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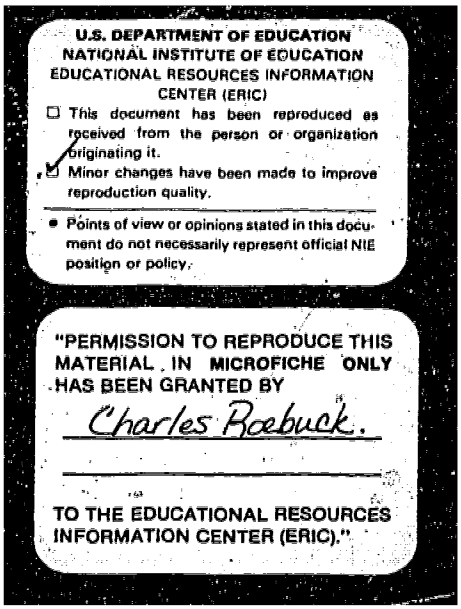
ABSTRACT

Materials in this multicultural study of creative expression are suitable for use in a variety of secondary school disciplines, including social studies, humanities, language arts, and science. Following an introduction to teachers and curriculum developers on rationale, objectives, and format, the handbook is divided into five parts of student materials. Part 1 contains 5 readings, each examining man's need to create from a different cultural perspective. In accompanying activities, students have the opportunity to express themselves creatively. Part 2 compares different societies' world views. Readings on Pygmies, Eskimos, Moslems, Americans, and British are used to present cultural feelings about the earth and nature, and show how these views change over time. Part 3 explores the "style" or overall design of various cultures through the following three categories of readings: background study, cultural similarities and differences, and an in-depth look at the styles of specific decades in American culture. Part 4, Living with Change, examines how people in different cultures respond to change and ways of expressing feelings about change. Part 5 presents readings and activities on sacred clowns, jazz and disco, and wall art, to help students examine the ways a society develops a sense of community. (LP)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WORLD VIEWS THROUGH THE ARTS

By Lindy Hough and David C. King

CONTENTS

INTRODUCTION TO THE HUMANITIES SERIES

David C. King and Larry E. Condon, Project Co-Directors

The project Global Perspectives: A Humanistic Influence on the Curriculum, of which the Humanities Series is a part, is based on the premise that achieving a global perspective involves more than educating about the world--it involves education which will help young people live in, respond to, and shape their world. The learning that results in this does not come from any special course or discipline, but can be developed throughout the curriculum. The needs for different grade levels and courses are varied and the project materials are designed to meet them. We have designed the materials for teachers, teacher trainers, curriculum planners, and goals committees. Boards of education, and all who work with and are concerned about the schools may also find them useful.

One can never say that a curriculum is finished. Rather, it is a process--a continuing series of shifts and changes that we make in our effort to provide training that will better prepare young people for the future. As the closing decades of the 20th century approach with what seems to be alarming speed, we find ourselves living in a highly complex world, in an age characterized by wrenching changes and ever-increasing interconnections. In such a world, the dynamics of curriculum as a process become more and more important.

The materials developed in this project, *Global Perspectives: A Humanistic Influence on the Curriculum,* represent part of that process. They possess a high degree of built-in flexibility--a flexibility that encourages adaptation to personal teaching styles as well as the needs of individual students, a flexibility that permits responsiveness to the concerns of the local school and the community, and that can provide room for future change.

Each handbook in the Humanities Series offers ready-to-use lessons and activities as well as suggestions for lessons you can develop yourself. The materials can be used in individual courses in the social studies, humanities, language arts, and science. They can also be used as the basis for team-teaching and other multidisciplinary approaches. The handbooks can go along with existing texts and other materials; no special preparation or purchases are necessary.

Throughout the project's three years of development, hundreds of professional educators have addressed themselves to this question: *What kind of schooling do today's students need as preparation for the kind of world they will have to deal with?*

Many of the answers you will encounter in these handbooks fit what Arthur Combs calls the "new goals for education"--goals which are both "holistic and human." He feels that the major objectives of schooling must be "the development of intelligent behavior, the production of self-propelled, autonomous, creative, problem-solving, humane, and caring citizens."[1]

While such goals have roots deep in the traditions of American education, there still is no simple formula for their achievement. Throughout the project's development period, we have aimed for the kind of holistic and humanistic approaches that can build toward those goals. We have not created new courses and are not asking teachers to make drastic changes in what they teach or how they teach it. Instead, the project has focused on ways to make existing courses more responsive to the needs and opportunities of a new age.

WORKING GOALS FOR GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM

We seek to develop thoughtful, creative, caring adults able to function effectively as individuals and citizens. For this we believe students need a global perspective which can be approached through a curriculum that includes opportunities--

1. To learn to recognize the interconnections between one's own life, one's society, and major global concerns such as environment, resources, population, and human rights--and how these interconnections affect our future options and choices.

2. To develop an understanding of basic human commonalities; at the same time recognizing the importance of individual and cultural differences.

3. To develop an awareness of how perceptions differ among individuals and between groups.

4. To develop the skills which enable adequate responses to an electronic age, with its increasing volume of information and technological choices.

5. To acquire an ability to respond constructively and flexibly to local, national, and global events, as individuals and as members of groups.

OBJECTIVES AS BUILDING BLOCKS

You will note that the objectives listed for many of the activities deal with the building of skills in processing information and in gaining experience with the concepts. In one middle-grade lesson, for example, students analyze why the telephone was initially regarded by many with such disapproval and why its potential was not foreseen. Although this activity may seem remote from learning about the pressing concerns of a global age, this episode is important in adding to students' understanding of change as a force and how people respond to it.

The competencies and perspectives today's young people need are best developed in a sequential pattern, beginning with the earliest grades. Practically every course in the curriculum can add specific building blocks to the process.

An Example

One frequently listed goal of modern schooling is to help students understand and respond to the complex of environmental concerns that touch all our lives. If we specify particular objectives to be achieved by certain grade levels, we form a picture of how learning at all levels can build toward such a goal.

Examples of the objectives (or competencies) that contribute to this goal of environmental awareness and concern might include the following:

By grade 3, students should be able to

1. describe the notion of systems by explaining how a breakdown in one part of a system will affect other parts;
2. identify systems in surroundings familiar to them--including both built and natural settings;
3. give examples of planet-wide systems such as air and water;
4. draw a picture of a natural system and label its parts.

By grade 6, students should be able to

1. identify relationships between one's immediate surroundings and the planet's natural systems;

2. define interdependence and give examples of its operation in human-environment interactions;

3. record changes over time in their local surroundings;

4. give examples of ways in which human actions alter natural systems, often in unintended and complex ways;

5. draw inferences about how population influences environmental situations.

grade 9, students should be able to

1. use pictures, literature, and historical sources to draw inferences about changes in human environment relations at various points in U.S. history;

2. give examples of ways in which modern urbanization has influenced natural systems;

3. hypothesize about how alternative plans will affect a particular ecosystem.

grade 12, students should be able to

1. infer ways in which seemingly personal or local matters affect or are affected by larger environmental contexts;

2. recognize that creating a healthier environment can require difficult decisions, and suggest ways of measuring the possible positive and negative consequences of such decisions or actions;

3. give examples of conflicts of interest that arise over environmental issues;

4. describe ways in which people have expressed their feelings about human-environment relations;

5. identify ways in which the ongoing revolutions in science and technology have altered human-environment relations;

6. form a hypothesis about ways in which future population patterns may influence their own lives.

FOUR BASIC THEMES

Much of the learning in these handbooks is centered around four basic themes, or concepts:

1. *change*
2. *communication*
3. *conflict*
4. *interdependence*

As students become familiar with these concepts, they will find them valuable for organizing the information they encounter throughout their school careers--and beyond.

In the elementary grades, students might be taught to recognize similarities between the dynamics of conflict in an historical episode and a conflict encountered in a story or a real-life situation. These classroom experiences, in turn, can provide useful insights into how conflict operates in our lives and the positive functions it can serve. Thus, the concepts also represent one way of making those connections between the classroom and the world around us.

This focus on concept learning and application may be more difficult with upper level students who lack background in the concept approach. High school teachers are urged to use activities which, while designed for earlier grades, do provide students with a beginning understanding of the concepts. Many teachers of grades 10-12, for instance, have used introductory activities on systems, designed for grades K-3, to develop familiarity with the concept of interdependence. The students were not even aware that they were being exposed to primary grade materials.

THE HANDBOOKS AND BASIC SKILLS

Others have said enough about basic skills so that we don't have to repeat here the dire warnings or the problems of low test scores. However, two important points do need to be made:

First, the development of skills does not take place in a vacuum. In fact, skills development is much more likely to be improved when students are dealing with subject matter that is real to them and inherently interesting. According to Charlotte Huck, former president of the National Council of Teachers of English:

> If our goals for children include mastery of a wide range of language functions, then we must create environments that will be supportive of this goal. Children need to talk

and have interesting experiences so they will have something to talk about.

> Those of you who are interested in composition know that this is equally true about children's writing. Children need to have authentic writing experiences in order to produce careful observations and honest feelings.[2]

The second point about basic skills has to do with the kinds of skills most in need of strengthening. Christopher Jencks of Harvard argues that a close analysis of test scores reveals that today's students are doing better, not worse, in many skills areas. "Where problems appear," he finds, "they are with more complex skills, with the desire or ability to reason, with lack of interest in ideas and with shortage of information about the world around them."[3]

We have tried to apply these ideas to the development of basic skills:

1. to provide interesting, stimulating experiences for skill development;
2. to encourage the development of those "more complex skills";
3. to provide students with better information about and understanding of "the world around them."

> In a frustrating and sometimes frightening world there is a great need for coping skills and techniques. Good guidance and better preparation are needed in the skills of human relations, in dealing with uncertainties, and in learning to choose wisely among alternatives.[4]
>
> NEA National Bicentennial Panel

CONNECTING THE CLASSROOM WITH THE REAL WORLD

One major approach to creating the kind of learning needed for our age has been to try to relate what is learned in the classroom to what is happening in the students' lives and in the world around them. Achieving what we call *global perspectives* must begin with that.

