaching Theatre
- Teaching Visual Art
- Developing an Arts-Based Unit
- Working With Local Artists
- Bringing Artists to Your Community

Explore the literature of Maurice Sendak beyond *Where the Wild Things Are*.

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Research resources on fantasy, symbolism, surrealism, and street performance at your school or public library or on the Web.

Attend a show at a museum, theatre, dance company, or orchestra in your community. Research the historical references that apply to the performance. If possible, share the experience with students in your classroom.

Reading Assignment

To support your understanding of Program 3, see the following readings:

- Alwin Nikolais
- Cirque du Soleil
- *Quidam*
- René Magritte
- Role-Play
- Surrealism

To prepare for Program 4, study these readings:

- Elements of the Hero's Journey
- Orff Instrumentarium

In addition, read the complete illustrated children's book *Where the Wild Things Are* by Maurice Sendak.

Handout

To be distributed at the end of the session

Teacher Notes for Program 3

Viewing videotaped examples: If you are using videotaped examples in a lesson, it is helpful to show them several times so students have an opportunity to watch for details and focus on different components in various viewings.

Space and sound: When students work in collaborative groups, noise often is created, and limited space can contribute to behavioral problems. It may be necessary to seek alternative space for movement-based activities. Advising adjacent classroom teachers of planned activities may prove beneficial.

Role-play: If students are improvising scenes, they need the opportunity to reflect and refine their work before sharing their final performance. Stopping with the first performance of a scene is like accepting the first draft of a writing assignment. It takes time and experimentation to deepen understanding and create multi-dimensional characters.

Creative work: When students are asked to make creative decisions and collaborate in creative tasks, it is important for them to know what outcomes are expected before they begin their work. Use a rubric to clearly outline assignment criteria. Be specific about time allowed for completion.

Handout

Viewing Guide for Cirque du Soleil's *Quidam*

As you watch a section of the *Quidam* videotape, place check marks by the elements you recognize. To help you remember what you saw, write a short description next to each checked reference.

CATEGORIES

NOTES

Children's Stories

- *Alice in Wonderland*
- *The Wizard of Oz*

Characters

- Court jester
- Dancers
- Hero or heroine
- Jugglers
- Magicians
- Master of ceremonies
- Musicians
- Parents
- Street performers
- Tumblers

Settings/Scenery

- Living room (real world)
- Fantasy world

Costumes/Props

- Fabric
- Hat
- Shoes
- Umbrella

Technology

- Computer-generated lighting and music
- Projected images
- Special effects

Dance

- *Parade*
- Ballet
- Ethnic or folk
- Modern

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- Modern multi-art performance reference
- Musical theatre

Art

- Dada (rejection of traditional art, focus on chance or improvisation)
 - Modern multi-art performance reference, *Parade*
 - Realism (focus on the actual, natural world)
 - Reference to 20th-century Surrealist artist René Magritte
- Surrealism (focus on the subconscious or dream state by creating fantasy and juxtapositions)

Handout

Costume Analysis Guide

- What time periods do the costumes represent?
- What countries or cultures do the costumes represent?
- Are the costumes for men or women?
- Describe the characters who might wear these costumes.
- What kinds of jobs might the characters have, and where would they work?
- Which costumes are for everyday wear, and which are for formal wear or special events?
- What story does each costume tell?

Alwin Nikolais

Alwin Nikolais (1910/12?–93) was a dancer, choreographer, director, teacher, and composer. He began his professional career in the theatre as a musician, then became a puppeteer, and finally a dancer. His principal dance teacher was Hanya Holm, and he also studied with Martha Graham, Doris Humphrey, Charles Weidman, and Louis Horst. He attended Bennington College Dance Sessions (1937–39) and Colorado College (1947). He had his own studio 1938–42.

In 1948, Nikolais was appointed director of the Henry Street Playhouse in New York City. He built a company of dancers, later known as the Nikolais Dance Theater, for his very special form of abstract dance-theatre, in which lights, props, and sounds were of equal importance with the dancers. He frequently used electronic music, which he composed himself. The dancers themselves are dehumanized, and become wonderful instruments for the formation of ever-shifting patterns.

Works of interest:

- *Tensile Involvement* (1953)
- *Mask, Props, and Mobiles* (1953)
- *Kaleidoscope* (1956)
- *Totem* (1960)
- *Imago* (1963)
- *Structures* (1970)
- *Crossfade* (1974)
- *Talisman* (1981)

Reading

Cirque du Soleil

In the early 1980s, a group of young street performers in Quebec, Canada, pooled their talent and dreams and founded the “Club des Talons Hauts” or “High-Heels Club,” aptly named because most of them were stilt-walkers. The club also featured fire-eaters, jugglers, and other performers, who were known collectively as buskers. At that time, Quebec did not have a circus tradition, so the club organized a festival where street performers could come together to exchange ideas and techniques. They called it the “Fête Foraine de Baie St-Paul” (the Baie Saint-Paul Fair). That was all a few visionaries needed to hatch the idea of bringing all this talent together under one roof, or — why not? — a big top! Cirque du Soleil was born.

Cirque du Soleil was officially created in 1984 with the assistance of the Quebec government, as part of the celebrations surrounding the 450th anniversary of Jacques Cartier’s arrival in Canada. Cirque was based on a totally new concept: a striking, dramatic mix of the circus arts and street entertainment, featuring wild, outrageous costumes, staged under magical lighting, and set to original music. With not a single animal in the ring, Cirque’s difference was clear from the very start. The show debuted in the Quebec town of Gaspé and was then performed in 10 other cities throughout the province. The first blue and yellow big top seated 800.

Since its creation, millions of people from around the world have seen Cirque du Soleil’s productions. In 1996, the Cirque du Soleil International Headquarters was completed in Montreal. This \$40 million project made it possible for more than 500 permanent Montreal employees to work together. It is here that all of Cirque du Soleil’s shows are created and produced.

Cirque today runs several simultaneous productions worldwide. Some of the productions, such as *Mystère* and *O* in Las Vegas, *La Nouba* at Walt Disney World, and *Alegria* in Biloxi, Mississippi, enjoy permanent runs. Others, including *Quidam*, *Saltimbanco*, and *Dralion*, are touring in both the United States and Europe. Cirque du Soleil also has released its first feature film, *Alegria*, inspired by the show of the same name, and its first-ever large-format (IMAX) production, *Journey of Man*.

Cirque du Soleil also is known for its commitment to social causes, particularly youth at risk. One percent of potential revenues from ticket sales every year is devoted to outreach programs. Cirque du Soleil can identify with the situation at-risk youth are facing because, in its own way, the Cirque lifestyle is also a wandering, marginal one. The creators of Cirque du Soleil were young self-taught artists who couldn’t be pigeonholed, and before they began playing under sumptuous big tops, their only stage was the street.

Cirque du Soleil’s social action knows no borders, reaching out to youth worldwide. This outreach is proactive and committed, since Cirque chooses its partners and undertakes to work with them long term for a common goal. Just as their shows seek to stimulate the imagination and inspire dreams, so they strive to work creatively with youth at risk, opening

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up new avenues to help them find their place in the community without forcing them into highly structured and disciplined roles.

Cirque du Soleil wants to achieve a multiplier effect for its social action by building a solidarity network centered around its chosen cause. Alliances have been forged with numerous partners from all sectors of society that share in the commitment to helping youth in difficulty.

The international success story known as Cirque du Soleil is above all the story of a remarkable bond among performers and spectators the world over. For at the end of the day, it is the spectators who spark the creative passions of Cirque du Soleil.

Adapted from the Cirque du Soleil Web site, www.cirquedusoleil.com

Quidam

In 1996, Cirque du Soleil premiered a work entitled *Quidam*. According to Cirque du Soleil's Web site, the character *Quidam* is meant to be "a nameless passer-by, a solitary figure lingering on a street corner, a person rushing past. It could be anyone, anybody. Someone coming, going, living in our anonymous society. A member of the crowd, one of the silent majority. One who cries out, sings and dreams within us all. This is the *Quidam* that Cirque du Soleil is celebrating."