We can use a hypothetical unit on the Renaissance to demonstrate how and why such connections can be made:

Teaching about the Renaissance is one of those areas where we tend to assume (or hope) that students will recognize the importance of the information they are encountering. All too often we find ourselves disappointed when only a handful show any interest in the paintings of da Vinci, the sculpture of Michaelangelo, or the dramas of Shakespeare. The rest of the class sinks into a trough of boredom. They find little in the study that connects up with their own lives and interests.

But there are connections, and one of our tasks is to make them more explicit. A teacher might develop the Renaissance unit around a theme such as: "The environment is what we make it. And how we shape it depends on how we perceive it."[5] Classroom activities and field trips could then be used to develop insights into both the present and the past. We might begin with Renaissance architecture or art, and ask students such questions as these:

1. How did people during the Renaissance perceive their environment? In what ways are the perceptions of people today--including students--the same or different?

2. How are these perceptions translated into, say, architectural styles--the form and function of buildings? Are there echoes of Renaissance attitudes in our approach to shop areas, living space, natural environment, and so on?

3. Would the class want to reshape their surroundings in some way? What arrangement or styles of buildings would they prefer and why?

Other connecting themes might be: ideas about the importance of the individual; the changing role of women, the search for heroes, values attached to material wealth, and many more. Whatever theme is used to make connections with concerns familiar to students, this is a different sort of "relevance" from that which was popular a decade ago. The existing curriculum unit on the Renaissance remains, but there is now a coming together of the traditional humanities, modern social issues, and the students' personal concerns. Students become more interested in learning about the Renaissance when they see its relationship to their own situation.

If we plan our presentations with this in mind, we should be able to demonstrate to our students that just about every topic we deal with has applications to their lives and futures.

What we call global perspectives involves more than the study of other cultures or what is commonly thought of as international relations. Global perspectives are ways of looking at experience, ways that highlight the individual's relationship to his or her total environment. And they are perspectives that can emerge readily from much of the subject matter we are already teaching.

> The question is not whether history is relevant . . . but what the relevance of a given historical experience might be to a given current or future one--that is, how is it relevant?
>
> Historian Edward L. Keenan

FITTING THE PROJECT GOALS AND MATERIALS INTO THE CURRICULUM: AN EXAMPLE

In the spring of 1978, the San Francisco Unified School District launched an ambitious program to redesign and update its entire K-12 curriculum. The District's Task Force for Social Studies produced a curriculum guide which incorporated many of the ideas developed by this project and San Francisco teachers helped in the design and testing of materials in the handbooks in the Humanities Series. A description of the San Francisco K-12 scope and sequence is reprinted below. The course descriptions illustrate how the goals of the project have been incorporated into a traditional social studies curriculum.

Other schools, state departments of education, commercial publishers, and individual teachers have found various ways of tailoring the materials to meet special needs.

The San Francisco Scope and Sequence For Social Studies, K-12[6]

Elementary Grades

All children bring a rich background of culture and experience to their school life. Encouraging children to build on this experience is a central part of social studies and helps to enrich the curriculum. The K-5 curriculum allows students to apply their personal experiences and perceptions to the material being explored.

Grade K: Myself

Children learn about their own physical and emotional needs and explore their immediate environment. They begin to know themselves better and learn about their relationships with other people.

Grade 1: Myself and Others

Students learn about themselves in relationship to families and peer groups. They develop awareness of interdependence within these social units, their similarities, diversities, and changes. By studying different family and friendship groups, students begin to discover things they have in common with humans throughout the world.

Grade 2: Myself and My Surroundings

As horizons expand, children learn about themselves as participants in larger settings such as the classroom, the school, and the immediate neighborhood. Some knowledge is gained of neigborhoods in different communities and countries; comparisons and contrasts provide deeper understanding of the child's own surroundings--both natural and human.

Grade 3: Myself in San Francisco

The rich multicultural framework of San Francisco provides the setting for learning about different ethnic groups, neighborhoods, lifestyles, and careers. Field trips, classroom visitors, parent participation, and other sources will aid students in understanding and appreciating the city and its heritage. Comparison with other cities in the United States and other parts of the world will broaden the learning experience.

Grade 4: Myself in California

Diversity of cultural and ethnic heritage in the broadened setting of the state extends students' knowledge of themselves in relation to their social and physical environment. Students will also explore the many interconnections between themselves, California, and the world, including the heritage of groups which have contributed to California life in the past and the present.

Grade 5: Myself in the U.S. as Part of the World

The concept of change becomes central as students examine the nation's growth and development. They learn about the contributions of individuals and different groups throughout the nation's experience. This study provides an historical background for understanding the United States as a changing, complex, multicultural society. Learning also places the United States in a global setting, indicating the growing interconnections between this country and other parts of the world.

Middle School

Students horizons are extended further as they learn more about the larger global context. As in all levels of the social studies, emphasis continues to be on the self--an exploration of the student's life and interests within expanding areas of awareness.

Grade 6: Our Hemisphere and Myself

Students now learn more about themselves in relation to a larger environment--the varied texture of life within the Western Hemisphere. Selected societies in North and South America are studied to develop a deeper understanding of the nature and variety of human culture--the ways in which people in different places and at different times have organized to meet common human needs.

Grade 7: Our World Heritage

Many different groups throughout human history have contributed to our global bank of human culture. Students will explore the experiences and achievements of selected groups to gain an understanding of how these groups have added to the human story. The learning will highlight common human themes as well as points of difference.

Grade 8: The U.S., the World, and Myself

The study enables students to analyze the economic, political, and social decisions of the past that have helped to shape our modern physical and social environment. Attention is also given to the forces which have strengthened ties between the United States and other parts of the world--and how those interconnections influence our lives.

High School

A wide variety of social studies experiences--including history, geography, political science, economics, anthropology, and others--provide students with knowledge and skills to meet the challenges and opportunities of the future. Special attention is given to ways in which the social studies can help young people to prepare for adult roles and to function effectively as participants in a democratic society.

Grade 9: Geography 1,2

Geographical and social studies skills are developed in studying the interrelationships of our physical, economic, social, and political environments. Case studies will enable students to compare and contrast the ways in which different societies have adapted to a variety of geographic settings. Special emphasis will be placed on settings in Africa and Asia.

Grade 10: Electives

In grades 10 through 12, students have available a spectrum of courses that will introduce them to more detailed or advanced study of particular subjects. These offerings may vary from school to school; some may be components of special or "magnet" programs. Special attention will be given to the role of the social studies in preparing students for career opportunities and citizenship responsibilities, and for understanding and appreciating their own cultural heritages.

Grade 11: U.S. History 1,2

This is a survey course, reinforcing social studies skills and concepts, and encompasses the growth, development, and traditions of our democratic society; exploration and appreciation of the roles of various cultural and ethnic groups in creating our modern society; analysis of the changing roles of women; examination of economic, industrial, and urban changes over time; the nation's rise to world power and its present role in a changing, highly interconnected global environment.

Grade 12: Civics 1

A special emphasis is placed on the role of the individual as a participant in a democratic society--the rights and responsibilities of citizenship. Students gain an understanding of the practice and theory of government, beginning with the school setting and moving through local, state, and national levels, focused on an appreciation of the special opportunities provided by the democratic process. Comparative study of other forms of government places this study in a broader context.

We hope the materials in this Humanities Series will help you meet some of the important educational needs we've outlined. Your comments and suggestions are welcomed.

1. Arthur Combs. "Humanism, Education, and the Future," *Educational Leadership,* January 1978, pp. 300f.

2. From a speech by Charlotte Huck, quoted in *Language Arts,* vol. 53, no. 1 (January 1976), p. 78.

3. Quoted in *Education U.S.A.,* February 20, 1978, p. 187.

4. From "American Educational Futures, 1976-2001: The Views of 50 Distinguished World Citizens and Educators," by Harold G. Shane, *The Futurist,* vol. 10, no. 5 (October 1976), p. 255. A summary of the results of an interview survey conducted by the National Education Association in connection with the observance of the national bicentennial.

5. The Arts, Education and Americans Panel, *Coming to Our Senses* (New York: McGraw-Hill, 1977), pp. 3-4.

6. Adapted from the *Social Studies Task Force Curriculum Guide,* San Francisco Unified School District, April 1978. Reprinted by permission.

Preface to World Views Through the Arts

The Special Purposes of This Handbook

The other handbooks in this GPE Humanities Series offer student activities with separate instructions and suggestions for teachers. This one is different—there are no special materials for teachers. The material will work best if everyone in the class has his or her own copy—and if you think of it as a cooperative effort between yourself and your students.

The material is multidisciplinary. You will be analyzing and trying your hand at some different forms of creative activity—from writing poems to inventing a dance. Such a multidisciplinary approach may be best suited to upper grade levels or to middle schools where teachers of varied subjects are encouraged to work together. Teachers of different subjects—social studies, language arts, art, music, dance—can cooperate to build rich and varied units.

But individual teachers can also make good use of the handbook. Teachers in creative arts, language arts, or culture studies should find things here that could add new dimensions to their courses. Obviously, the best approach is to go through the handbook and make your own decisions about what best fits your needs.

A word about reading level: Some of the readings will be difficult for students—especially those at the middle-grade levels. We've tried to give the readers as much help as possible—for example, using opening questions on what to look for in a selection. Also, each reading has a main theme, a central point to grasp. If students can get hold of that main point, it doesn't matter too much if they've stumbled over some sentences along the way. It also may be that reaching for comprehension of a difficult passage stretches the mind in a way that will strengthen reading ability.

WORLD VIEWS THROUGH THE ARTS

by Lindy Hough and David C. King

Introduction: To Students and Teachers

When people create art, they are speaking through one of the languages of their culture. Through such creativity, people can present their ideas about things that are important to them—what they love or fear or hate, their hopes and dreams, their sense of drama and their sense of fun.

If we can appreciate this language, we can get to know the people and their culture in a special way. We can become aware of and respect some of the qualities that make each culture unique. And if we study a number of different cultures, we can identify and recognize in each, themes and concerns common to all human groups, regardless of how disparate their patterns of behavior appear.

In this handbook, you will be studying this particular, yet universal, component of human culture—creative (or artistic) expression. You will encounter samples of different art forms—music, poetry, dance, stories, crafts, even advertising. You will also try some creative expressions of your own. The end result will not necessarily be detailed knowledge about any single human group or time period. Instead, we hope you will discover something all people have in common—the need to create.