This work is different from previous productions in that it contains a narrative story line. The performance opens with Zoe, a young, angry girl who already has seen everything there is to see. *Quidam*, the anonymous character, invites Zoe into a mysterious, magical world, and she discovers that there is a lot more out there than she ever could have imagined. She meets John and Fritz, who befriend her and dazzle her. She is very excited about her new discoveries in this world, but then she sees her parents. Her parents, though, cannot see her, just as they don't notice her in the real world. In the end everything works out for Zoe. She is reunited with her parents and is glad to see them again. She is much appreciated in the real world now, but is sad to leave the excitement of *Quidam* behind. For just a second, Zoe is reluctant to leave and looks to John for advice. He hates to say good-bye to her, but he knows she must return to her own world and her own life.

Quidam was written and directed by Franco Dragone, who has been working with Cirque du Soleil since 1985. Dragone came to the circus from a background in theatre, working with several theatrical companies across Europe. It was his experiences in Europe that led Dragone to propose an integration of theatre and circus that is now the trademark of Cirque du Soleil. The rest of the creative team included Michel Crete, set designer; Dominique Lemieux, costume designer; Benoit Jutras, composer; Debra Brown, choreographer; Luc Lafortune, lighting designer; and Francois Bergeron, sound designer. *Quidam* has more than 50 performers, ranging in age from 12 to 43. The current cast members hail from Canada, United States, France, Russia, Ukraine, China, England, Argentina, Belgium, Australia, and Israel.

Cirque du Soleil means "circus of the sun." *Quidam*, like all of Cirque du Soleil's shows, can be considered a circus performance. A circus is a type of performance staged in a circle surrounded by tiers of seats, usually under a tent. While the tradition of travelling performers can be traced back to the middle ages, the first modern circus was staged in London in 1768 by Philip Astley. His circus included only one act — a show of trick horsemanship. Over time, circus performances expanded to include many different kinds of acts. Today, a circus performance typically includes displays of horsemanship; exhibitions by gymnasts, aerialists, wild-animal trainers, and performing animals; and comic pantomime by clowns. The founders of Cirque du Soleil loved the circus, but wanted to change it. Cirque du Soleil is not about elephants and lion tamers. It is more the circus of the future, a fusion of street performance and theatre.

The structure of *Quidam* (circus acts linked by a storyline) imitates the style called vaudeville. The American tradition of vaudeville grew out of saloon entertainment during

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the late 1800s. The pattern of a vaudeville performance was always the same: separate acts to musical accompaniment by comedians, serious and comic singers, jugglers, dancers, magicians, trick cyclists, etc., all structured in a single program or “bill” to be performed twice nightly.

One of the comments you will hear about *Quidam* is that it is visually breathtaking. The set for *Quidam* is stunning. One of the production’s most spectacular features is a 120-foot overhead conveyor, whose five imposing rails take up the entire interior surface of the Big Top. This system is used to bring performers onto the stage and to create a multitude of special effects in various acts. The costumes for *Quidam* are colorful, spectacular, and unique. The costumes were designed to let the individual personality of each performer and character come through.

The music of *Quidam* is of remarkable dramatic intensity. Drawing on influences that range from classical music to the most eclectic and contemporary sounds, the music accompanies, envelops, and accentuates the magic of the show. The music is played live by six musicians using violins, cellos, percussion instruments, saxophones, synthesizers, samplers, electric guitars, classical guitars, and a varied assortment of other string instruments. For the very first time at Cirque du Soleil, the voices of a man and a child add texture and unique color to the music.

Adapted from the Cirque du Soleil Web site, www.cirquedusoleil.com

René Magritte

On November 21, 1898, René Magritte was born in Lessines, Belgium. His father was a tailor, and his mother a hat maker. René was the oldest of three sons. When he was 13 years old, René's mother committed suicide one night by throwing herself from a bridge into the Sambre River. The next morning, René and his brothers found her corpse on the riverbank, her wet nightgown drawn over her face. The image of a shrouded face would appear in paintings throughout the artist's career.

The young Magritte took painting classes to feed his growing interest in art. At 15, he met Georgette Berger, who posed for many of his figure paintings. Following studies at the Royal Academy of Fine Arts in Brussels and less than a year of military service, René married Georgette in 1922. At that time, he worked as a graphic artist, mostly drawing patterns for wallpaper. Aside from three years in Paris, the Magrittés would stay in Brussels for the rest of their lives.

Magritte was strongly influenced by avant-garde fashions in painting. Early on, he became interested in Cubism, a style of painting pioneered by Pablo Picasso and Georges Braque in which many sides of objects are rendered visible at once. Magritte was perhaps most powerfully affected by Dada, a stylistic movement that further rejected conventions of traditional art. Indeed, Dadaist musicians, poets, and visual artists were concerned mainly with recording the accidents of creativity that might occur on the way to making a work of art. These artists often aimed to shock, surprise, or amaze audiences, as when Marcel Duchamp took an ordinary toilet and titled it "Fountain."

The practice of showing something and calling it by another name is common in Magritte's work, where extraordinary paradoxes and contrasts are the norm. For example, in a painting called "La trahison des images" ("The Treason of Images"), an object is shown above the words "Ceci n'est pas une pipe." The object is, of course, a pipe. Another painting, *Golconde*, juxtaposes ordinary images in a fantastic way: men in bowler hats appear suspended in the air like raindrops before a horizon of city buildings. Images of men in bowler hats, resembling both middle-class businessmen of the time and the artist himself, appear throughout Magritte's work.

Other Surrealist artists include Salvador Dali, Giorgio de Chirico, Max Ernst, Frida Kahlo, Paul Klee, Joan Miro, and Dorothea Tanning. Magritte befriended many of these artists. He died in 1967.

For more information on Magritte, see Alden, T. *The Essential Magritte*. New York: Harry N. Abrams, Inc., 1999.

Role-Play

Role-play is the act of pretending to be someone or something you're not. This technique is an excellent way to elevate attention and focus energy in the classroom. Role-play also motivates students to listen, think, and speak

There are three basic aspects of a role to take into account when improvising:

- *Purpose.* As you develop your role, it is helpful to keep in mind the purpose you have in the drama. A character's purpose may change.
- *Status.* All relationships have an element of power. This means that one person has some hold over the other, some special knowledge or a higher position. We call this status. Consider your role in relation to other roles in terms of status. Will your role be of higher, lower, or equal status?
- *Attitude.* Each character in every drama has attitudes towards the subject of the drama and the other characters in the drama.

These aspects of role became visible through the physical, vocal, and word choices made by the students.

Surrealism

The term “Surrealism,” coined in the theatrical program of *Parade*, came to represent a major artistic and literary movement of the early 1900s. Surrealist artists attempted to represent the world as perceived by the conscious and subconscious mind, rather than the natural world, by presenting images that were fantastic and often juxtaposed in extraordinary ways.

The poet and critic André Breton laid much of the groundwork for Surrealism in *The Surrealist Manifesto*, which he published in 1924. He held that Surrealists strive to join the subconscious world of dreams and imagination with the conscious world of fact and reason to create “an absolute reality, a surreality.” Rather than writing in a deliberate and logical way, Breton adhered to the Dadaist notion of allowing his poetry to appear accidental, unorganized, or unintentional, sometimes incorporating dreamscapes and word-association exercises.

Surrealist painters adapted these approaches to visual art. Starting in 1925, Surrealist painters — Jean Arp, Salvador Dali, Giorgio de Chirico, Max Ernst, Paul Klee, René Magritte, Joan Miro, Pablo Picasso, and Yves Tanguy — presented their works in group exhibitions in Paris, often to confused and disapproving audiences. Early works featured techniques such as using paper to squash paint onto canvas in random shapes and rubbing a pencil over a paper on rough wood to capture the patterns of the natural grain.