PART 1: THE NEED TO CREATE

Introduction

Why do people create? What leads us to paint pictures, write poetry, carve wood or mold clay, perform dances, act out drama? It certainly isn't for the money—art usually doesn't provide the artist with great amounts of wealth. And it isn't just to be with others—there are easier ways to get together. In fact, sometimes, the act of creating is a very lonely, even discouraging, process.

Some would say that the creative urge is *spiritual*—that the need to create is an attempt to mirror one's sense of relation to the total *cosmos*, to that larger world beyond one's immediate grasp. To the extent that this is true, art becomes more than the mirror of a particular group; it attempts to express the meaning of human existence itself.

How can we tell what goes into creative or artistic expression? In some cases it's easy to identify a spiritual or religious element. One artist might openly acknowledge the spiritual source of his or her work. Or certain songs and dances might express religious beliefs. But artistic expressions don't necessarily have to be spiritual. A person might write a poem or create a dance simply to convey a special feeling or mood—to express <u>who</u> he or she is.

As you go through the following readings and activities, keep in mind this question of why people create. You should find some possible answers in what others say, and in trying some creative expression of your own.

What is the relationship between the artist and the object he or she creates? Is there some mysterious "force" that takes over and guides the creative process? James Krenov, a reknowned cabinetmaker, thinks there is such a spiritual quality to his art. Raised in the far northern regions of our planet (Siberia, Alaska, and Sweden), he heard many legends and tales of the spirits that lived in the forest. "Sometimes," he writes, "when I work, this creeps into the atmosphere: the sense that maybe the wood and tools are doing, and want to do, something which is beyond me, a part of me, but more than I am."*

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* James Krenov, *A Cabinetmaker's Notebook* (New York: Van Nostrand Reinhold, 1976), p. 8.

This idea is more fully expressed in the following poem about a legendary Chinese woodcarver.

READING 1: THE WOODCARVER

Khing, the master carver, made a bell stand
Of precious wood. When it was finished,
All who saw it were astounded. They said it must be
The work of spirits.
The Prince of Lue said to the master carver
"What is your secret?"

Khing replied: "I am only a workman:
I have no secret. There is only this:
When I began to think about the work you commanded
I guarded my spirit, did not expend it
On trifles, that were not to the point.
I fasted in order to set
My heart at rest.
After three days fasting,
I had forgotten gain and success.
After five days
I had forgotten praise or criticism.
After seven days
I had forgotten my body
with all its limbs.

"By this time all thought of your Highness
And of the court had faded away.
All that might distract me from the work
Had vanished.
I was collected in the single thought
Of the bell stand.

"Then I went to the forest
To see the trees in their own natural state.
When the right tree appeared before my eyes,
The bell stand also appeared in it, clearly,
beyond doubt.
All I had to do was to put forth my hand.
And begin.

"If I had not met this particular tree,
There would have been
No bell stand at all.

"What happened?
My own collected thought
Encountered the hidden potential in the wood;
From this live encounter came the work
Which you ascribe to the spirits."*

ACTIVITIES

1. Merce Cunningham, long a leading figure in American dance, has a similar approach. He speaks of creating dance movements which are "not the product of my will but...an energy and a law which I too obey."†

And he writes of a special moment: "a whipping of the mind and body into an action that is so intense that for the brief moment involved, the mind and body are one." Maybe you've seen or experienced something similar—a kind of perfection where some hidden energy in the person takes over and performs in a way that normally wouldn't be possible. Think of this in connection with those rare moments in sports where the body seems to perform an amazing feat beyond anything the mind could command. The perfect catch. A tremendous leap. Almost any amazing play.

Try to describe in a one, or two, page essay "the perfect catch"—or some other special action, if you prefer. It can be something that you've done or seen or imagined. Try to relate in some detail the ingredients that made up that unforgettable moment.

or

2. Ask a dancer or dance instructor (someone in ballet or modern dance) to visit the class. Talk about this spiritual side of art—does it make sense to your visitor? Does he or she feel this way about dance? Can that special moment of mind and body as one be described? What other factors help to explain what goes into the creative process?

If you can arrange a live demonstration of creative movement, that would be great; but even a conversation about dance can help a lot.

---

† Merce Cunningham, "The Impermanent Art," in *Seven Arts*, ed. Fernando Puma, 1955.

READING 2: LETTERS TO THE GODS IN BALI

In the next reading, you will encounter a clear religious or spiritual element in dance on the island of Bali. Note the dancers' efforts to make a connection to gods; it is a magical ritual ceremony.

Compare this reading with the one about the woodcarver. How are they the same? How are they different? Do you see any relationship between the purification ceremony of the Balinese dancers and Merce Cunningham's experience in creating dance movement?

When a society has enough money for costumes and the dancers are ready to make a public appearance, the village association, on an auspicious [favorable] day, gives an inauguration festival.... The costumes are blessed before they can be worn for the first time, and the group makes offerings to launch the new organization successfully. An actor, a dancer, or a story-teller undergoes the same ceremony by which a priest or magician adds power to his soul. In the case of a dancer the ceremony is a magic purification and beautification in which a priest with the stem of a flower inscribes magic syllables on the face, head, tongue, and members of the future dancer to make him attractive to the eyes of his public. It is not only on this occasion that dancers pray for success; before every performance they make small offerings to the deities of the dance...and to the nymphs of heaven.... In the temple *Mertasari* in Semawang (near Sanur) there is a small stone shrine shaped like a dancing helmet *(gelunggan)*, and often *legong* dancers go there to deposit offerings. Once a year, a day...is dedicated to the theatre, when all theatrical accessories, the costumes, masks, and marionettes as well as musical instruments, receive offerings, perhaps to restore their original effectiveness. On this day theatrical organizations all over the island give feasts, but no performance of any kind is permitted. There is also a day when literary manuscripts receive offerings; the day is dedicated to Saraswati, goddess of learning, science, and literature, when no one may read.

The size of the crowd is the only indication of whether a performance is successful or not. The Balinese do not applaud or show their appreciation of a performer in any other way. This seeming lack of encouragement does not influence the enthusiasm for the art, and it is my impression that the dance and the theatre of today are even more developed than in the past. Judging from old reports, it seems that there are more performances, the shows are more elaborate and varied, and there are many new styles besides that of the jealously preserved classic theatre. There is hardly a village that does not have some sort of dancing organiza-

tion, and even the fact that the old custom of exempting actors and musicians from payment of taxes has been abolished by the Government has not diminished interest in dancing and acting. There is not even the incentive of commercial gain for the individual; the small amounts received at private festivals go to the society's fund for new costumes, new instruments, and the communal feasts.*

- Does creativity always have such deep, vital meaning——religious or "spiritual"?

- Compare Readings 3 and 4. What reasons for creating are described in each of these selections?

- Is there something different here from what you have read previously? If there is, see if you can describe what that difference is.

READING 5: HE WHO GIVES LIFE TO CLAY

This is an ancient Aztec poem, a simple statement about the work of a potter.

He who gives life to clay;
his eye is keen, he molds
and kneads the clay.

The good potter;
he takes great pains in his work ;
he teaches the clay to lie;
he converses with his heart;
he makes things live; he creates them;
he knows all, as if he were a Toltec;
he trains his hands to be skillful.†

- What does the poet mean by saying "he teaches the clay to lie"?

- What about the phrase: "he converses with his heart"—is this like either previous reading? Explain.

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* From *Island of Bali*, by Miguel Covarrubias, pp. 222-24. Copyright 1938 by Alfred A. Knopf. Reprinted with permission.

† From *Aztec Thought and Culture: A Study of the Ancient Nahuatl Mind*, by Miguel Leon-Portilla. Copyright 1963 by the University of Oklahoma Press. Reprinted with permission.

READING 4: A BLACK AMERICAN SPIRITUAL

During the long period of slavery in this country, blacks developed their own special form of music — the *spiritual*. Spirituals were a blending of traditional African songs and work rhythms with western Christianity. The American blacks added another element: they used the songs as a kind of secret language. Biblical phrases were used to convey special meanings. *Heaven*, for example, could mean the traditional place of spirits, or it could refer to freedom or the North. The devil or Satan might refer to the evil of slavery or to the slave owner. Many whites were fool enough to think that the singing proved that slaves were happy.

- What secret message do you find in this spiritual?

Good news, member, good news, member,
Don't you mind what Satan say,
Good news, member, good news, member,
I heard from Heaven today.

My brother have a seat and I am glad,
My brother have a seat and I am glad,
Good news, member, good news.

My Hawley have a home in Paradise,
My Hawley have a home in Paradise,
Good news, member, good news.

Here you clearly have another motive for creating — the sending of a social message. A special means of communication. Can you think of other forms of creative expression that are intended to communicate a message? (Think of such things as a TV drama or art used in advertising.)

Think about the music you listen to most.

- What are some of the messages in popular songs? Why are they important to you?

- Can you think of a popular song that deals with a social concern (for example: the need to get along with others; misunderstanding on the part of parents or others.)

ACTIVITIES

1. Find other examples of black American spirituals. Try singing them or listening to records.

   - See if you can figure out if there are special meanings to the words.

   - Do such songs still serve that "spiritual" purpose of showing our connections to the universe or to the larger world beyond the plantation? What do you think?

2. Find out about "revolutionary art" in China. Use the *Reader's Guide to Periodical Literature*, or, if possible, get samples of Chinese poster art from a bookstore specializing in Chinese publications. If one isn't available, ask the public library for help.

   - What is the social purpose of this art? How is it related to propaganda?

   - The contemporary Chinese artist would deny any religious element in his or her art. But would he or she accept that there is a universal "something" or a larger world that the art connects with? Try to give reasons for your answers.