Like the Rorschach psychological inkblot tests that began to be used in the 1920s, these art works invited viewers to interpret visual data as expressions or catalysts of subconscious thought. As Surrealism evolved, techniques grew more sophisticated. Subjects and images became more recognizable and logical, though they still were linked in novel and often unsettling ways. Some artists incorporated images that were symbolic to them personally but were left unexplained. Dali, for example, showed green giraffes blazing and timepieces spilling off a tabletop — and left the viewer to guess at the meaning.

Adapted from *Discovering Art History*, Gerald F. Brommer, Davis Publications, Inc., 2nd edition, 1988.

Reading

Elements of the Hero's Journey

Joseph Campbell (1904 – 1987) was an American author who wrote extensively about mythology and its influences in modern times. Campbell held that certain archetypal images, themes, and patterns are repeated in virtually all of the world's best-known myths and stories. Major ideas from Campbell's work will be used as a framework in the creation of this multi-arts performance piece. In this series, participants will refer to four parts of what Campbell called "the hero's journey":

- 1. The Call** — The call is the invitation to an adventure. The hero may embark on a quest willingly or out of necessity. Sometimes, there is a sudden, shocking event, leaving the hero with no choice but to engage in the situation. At other times, the call is a subtle invitation and the hero has time to decide whether he/she is going to get involved.
- 2. The Challenges** — The challenges are fears, obstacles, and trials during a journey. Having accepted the call and started on the journey (which may be physical, psychological, or spiritual), the hero encounters a series of increasingly difficult challenges. Assumptions and beliefs are questioned and temptations threaten to divert the hero from the path.
- 3. The Transformation** — The transformation is a change in way of thinking and way of viewing life. In the process of dealing with the challenges, the hero experiences a revelation about life, which changes the way he/she thinks and behaves.
- 4. The Return** — The return to everyday life is the final stage of the journey. The hero returns a changed person, possessing new awareness and skill. The hero seeks to share his/her newfound understanding for the greater good of society. Sometimes, if people are not ready to change, the hero may face further trials and others may be called to undertake their own journeys.

Orff Instrumentarium

The Orff approach to music education uses a variety of percussion instruments. Along with vocal exploration, instruments provide the means from which students can experience musical inquiry, exploration, improvisation, and composition. The instrumentarium provides students the ideal medium for the exploration of timbre and texture in music, as well as the aural and visual reinforcement of pitch relationships.

Unpitched percussion instruments (those that do not function melodically) engage students in a variety of rhythmic experiences. These instruments are grouped into four categories: wood, metal, rattles and scrapers, and membrane (or skin). Playing of these parts is often prepared through body percussion. Students are first taught rhythmic phrases through word patterns that are also expressed with body sounds like clapping, snapping, and patting. They then make the same sound patterns using percussion instruments. Some familiar unpitched percussion instruments are wood blocks, claves, jingle bells, triangles, tambourines, hand drums, and bongo drums. The variety of unpitched percussion instruments is vast, and provides students a rich and engaging sound palette from which to make music.

The barred instruments of the Orff instrumentarium were developed in the 1920s by Carl Orff himself. These are the “melody-making” percussion instruments of the Orff orchestra, capable of both melodic and harmonic elements. These instruments are constructed for child-friendly use. They are sized for smaller hands and arms and are designed with removable bars, enabling the students to take off bars that aren’t necessary for a given work. Student success is instantly heightened when all the “wrong” notes are unavailable!

The xylophones have bars made of rosewood or fiberglass, and are voiced in three sizes — soprano, alto, and bass — covering a three-and-a-half octave range from c to a₂. These instruments are modeled after their African counterparts.

The metallophones are voiced like the xylophone family, but the bars are made of metal, which likens their sound to elements of the Indonesian gamelan.

The glockenspiels are the smallest and highest members of the Orff orchestra. They are modeled after Orff’s own (German) glockenspiel, and are voiced in only two ranges: alto and soprano. Their combined range covers a two-and-a-half octave range from c₁ to a₃.

To purchase instruments for your students’ use, see www.westmusic.com.

To learn more about the Orff approach, go to the American Orff-Schulwerk Association Web site, www.aosa.org