3. Here is still another aspect of the creative process. James Krenov, the Siberian-born American woodworker and cabinetmaker referred to earlier, says that he never worried about competing with goods made by machines or from standardized parts. Here are his reasons:

> The element of competition has never worried me, because from the start, I suppose, I realized wood contains so much inspiration and beauty and rhythm that if used properly it would result in an individual, a unique object. I got into this intimate relationship with wood and tools and was very happy, and this confirmed to me that the work of my fingertips and my eyes (most wonderful tool) should be visible and tangible in every way to the hand, the eye, to all the senses. The fact that I somehow realized this before it was too late gave me ground to stand upon, the beginning of a sense of identity.*

   - Think of something you have created (it can be anything from a suberb engine repair on a car, to a science experiment, to some object to be used or enjoyed). Try to write or tell about the

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* James Krenov, *A Cabinetmaker's Notebook* (New York: Van Nostrand Reinhold, 1976), p. 73.

special feeling between you and the thing you were working with. Was your experience similar to what Krenov is saying?

- Do you think Krenov's statement is similar to or different from the other selections you've dealt with?

READING 5: INTERVIEW WITH ALLEN GINSBERG

Allen Ginsberg, a famous and popular poet of the 1950s "Beat Generation," approaches his art from a different angle than those artists you've just been reading about. In the next selection, you will be reading portions of an interview with him that appeared in the *Paris Review*.

- What does he say about how and why he creates?

- Do you find anything of those spiritual connections you've been reading and discussing?

- What do you think Ginsberg would say about any of the previous readings?

- Do his thoughts add any new ideas to how to answer that question of why people create?

[Art is] the ability to commit to writing, to *write*, the same way that you . . . are! Anyway: You have many writers who have preconceived ideas about what literature is supposed to be, and their ideas seem to exclude that which makes them most charming in private conversation. Their faggishness, or their campiness, or their neurasthenia, or their solitude, or their goofiness, or their — even — masculinity, at times. Because they think that they're gonna write something that sounds like something else that they've read before, instead of sounds like them. Or comes from their own life. In other words, there's no distinction, there should be no distinction between what we write down, and what we really know, to begin with. As we know it every day, and with each other. And the hypocrisy of literature has been — you know like there's supposed to be formal literature, which is supposed to be different from . . . in subject, in diction, and even in organization, from our quotidian inspired lives.

It's also like in Whitman, "I find no fat sweeter than that which sticks to my own bones" — that is to say the self-confidence of someone who knows that he's really alive, and that his existence is just as good as any other subject matter. . . .

[Poetry] generally is like a rhythmic articulation of feeling. The feeling is like an impulse that rises within — just

like sexual impulses, say; it's almost as definite as that. It's a feeling that begins somewhere in the pit of the stomach and rises up forward in the breast and then comes out through the mouth and ears, and comes forth a croon or a groan or a sigh. Which, if you put words to it by looking around and seeing and trying to describe what's making you sigh — and sigh in words — you simply articulate what you're feeling. As simple as that. Or actually what happens is, at best what happens, is there's a definite body rhythm that has no definite words, or may have one or two words attached to it, one or two key words attached to it. And then, in writing it down, it's simply by a process of association that I find what the rest of the statement is — what can be collected around that word, what that word is connected to. Partly by simple association, the first thing that comes to my mind like "Moloch is" or "Moloch who," and then whatever comes out. Put that also goes along with a definite rhythmic impulse, like DA de de DA de de DA de de DA DA. "Moloch whose *eyes* are a *thousand* blind *windows*." And before I wrote "Moloch whose eyes are a thousand blind windows," I had the word, "Moloch, Moloch, Moloch," and I also had the feeling DA de de DA de de DA de de DA DA. So it was just a question of looking up and seeing a lot of windows, and saying, Oh windows, of course, but what kind of windows? But not even that — "Moloch whose eyes." "Moloch whose *eyes*" — which is beautiful in itself — but what about it, Moloch whose eyes are *what*? Moloch whose eyes — then probably the next thing I thought was "thousands." O.K., and then thousands *what*? "Thousands blind." And I had to finish it somehow. So I hadda say "windows." It looked good *afterward*.*

PUTTING IDEAS TOGETHER

These selections have given you some glimpses of how people feel about creating something and how it relates to life and their views of life. This is just a beginning. There's much more to the question of why people create. But, even at this point, you should be able to sketch out some answers to the question. See what you can do with it. (There's no right or wrong in this.) On a sheet of paper, try writing down the ideas you've gained about why people create.

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* Excerpt from interview by Thomas Clark, in *Writers at Work: The Paris Review Interviews*, Third Series.

PART 2: WORLD VIEW

Art often expresses the *world view* of an individual, a group, or an entire culture. A world view means just that--how people see their world. Thus, a world view can reflect how people see themselves in relation to nature or to God; it can show the attitudes people have toward the past, and the future. It can be expressed in special ceremonies or holidays which are celebrated year after year. One's world view determines how one interprets events; it provides a way of looking at what is happening. Differing world views can provide differing interpretations of the same events.

In the next set of activities you will read about some ways people have expressed their ideas about the word around them--their *world views*. As you work through the material, think about this: Each of us has his or her own world view. It's made up partly of the values and beliefs of our society and partly of something very personal and individual. Try to identify some of the elements of your own world view. How do you see events or forces in the world around you? Suppose you wanted to express these views. What artistic or creative method do you think you would use?

CASE 1: A FEELING FOR THE EARTH*

Human beings live on nearly every kind of ground the earth provides--from desert to jungle, grassland to ice plain. In addition, they live in many different societies with different values and beliefs. Is it still possible to say that people can feel similarly about their home, their earth? The selections below reflect the attitudes of peoples from different parts of the earth. As you read them through, you should see common threads emerge.

- What attitudes toward the earth are shared by these diverse peoples?
- How can a people's feelings about the earth improve the quality of their lives?
- In what different ways do people express their relationship to the natural world?

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* Adapted from *Intercom #87 — Global Perspectives: The Human Dimension*, Part 2, *Planet-Knowing and Planet-Caring*, by Margaret S. Branson and Cathryn J. Long, pp. 4-7.

The Forest People

Pygmies

Colin Turnbull is a British anthropologist who has studied many African societies close up. One group Turnbull has studied and loves are the Pygmies of the Congo. The Pygmies are probably best known for their small size. The average Pygmy is just 4 feet 2 inches tall. Before Turnbull went to study them, few people knew how the Pygmies lived. Even anthropologists thought they had become a kind of servant people under the thumb of other African tribes. Turnbull discovered that while the Pygmies liked to trade with other peoples for farm products and luxuries, they also had a world of their own, deep in the heart of the forest away from the villages of their African neighbors. There they carried on their business of cooperative hunting, gathering, and living the good Pygmy life.

Turnbull was charmed by the way of life in a Pygmy hunting camp, and decided that at the core of Pygmy happiness lay an all-important relationship between people and environment. In his book *The Forest People* Turnbull describes the Pygmy camp and its place in nature.*

...Apa Lelo, or the Camp of Lelo, will always be one of the most beautiful parts of the whole forest for me. This is partly because of what happened there, but also because it is one of the places where the forest is at its gentlest and kindest....

This glade was almost an island, as the Lelo swept around it, all but encircling the camp. The Lelo, the river the Pygmies loved above all others, widened out at the end of its curve into a broad shallow stream, a hundred feet or so across, clear and rippling. When the water was low a bank of shingle rose in the center. In the middle of the day the sun found its way through the leaves and struck this bank, and the women liked to wade out to it and do their washing there....

During the day one Pygmy camp looks much like another. The sun filters down through the trees and brightens the camp with shafts of spiraling light as it catches the columns of smoke drifting lazily upward. This is what makes a camp look so full of life at midday, even when most people are out on the hunt and those that have stayed behind are dozing in the shade of their little leaf huts. The light has a life of its own, and after it has danced down the coils of blue smoke it seems to leap from place to place on the leafy floor of the camp, as the trees sway in the breeze high above. And when you listen you hear life in myriad forms all around—birds, monkeys, bees; the rustling of a nearby stream and the never-ending voice of the forest itself. It continually whispers assurances that all is well, that the forest is looking after its children.

* The following excerpts from *The Forest People*, by Colin M. Turnbull, pp. 59-172 passim, reprinted by permission of Simon & Schuster, a division of Gulf & Western Corp.

...The camp really comes to life only when the hunt returns. Long before the first hunter appears the whole camp knows exactly who has caught what. They know partly by listening for the shouts and armclaps of the returning hunters, which they can hear from a considerable distance, partly because throughout the day children come and go between the camp and the hunt, if they are not too far apart, bringing news to and fro.

As soon as the hunters return they deposit the meat on the ground, and the camp gathers to make sure the division is fair. Nobody acknowledges that it is, but in the end everyone is satisfied. Cooking operations start at once and within an hour everyone is eating. If the hunt has been a good one, and the day is still young, the most energetic men and women dance immediately afterward, followed by the children. In the course of such a dance they imitate, with suitable exaggeration, the events of the day. If the hunt has not been so good, or a man is tired and does not feel like dancing, he will sit down and gather his family around him and tell them something that has happened to him on the hunt, something wonderful and exciting, but which naturally happened while nobody else was looking.

Moke, an older Pygmy, explained to Turnbull his people's feelings about the forest:

The forest is a father and mother to us, and like a father or mother it gives us everything we need--food, clothing, shelter, warmth...and affection.

The Pygmy people tend to settle through group decision many matters that in other societies are handled by leaders. They feel their main task in life is to stay in harmony with the basic goodness of the forest. Turnbull says:

If you ask a Pygmy why his people have no chiefs, no lawgivers, no councils, or no leaders, he will answer with misleading simplicity, "Because we are the people of the forest." The forest, the great provider, is the one standard by which all deeds and thoughts are judged; it is the chief, the lawgiver, the leader, and the final arbitrator.

- Do you think you would enjoy living in a Pygmy camp? Have you ever been in a place even a little like that?

- The Pygmies say, "The forest is a father and mother to us." Is the earth at all like a father and mother to modern Americans? How does it provide "food, clothing, shelter, and warmth"? What do you think the Pygmies mean when they say the earth gives them "affection"? Is that true in some ways for you? Explain.

- How would you describe the Pygmies' world view?

Villagers

You may think the forest where the Pygmies live is such a paradise that anyone would be happy to live there. After all, it seems to be full of food and beautiful scenery. Yet other people, who live on the edge of the same forest, have a very hard time getting along in their environment. These are the African villagers who trade with the Pygmies. Instead of hunting and gathering as the Pygmies do, these villagers have tried to farm. But the land is not good for farming, so they are forced to move on to a new spot every few years. Turnbull explains the villagers' feelings about the forest.

The attitude of all these villagers to the forest was the same. They made their villages as open as possible, and they built their houses without any windows. They tried to ignore the world around them, because for them the forest was hostile, something to be feared and fought. Even after cutting it down there was the constant labor required to keep it from growing back. It was filled with evil spirits that cursed the soil so that although it would bear gigantic mahogany trees it would produce only the most meager fruits for the villagers.

The tribes of this area had once been plains dwellers, with herds of cattle, living in the friendly open spaces of East Africa. When they were driven into the forest by more powerful tribes, they brought as much of their plains culture with them as they could. But their cattle died off, and they had to live by cultivation alone. They brought with them their ancestral beliefs, but the spirits of their ancestors resented being taken away from their rolling, open homelands and forced to live in the forest. In the plains the very ground was sacred to the ancestors who had lived there for generations, but here there could be no such bond. The graves themselves had to be abandoned to the forest sooner or later, as the clans shifted endlessly in the search of fresh soil.

While the only place the villager could call home was the temporary, sun-scorched clearing which he had cut for himself, and in which he would live a few years at the most, to the Pygmy the whole forest was home.

- "Working with the earth is easier than working against it." Does this statement explain the different attitudes of the Pygmies and villagers toward the forest?

- What beliefs and values, useful in their old grasslands home, have kept the villagers from fully using and enjoying the forest?

- If you had to go live in the forest described here, how much of your present lifestyle would you try to keep? Would it be easy to give up familiar foods, housing, transportation, etc., for ways more suited to the new environment? Of course, modern technology makes it possible to transform almost any place into one that suits our current values better. What are the dangers of making such sweeping changes? Consider both the danger to the environment and the danger to other societies.

Two Harsh Worlds

Some people live in very harsh areas, where climate and terrain make life almost impossible. What attitudes toward the earth help keep people going in such areas? Following are two answers to that question: one from an Eskimo group and one from a traveler in the Arabian desert. Note in each reading how humans fit in with their natural surroundings.

Eskimo Song

Glorious it is to see
The caribou flocking down from the forests
And beginning
Their wandering to the north.
Timidly they watch
For the pitfalls of man.
Glorious it is to see
The great herds from the forests
Spreading out over plains of white.
Glorious to see.
  Yayai...ya...yiya.

Glorious it is to see
Early summer's short-haired caribou
Beginning to wander.
Glorious to see them trot
To and fro
Across the promontories
Seeking a crossing place.
  Yai...ya...yiya.

Glorious it is
To see the great musk oxen
Gathering in herds.
The little dogs they watch for
When they gather in herds.
Glorious to see.
  Yai...ya...yiya.

Glorious it is
To see young women
Gathering in little groups
And paying visits in the houses...
Then all at once the men
Do so want to be manly,
While the girls simply
Think of some little lie.
  Yai...ya...yiya.

Glorious it is
To see long-haired winter caribou
Returning to the forests.
Fearfully they watch
For the little people
While the herd follows the ebb-mark of the sea
With a storm of clattering hooves.
Glorious it is
When wandering time is come.
  Yayai...ya...yiya.*

- Why are the Eskimos especially happy "when wandering time is come"? How do they benefit from the seasonal changes described in each stanza?

- The Eskimos have few songs of complaint about their harsh climate. Why do you think this is so?

Crossing the Desert

Richard F. Burton was a 19th-century English explorer. In the late 1890s, he decided to make a voyage to the holy Muslim city of Mecca--a dangerous trip at the time for a non-Muslim. For his own safety, and to learn better about the people and places he was to visit, Burton dressed as an Arab and learned the native languages. He soon learned to appreciate the desert as keenly as did his fellow Arab travelers on camelback. The following is from his memoir of the trip across the desert.

We arose about 9 A.M. After congratulating one another upon being once more in the "dear Desert," we proceeded in an exhilarated mood to light the fire for pipes and breakfast.

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* Reprinted from *Report of the Fifth Thule Expedition,* 1921-24, vol 9. *Intellectual Culture of the Copper Eskimos,* by Knud Rasmussen, trans. W. E. Calvert (Copenhagen: Gyldendalske Boghandel, Nordisk Forlag, 1932). pp. 133-34.

The meal--a biscuit, a little rice, and a cup of milkless tea--was soon eaten.

[The travelers nap through the heat of the day until late afternoon.]

We journeyed on till near sunset through the wilderness without boredom. It is strange how the mind can be amused by scenery that presents so few objects to occupy it. But in such a country every slight change of form or color rivets the eye. The senses are sharpened. ...Above, through a sky terrible in its stainless beauty, and the splendors of a pitiless blinding glare, the Samun (desert wind) caresses you like a lion with flaming breath. Around lie drifted sand heaps, flayed rocks, the very skeletons of mountains, and hard unbroken plains, over which he who rides is spurred by the camels hoof, would be a certain death of torture,--a land of wild beasts, and wilder men,--a region whose very fountains murmer the warning words "Drink and away!" What can be more exciting? Man's heart bounds in his breast at the thought of measuring his puny force with Nature's might, and of winning the trial. This explains the Arab's proverb, "Voyaging is victory."

And then the Oases, and little lines of fertility--how soft and how beautiful!--Even though the Wady al-Ward (the Vale of Flowers) be the name of some stern flat upon which a handful of wild shrubs blossom. In such circumstances the mind is influenced through the body. Though your mouth glows, and your skin is parched, yet you feel no languor, the effect of humid heat. Your lungs are lightened, your sight brightens, your memory recovers its tone, and your spirits become exuberant. Your fancy and imagination are powerfully aroused, and the wildness and sublimity of the scenes around you stir up all the energies of your soul--whether for exertion, danger, or strife. Your morale improves. You become frank and cordial, hospitable and single-minded. The hypocritical politeness and slavery of civilization are left behind you in the city. There is a keen enjoyment in mere animal existence. The sharp appetite disposes of the most indigestible food. The sand is softer than a bed of down, and the purity of the air suddenly puts to flight a whole flock of diseases.*

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* Excerpted from *Personal Narrative of a Pilgrimage to Al-Madinah and Meccah*, by Richard F. Burton (London: George Bell & Sons, 1898), pp. 148-51, 244.

- Explain in your own words the Arab proverb "Voyaging is victory." Have you ever felt like that about a trip you've made, or a contest you've been in?

- Do you think certain places on earth can actually encourage people to be more vigorous or courageous? Name some and explain why.

CASE 2: NATURE—TO USE OR TO ENJOY?

Let's consider how world views can differ between two related cultures --England and the United States. Both readings are passages from personal journals. Read the two together so that you can compare the views of the nature expressed by Dorothy Wordsworth, an English woman in the early 19th century, and by Washington Irving, an American explorer writing a few years later in the 1830s.

Think about these questions as you read:

1. How does each writer view the relationship between humans and nature? What do they think of the natural world?

2. The time is the early 1800s. Why would a journal have been an important way to express feelings about something considered important? Why are people less likely to write such journals today?

3. Do either or both express feelings like those in other selections--or are they very different?

4. Do the readings give you any ideas about differences between English and American cultures at that period of history?

Nature's Poetry

February 1st. About two hours before dinner, set forward towards Mr. Bartholemew's. The wind blew so keen in our faces that we felt ourselves inclined to seek the covert of the wood. There we had a warm shelter, gathered a burthen of large rotten boughs blown down by the wind of the preceding night. The sun shone clear, but all at once a heavy blackness hung over the sea. The trees almost *roared,* and the ground seemed in motion with the multitudes of dancing leaves, which made a rustling sound, distinct from that of the trees. Still the asses pastured in quietness under the hollies, undisturbed by these forerunners of the storm. The wind beat furiously against us as we returned. Full moon. She rose in uncommon majesty over the sea, slowly ascending through the clouds. Sat with the window open an hour in the moonlight.

February 2nd. Walked through the wood, and on to the Downs before dinner; a warm pleasant air. The sun shone, but was often obscured by straggling clouds. The redbreasts made a ceaseless song in the woods. The wind rose very high in the evening. The room smoked so that we were obliged to quit it. Young lambs in a green pasture in the Coombe, thick legs, large heads, black staring eyes.

February 3rd. A mild morning, the windows open at breakfast, the redbreasts singing in the garden. Walked with Coleridge over the hills. The sea at first obscured by vapour; that vapour afterwards slid in one mighty mass along the seashore; the islands and one point of land clear beyond it. The distant country (which was purple in the clear dull air), overhung by straggling clouds that sailed over it, appeared like the darker clouds, which are often seen at a great distance apparently motionless, while the nearer ones pass quickly over them, driven by the lower winds. I never saw such a union of earth, sky, and sea. The clouds beneath our feet spread themselves to the water, and the clouds of the sky almost joined them. Gathered sticks in the wood; a perfect stillness. The redbreasts sang upon the leafless boughs. Of a great number of sheep in the field, only one standing. Returned to dinner at five o'clock. The moonlight still and warm as a summer's night at nine o'clock.

February 4th. Walked a great part of the way to Stowey with Coleridge. The morning warm and sunny. The young lasses seen on the hill-tops, in the villages and roads, in their summer holiday clothes--pink petticoats and blue. Mothers with their children in arms, and the little ones that could just walk, tottering by their side. Midges or small flies spinning in the sunshine; the songs of the lark and the redbreast; daisies upon the turf; the hazels in blossom; honeysuckles budding. I saw one solitary strawberry flower under a hedge. The furze gay with blossom. The moss rubbed from the pailings by the sheep, that leave locks of wool, and the red marks with which they are spotted, upon the wood.

February 5th. Walked to Stowey with Coleridge, returned by Woodlands; a very warm day. In the continued singing of birds distinguished the notes of a blackbird or thrush. The sea overshadowed by a thick dark mist, the land in sunshine. The sheltered oaks and beeches still retaining their brown leaves. Observed some trees putting out red shoots. Query: What trees are they?*

* Dorothy Wordsworth, *Journals* as reprinted in E.D.H. Johnson, ed. *The Poetry of Earth: A Collection of English Nature Writings* (New York: Atheneum, 1974), pp. 71-72.

A Glimpse of the Western Wilderness

The pigeons, too, were filling the woods in vast migratory flocks. It is almost incredible to describe the prodigious flights of these birds in the western wilderness. They appear absolutely in clouds, and move with astonishing velocity, their wings making a whistling sound as they fly. The rapid evolutions of these flocks, wheeling and shifting suddenly as if with one mind and one impulse; the flashing changes of color they present, as their backs, their breasts, or the underpart of their wings are turned to the spectator, are singularly spleasing. When the alight, if on the ground, they cover whole acres at a time; if upon trees, the branches often break beneath their weight. If suddenly startled while feeding in the midst of a forest, the noise they make in getting on the wing is like the roar of a cataract or the sound of distant thunder....

So great were the numbers in the vicinity of the camp that Mr. Bradbury, in the course of a morning's excursion, shot nearly three hundred with a fowling piece....

These islands (in the Missouri River) were often the resort of the buffalo, the elk, and the antelope, who had made innumerable paths among the trees and thickets. ...Sometimes, where the river passed between high banks and bluffs, the roads, made by the tramp of the buffalos for many ages along the face of the heights, looked like so many well-traveled highways. At other places the banks were banded with great veins of iron ore, laid bare by the abrasion of the river. At one place the course of the river was nearly in a straight line for about fifteen miles.... Along each bank, for the whole fifteen miles, extended a stripe, one hundred yards in breadth, of a deep rusty brown, indicating an inexhaustable bed of iron, through the centre of which the Missouri had worn its way.... It is, in fact, one of the mineral magazines which nature has provided in the heart of this vast realm of fertility, and which, in connection with the immense beds of coal on the same river, seem garnered up as the elements of the future wealth and power of the mighty West....*

* Washington Irving, *Astoria, or Anecdotes of an Enterprise Beyond the Rocky Mountains* (Philadelphia: Carey, Lea and Blanchard, 1836).

CASE 3: CHANGING WORLD VIEWS

World views can change, wholly or in part. For example, part of the world view of most Americans for a long time has included certain ideas about the natural world. As a society, we became used to thinking that resources had no end. Our country had such great abundance of raw materials that few people worried about running out or recycling or conserving. Now more and more Americans are beginning to think in terms of *limited* resources. They see the need for new ways of defining our relationship with the natural environment.

Nearly 20 years ago (in 1962), Rachel Carson came to startling conclusions about how Americans saw themselves in relation to nature. She sensed a tremendous catastrophe about to happen. She had been studying pesticides and their long-range effects. Her conclusions were frightening. She had to warn people. But how could she get them to listen or to believe her. Traditional views were so deeply entrenched that she was afraid that people would laugh off her warnings.

Still, she had to try. This is what Rachel Carson wrote to the American people:

A Fable for Tomorrow

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of color that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings.

Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death. The farmers spoke of much illness among their families. In the town the doctors had become more and more puzzled by new kinds of sickness appearing among their patients. There had been several sudden and unexplained deaths, not only among adults but even among children, who would be stricken suddenly while at play and die within a few hours.

There was a strange stillness. The birds, for example--

where had they gone? Many people spoke of them, puzzled and disturbed. The feeding stations in the backyards were deserted. The few birds seen anywhere were moribund. They trembled violently and could not fly. It was a spring without voices. On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound. Only silence lay over the fields and woods and marsh.

On the farms the hens brooded, but no chicks hatched. the farmers complained that they were unable to raise any pigs--the litters were small and the young survived only a few days. The apple trees were coming into bloom but no bees droned among the blossoms, so there was no pollination and there would be no fruit.

The roadsides, once so attractive were now lined with browned and withered vegetation as though swept by fire. These, too, were silent, deserted by all living things. Even the streams were now lifeless. Anglers no longer visited them, for all the fish had died.

In the gutters under the caves and between the shingles of the roofs, a white granular powder still showed a few patches. Some weeks before it had fallen like snow upon the roofs and the lawns, the fields and streams.

No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.*

- Why do you think Rachel Carson used the form of a fable to express her views?

- Suppose she had chosen another means of creative expression--a poem, a short story, an essay. How would this have changed the message and its impact?

Try writing out her warning as a poem or story. Remember that your goal is to persuade your audiences that deeply and long-held views sometimes prove to be mistaken and dangerous.

Africa Today (1960)

In 1960, Albert Luthuli won the Nobel peace prize. A tribal chief, he had devoted his life to building a modern nation in a new Africa. Luthuli traveled to Stockholm, Sweden, to accept the Nobel prize. He used his acceptance speech to present his views of the Africa that was beginning to take shape.

Africa presently is most deeply torn with strife and most bitterly stricken with racial conflict.

Ours is a continent in revolution against oppression. And peace and revolution make unueasy bedfellows.

There can be no peace until the forces of oppression are overthrown. Our continent has been carved up by the great powers. In these times there has been no peace. There could be no brotherhood between men.

But now, the revolutionary stirrings of our continent are setting the past aside. Our people everywhere from north to south of the continent are reclaiming their land, their right to participate in government, their dignity as men, their nationhood.

Thus, in the turmoil of revolution, the basis for peace and brotherhood in Africa is being restored by the resurrection of national sovereignty and independence, of equality and the dignity of man.

It should not be difficult for you here in Europe to appreciate this. Your age of revolution, stretching across all the years from the eighteenth century to our own, encompassed some of the bloodiest civil wars in all history.

By comparision, the African revolution has swept across three quarters of the continent in less than a decade; its final completion is within sight of our own generation.

Again, by comparison with Europe, our African revolution to our credit is proving to be orderly, quick, and comparatively bloodless.

This is Africa's age--the dawn of her fulfillment, yes, the moment when she must grapple with destiny to reach the summits of sublimity saying, ours was a fight for noble values and worthy ends, and not for lands and the enslavement of man.

Still licking the scars of past wrongs perpetrated on her, could she not be magnanimous and practice no revenge? Her hand of friendship scornfully rejected, her pleas for justice

and fair play spurned, should she not nonetheless seek to turn enmity into amity?

Though robbed of her lands, her independence, and opportunities to become--this, oddly enough, often in the name of civilization and even Christianity--should she not see her destiny as being that of making a distinctive contribution to human progress and human relationships with a peculiar new Africa flavor, enriched by the diversity of cultures she enjoys, thus building on the summits of present human achievement an edifice that would be one of the finest tributes to the genius of man?

In a strife-torn world, tottering on the brink of complete destruction by man-made nuclear weapons, a free and independent Africa is in the making, in answer to the injunction and challenge of history:

"Arise and shine, for thy light is come."

Acting in concert with other nations, she is man's last hope for a mediator between the East and West, and is qualified to demand of the great powers to "turn the swords into plowshares" because two-thirds of mankind is hungry and illiterate.

Africa's qualification for this noble task is incontestable, for her own fight has never been and is not now a fight for conquest of land, for accumulation of wealth or domination of peoples, but for the recognition and preservation of the rights of man and the establishment of a truly free world.*

- How do you think Luthuli's world view was different from what an African might have said a generation ago? How were changes in the world itself contributing to a new world view?

- Why do you think he speaks of all of Africa rather than just his own culture or nation?

- How does he see Africa in relation to the rest of the world? How would this occasion--accepting one of the most widely-known awards in the world--influence what he said and how he said it?

- Suppose you were asked to give a speech on how you viewed America and its role in the world. What would you say?

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* Excerpted from Albert Luthuli's Nobel peace prize acceptance speech, by permission of the Norwegian Nobel Institute.

Putting Ideas Together

Divide the class into groups of four or five. Talk about some of the things that make up your own world views. It might be easiest to focus on ideas about humans and the systems of nature.

Next, choose a way to express an important part of your world view to the class. At least one group could try a ceremonial dance or ritual to try to get a point across. (For instance, how could you express your ideas about the American love of the automobile through body movement and gestures?)

Other groups can choose any form of expression they feel is creative and effective — a poem, a speech, a sculpture, a play. Each group should make its own choice.

PART 3: THE STYLE OF A CULTURE

We tend to study cultures piece by piece, pattern by pattern. This can lead to the mistaken belief that when we are examining one part of a culture, we are gaining a sense of the *whole* culture. For example, you read an account of Balinese dances. This is not Balinese culture. It's only part of the culture. Each part is related to all the other parts. A true understanding of the Balinese dance would depend on how well we understood their family life, ways of farming, other forms of work, crafts, education, and so on. And an understanding of Balinese dance would help us to grasp the meaning of these other aspects of Balinese culture.

It's important, then, to try to keep in mind the whole fabric of a culture, even when looking at only one corner. Anthropologist Ina Corinne Brown explains it this way: "Two buildings may consist of the same number of bricks of the same shape and size, put together by the same amount of mortar, and yet bear little resemblance to one another in structure or function. Different cultures may have many specific patterns that are similar, but within each culture there is an organization...that makes of it an integrated whole."*

If you take all these parts together then you can begin to see the overall design. The people who are members of the same culture share "a certain style of life that is peculiarly their own."

How can you tell what is the "style" of a culture?

That's what we're going to look at in this section. In fact, we'll explore how the style of a culture changes over time. You are going to pick a decade in this nation's history and try to get at the style of our culture during that given period. You will find out how it resembles present American culture, and how it differs.

First, though, let's spend a little more time on that idea of not being confused by isolated parts of a culture.

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* Ina Corrinne Brown, *Understanding Other Cultures* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963), p. 5.

BACKGROUND STUDY

All Cultures Have Things in Common...

No matter how different the life of another society seems, you will find some features that are not unlike elements of your own culture. To illustrate this point, we'll use the earliest known examples of a written creative expression.

These writings appear on the clay tablets found while excavating the ancient city-states of Sumer--the oldest known urban civilization. When you first encounter the way of life of these people in the Fertile Crescent, their culture seems very remote from our own. These people lived some 5,000 years ago. They built huge temples and were ruled by priests. Most of the population farmed. We would be hard put to find a civilization more different from our own.

And yet...

What was important to the people of the Sumerian cities? Picture a scribe, painstakingly working wedges into soft clay *(cuneiform writing)*. He decides to express some of the things that are important to his life and times. He may be the first creative writer in human history.

You are going to read examples of what was written. They are proverbs or sayings which give simple direct statements of the Sumerians' views. (The Sumerian tablets also contained longer stories, legends, and codes of law.) What ideas are expressed? How do these ideas reach across time and space and connect us to the ancient Sumerians? Can you find similarities between their culture and your own?

Proverbs, 2,000 B.C. and Earlier

1. Who possesses much silver may be happy;
   who possesses much barley may be happy;
   but he who has nothing at all can sleep.

2. Who has not supported a wife or child,
   his nose has not known the leash [a nose leash used on prisoners].

3. For his pleasure: marriage;
   on his thinking it over: divorce.

4. Wealth is hard to come by,
   but poverty is always with us.

5. Into an open mouth, a fly enters.

6. Don't pick it now; later it will bear fruit.

7. Possessions are sparrows in flight
that can find no place to alight.

8. Tell a lie. Then, if you tell the truth
it will be thought a lie.

9. My wife is at the temple;
my mother is down by the river;
and here I am starving of hunger.

10. Upon my escaping from the wild ox,
the wild cow confronted me.

11. Friendship lasts a day.
Family ties are forever.*

- Which of these sayings seem to reflect a humorous look at common human problems?

- Select the sayings that sound the most "modern" to you and explain why. Can you think of any modern proverbs or sayings that have a similar message to any of these?

- We started out by saying that in some ways all people and all cultures are alike. How could you use these early writings as proof of that idea?

...And All Cultures Are Different

Life in modern Turkey would seem to be much closer to us than life in ancient Sumer. Turkish people today live in modern homes or apartments, watch television, shop, drive cars and motorcycles, go out on dates--they do a lot of the things that are much like what we do in our own culture.

How does an American get along in modern Turkey? With all the things we have in common, an American should feel pretty comfortable. But see what happens to one American, a Peace Corps Volunteer, who goes to Turkey to live.

An American in Ankara

Americans are bewildering creatures in the eyes of a Turk. The reasons for this are cultural, and highly interesting.

* As quoted in *The Sumerians: Their History, Culture, and Character,* by Samuel Noah Kramer (Chicago: University of Chicago Press, 1963).

As children we pick up through unconscious imitation of adults most of the "rules" governing interpersonal relations in our culture. These built-in behavioral patterns are so taken for granted that we are not aware of their existence. When they are not followed, we sense uncomfortably that something is not as it should be. Some conspicuous categories of these cultural "rules" or signal systems are: how to dress for all roles and occasions, how to eat acceptably, whom to joke with, whom to be respectful of, what places one can or can't go to, what subjects to talk about with what kinds of people, and even what vocabulary to use.

The wide divergence between Turkish and American patterns of behavior, belief, and value is a definite liability in Peace Corps work. This liability is one that will not be overcome by a naïve belief in "good will," although that belief will help. The crucial question is attitude. One must adopt a way of looking at things that seeks explanation for everything that's happening cross-culturally.

Surprisingly, despite my awareness in the abstract of cross-cultural problems and differences, I found my reactions to these differences hostile. Intellectual perception was not enough to neutralize the unpleasant emotional reaction that accompanied not doing something "my" way. In other words, the responses that I had learned to thousands of situational stimuli placed me in a kind of invisible prison. I learned how to open the doors in these invisible walls only through trial and error.

Bodily contact involves an interesting cross-cultural danger spot. In our society touching another person is in most situations taboo. In Turkey, though, a full bus pushes people into atom-splitting embrace, and no one really seems to mind. In addition, some social situations require bodily contact between members of the same sex as a sign of friendship. This entails being held by the elbow, interlocking arms while walking, kissing on both cheeks, walking shoulder-to-shoulder, being kissed on the hand, talking at unnaturally close range (a kind of psychic contact for us), or occasionally holding little fingers. Our reflex is to pull away in shock from such advances. The Turk sees such withdrawal as cold or superior. This is, I think, an excellent example of how cross-cultural problems can arise from a lack of awareness of one's own behavioral patterns.

Closely allied to the problem of physical contact is the business of ranking patterns in lines or crowds. Ankara is gradually learning to give some order in entering buses. Conscious lining up, though, is still a rather unnatural

cultural graft and rapidly breaks down without an attendant. This is particularly true when seats are scarce. In unqueued situations, for example a bus stop, Americans uncomfortably experience pushing and cutting in. Our built-in ranking pattern gives priority according to closeness to the door. Breaking the pattern by barging ahead is rude and irritating. Turks observe no such rule up to the point of one person's pushing much harder than others. Reaction even to this might be only a curt word of admonition from a well-dressed man.

Ranking problems occur also in business relationships. In receiving attention as a customer, Americans expect service on the "first come, first served" basis. This reflects our egalitarianism in impersonal situations. The order of arrival in a restaurant, post office, or sidewalk cafe determines the order of service. This applies in Turkey as well until two or more people of clearly different status simultaneously seek service. At such a time status considerations, particularly age and apparent affluence, become the determining factor. This causes occasional service "out of turn" to our way of thinking.

Time is another source of conflicting cultural signals. In urban America five minutes is the basic unit of meaning in time. Five, ten, fifteen, thirty and forty-five minute waiting periods evoke rapidly increasing irritation. In Ankara waiting is not uncommon in both friendly and formal situations. Turkish time is built on considerably longer meaningful units. Waiting thirty to sixty minutes for a well-placed official is normal and should not be considered insulting. Such treatment is common for all. Highly valued time is, after all, a by-product of industrial society.

In Turkey, business is not so consumer oriented that the customer's good opinion or continued patronage are valued as high up the scale as in our culture. Consequently, the customer is not always right, or even catered to. Business relations in most of Turkey can, in fact, be viewed best as the reverse of ours. In principle the dealer controls scarce resources which the buyers must compete for. The dealer then dispenses his goods or services to those who win his favor. Arguments often result between Peace Corps Volunteers and waiters, taxi drivers, post office clerks, landlords and butchers because Volunteers unthinkingly follow the American pattern of business relations. Naturally, assuming their dominance, Volunteers expect and demand services over and above what the dealers customarily give. The fantasy that Turks are "out to cheat the foreigner" often results from this.

It is surprising how many Volunteers unknowingly demand that Turks act like Americans.*

ACTIVITIES

1. Jerry Leach, the Peace Corps Volunteer, wrote this as a personal account. It reads something like a newspaper article. Would it work better as a short story?

   Give it a try. You don't have to use all the information he supplies. Include what you think works best to get your point across. You may find you have to add a few details as well. That's okay too.

2. The writer talks about cultural differences regarding space between people. How do cultural differences lead to a problem here? Let two or more volunteers try acting out a scene of an American's first encounter with Turkish ideas of personal space.

PICK A DECADE: STYLES OF AMERICAN CULTURE

INSTRUCTIONS

This is a research assignment. Your basic task is to find out all you can about the "style" or mood of American culture during one ten-year period and then make a presentation to the class of what you have found.

Choose any decade you like, but preferably one in this century. That way you can make use of pictures, posters, magazines, and other visual media. You might want to pick the decade when your parents (or even your grandparents) were your age. What was the style of American culture then? How did people dance, what did they sing, what kind of clothes were popular? There are lots of other things to go into: popular movies, styles in automobiles, dating, make-up, clubs, Saturday nights, and so on.

A good way to begin is to make a class outline of each decade in this century. List briefly the key events or happenings of that period--war, depression, protest, prosperity, generation gap, artistic trends, etc. This will help you to see ways in which the style or climate of the decade reflected major political, economic, and social trends. If you choose the 1940s, for example, how is World War II reflected in the entertainment, music, and advertising, of the decade?

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* From *The Peace Corps Reader* (Washington: U.S. Peace Corps, 1968).

You'll need to make some choices. For example:

- Will you do your research individually, in pairs, or in small groups?

- What kind of presentation will you give to the class?

- Do you want to focus on one element of culture--like dance or music--or do you want to include as many different things as possible?

You will also need to do some research work.

- *The Reader's Guide to Periodical Literature* is a good place to start. Teachers and librarians can help you find other sources.

- You will be doing some interviewing. If you're not used to this you might check out what high school students have accomplished in the *Foxfire* series of books. (These are amazing books. If you're not familiar with them, get some copies. You will learn a lot about putting together your own materials.)

- Slide shows or blow-ups of photographs can help you make a great class report. A camera with a macro lens would help. You can get by with any good camera, a tripod, and two floodlights (one on each side of the picture you're making a slide of).

Some further suggestions:

1. Choose a few older people to interview, selecting people of different ages depending on the decade you're researching. Use a tape recorder to interview them about that decade. You should go into each interview armed with a series of questions that will help the person give you useful information. What songs, gags, jokes, or dances does the person remember? Who were the major comedians or musicians? How did people walk and dress? What were the major sports--or special moments in sports? How would the person describe the "mood" of those years?

2. Try writing a style analysis of the decade in terms of how people moved. How did they walk to work or to breadlines? How did they dance and play? What were the rhythms that people seemed to move to? (See the samples below for analysis of how people moved in a dance and how a dancer--Fred Astaire--moved. If possible, view a movie, preferably a musical, which was made during the decade.)

   Once you feel you have captured the way people moved, see if you can prepare a demonstration of this for the class.

3. Make as much use of examples of advertising as possible. Try to set the ads in the context of the times. For example, don't just show the class a picture of an automobile from the 1930s or the 1950s.

Examine the description. What was found to be attractive about certain features? How were these features described? What elements were emphasized (size, chrome, sleek lines, power, etc.). You can do much the same with the ways in which people expressed their ideas of attractiveness in clothes, hairstyles, personal, and household items.

4. The samples below are simply starting points. Samples 1 and 2, with their focus on dance and movement, will give you some idea of the kind of detail you can find in recapturing the style of a decade. Sample 3, a series of magazine ads, will give you some clues on things to look for in these expressions of an era.

Sample 1. A Revival of a 1930s Dance

In 1972, one of the most creative American dance groups, the Alvin Ailey Company, decided to revive a dance from an earlier era. The dance was Ted Shawn's "Kinetic Molpai," a creation that revealed a lot about Shawn's impressions of male dancers in the 1930s. Dance critic Deborah Jowitt saw the revival and wrote the following review voicing her feelings about this 1930s piece:

Alvin Ailey has decided to do his bit for history: he's trying to have certain important works from the recent past mounted for his company. This "Roots of the American Dance" program has begun with a staging of Ted Shawn's "Kinetic Molpai." What a dance. It's grandiose, smugly chauvinistic, and at the same time strong, plain, and cleanly made. As my husband said, it makes you want to bravo and boo at the same time.

Shawn made "Kinetic Molpai" at Jacob's Pillow in 1935 for his famous men's company. It racked up 500 performances on the road, although in this Ailey restaging (by Barton Mumaw) the work is getting its first New York performance. I saw it in the early '60s when Shawn revived it at the Pillow with a hastily assembled, but all-star cast (Norman Walker did Shawn's role).

According to the program, the themes of the dance are Strife, Oppositions, Solvent, Dynamic Contrasts, Resilience, Successions, Folding and Unfolding, Dirge, Limbo, Surge, and Apotheosis. A neat blend of manly emotions and dance problems. "Kinetic Molpai" as a whole is a pictorialization of masculine energy. The nine bare-chested dancers thrust their heels forward into big purposeful strides; they clench their fists, assume heroic, broadbased stances. Everything they do is immensely emphatic and deliberately paced. The space patterns--circles, squares, parallel lines, diagonals--reinforce the feeling of joy in a Spartan well-regulated life. In more negative moments,

the dancers sag utterly --dumping their weight on the earth, bowing their backs under mighty burdens. In one important moment, they create a vast canonic wave of falls and rises. You leave "Kinetic Molpai" remembering the plumb line of the erect body, a few romantic curvings away from that line, and the hasty, resolute way the men return to upright postures after their moments of near-prone despair.

Shawn was a great haver-and-eater-of-cake. For most of "Kinetic Molpai," he wanted to show what he thought a real American man dancing ought to look like: strong, assertive, brave, forward-looking, kinda plain, able to flourish under discipline. The sort of guy who obeys orders unquestioningly when he must, but who shows initiative and daring when given a chance. And then, somehow, Shawn could not resist adding: and we American Modern Dancers, we Real Men Dancing, can beat you ballet boys at your own game any time we want to. So in the Apotheosis, the clenched fists flutter open, and the men take off into some basic aerial ballet combinations in waltz-time. The leader whips off a string of fouettés stage center. Even though a few of the men solo in big, forceful leaping passages, the feeling is still--compared with the preceding parts of "Molpai"--radiantly effete. Having proved their virility by a lot of somber posturing, the men can now show the audience that dancing is not for sissies. It was a fine and necessary message during the '30s.

And the dance is very enjoyable. The Ailey dancers (Dudley Williams, Kelvin Rotardier, Hector Mercado, Clover Mathis, Kenneth Pearl, Michihiko Oka, Masasumi Chaya, Dennis Plunkett, with John Parks as the leader) are not yet quite tidy enough doing it, but they look splendid, and they are, so far, resisting the temptation to pander to those in the audience who see the dance mostly as Camp.

What makes you want to laugh is not so much the choreography or the ideas behind the dance, but the relationship of the movement to its accompaniment. Jess Meeker's piano score (played by the composer and Mary Campbell) was designed to support and underline not only every mood but every gesture. It reminds you of the kind of clueing-in that piano music for silent movies was supposed to do. This use of music was part of the aesthetic of early Modern Dance, and you have to appreciate that fact even though you laugh at the kitsch of a downward-plunging scale to accompany a fall and a heroic major triad that jerks the faller to his feet again.*

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* Deborah Jowitt, "Visions and Visionaries," *The Village Voice*, November 30, 1972. Reprinted by permission of The Village Voice. Copyright © The Village Voice, 1972.

- According to the critic, what idea of men was the creator of the dance trying to show--how did he see men in the 1930s?

- The 1930s was the decade of the Great Depression. How is this shown in the dance.

- And, in this period, Americans faced the possibility of war. Does this show up in the dance?

- What was there about the music that struck this modern critic as funny? Have you found other things about the decade you're researching that make you laugh?

- Why did the critic want to boo and cheer at the same time? What is our image of men in the 1970s-1980s?

Sample 2. Fred Astaire--Dance Man 1930s and 1940s

This is another example of a modern reviewer analyzing the dance of an earlier age--the very special dance movements of Fred Astaire.

I discovered Fred Astaire last summer. That sounds preposterous I know, but keeping up with the live dance in the world doesn't leave much time for movies or nostalgia. Anyway, it turned out neither one of those things was what hooked me on Astaire.

When I hiked over to the 80 St. Marks movie one cloud-bursting Saturday afternoon in August to see "Follow the Fleet" and "Carefree," I knew Astaire in his later role as sophisticate and old-pro song and dance man. The cane and the soft shoe, the tails and the patent leather and the glamorous girl. That part is only a residue, the last lingering glow from the prodigious gifts he had in his 1930s and '40s musicals.

Astaire was a dancer in every way and with every part of himself. Like the Africans or Asians, dancing for him was less an isolated talent than one expression of a drive that could take many forms. He could play the drums and piano, swing a golf club easily, move across a sidewalk or a room with the same bounce he had on a dance floor. Maybe because he was such a total mover, he could impress a theatrical credibility upon the most improbable dance situation.

In his movies Fred Astaire danced on dance floors and stages, but he also danced in hotel rooms, in offices, on the decks of ships, on a bar, in an amusement park, in the

woods, in a gazebo, and in places fabricated by the Hollywood imagination, like the gleaming, Tinker Toy engine room of an ocean liner, or the tiered, polished concoction that represented the plaza at the Lido in Venice. Astaire made you think those were all real places, and places meant for dancing.*

- Siegel calls Astaire a "total mover." What does this phrase mean?

- John Travolta was a "total mover" in *Saturday Night Fever*. If you saw it, how would you describe--or demonstrate--his ways of moving? He also "moved" in *Grease*, a modern musical about the 1950s. How would you describe his movements in that movie? Were they different from those in *Saturday Night Fever?* Does this tell you anything about the 1950s or the 1970s? Does the dancing help you define the decade?

- Picture a "total mover" of today. How does he or she move?

Sample 3. Magazine Ads: Expressions of an Age

A selection of advertisements from the 1920s through the 1950s are included in the following pages. The questions below will help you analyze the ads to see what they tell you about the style of American culture of the decade in which each ad appeared.

October 1923 Advertisement for Congoleum Rugs

- What values does this ad express? Do the words "cheerful," "homey," and "neat" help us know what ideals people in the 1920s might have had?

- How would you describe the family in the picture? What does the picture tell us about what people might have wanted in the '20s?

June 1925 Advertisement for Perfection Cook Stoves

- What image of women does this ad present? Can you tell from the text what women were supposed to do in the '20s? Does this differ from the kinds of roles women expect to have in the 1970s? How was "freedom" for women defined in the 1920s?

- What can you tell about the kind of labor people did in the 1920s? Do the man's clothes give you any idea about his occupation?

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* From "They Danced at the Movies," by Marcia Siegel, *Dance Magazine*, November, 1974. Reprinted by permission of Dance Magazine.

July 1933 Advertisements for Mennen Baby Powder and Puffed Wheat and Puffed Rice

- Both of these ads focus on scientific information. In what ways does each ad appeal to Americans' belief in science? List as many examples as you can. Why do you think this appeal would be so important in the 1930s? Suppose you had to rewrite or redraw this ad for the 1980s. Would you still appeal to a belief in science? If so, how?

- Note the amount of print in each advertisement. How much of the message relies on the image, how much on the text? People were less accustomed to images than they are today — TV was in an experimental stage, not widely used until the 1950s. Would you guess from these ads that TV was as yet undeveloped?

July 1933 Advertisement for Philco Radio

- Radio was a dominant form of entertainment in the 1930s. Can you tell from this ad what its appeal might have been? Note the aural quality of the text (the sound of the words). Read the ad aloud, listening to things like rhythm and alliteration. How does this emphasis fit with the kind of entertainment the radio provides?

- In the 1930s mobility was becoming an American way of life, with the automobile an important engineer of that mobility. What in the ad helps you know this?

April 30, 1945, Advertisements for Pacific Sheets and Bell Telephone

- The advertisement for Pacific Sheets appeals to the desire of every American to participate in the war effort. Advertising joined forces with industry to help us win the war. How do these ads express the spirit of American culture during World War II?

- Try writing an advertisement for a product in which you appeal to a common cause. For example, in 1979 President Carter appealed to the spirit of the American people to deal with the energy shortage. If you wanted to tie into this, how would you advertise electricity or gas or oil?

March 6, 1950, Advertisements for Coca-Cola and Chrysler

- What can you learn about the mood of the 1950s from these two ads? The ad for Coca-Cola promises "real refreshment" along with pleasure, good humor, and good company. The Chrysler ad boasts comfort and attractiveness in the car's "beautifully new" design. How do these qualities help define the 1950s?

- In each ad, the picture is used to convey a special message — the artistic style helps define the decade. How would you describe the pictures? What would you include if you were trying to draw a "typical" scene from your own decade?

On the floor is Gold-Seal Congoleum Rug No. 530. The 6 x 9 ft. size costs only $9.00

A cheerful rug works wonders!

Just a corner of the kitchen in an old remodelled farm house. But how inviting and "homey" it is with the new Congoleum Rug on the floor. And how supremely neat.

Gold-Seal Congoleum Rugs will brighten up any room in the house—from kitchen to living room. They are as artistic and colorful as woven rugs that cost many times Congoleum's modest price. Their durability makes them a real economy. And they are so much easier to keep clean—a few strokes of a damp mop and their smooth waterproof surface is spotless. *Gold-Seal* Congoleum Rugs are impervious to water, grease or spilled things—and they lie flat without fastening.

Popular Sizes—Popular Prices

6	x 9	feet	$ 9.00	1½	x 3	feet	$ .60
7½	x 9	feet	11.25	3	x 3	feet	1.40
9	x 9	feet	13.50	3	x 4½	feet	1.95
9	x 10½	feet	15.75	3	x 6	feet	2.50
9	x 12	feet	18.00				

The pattern illustrated is made in the five large sizes only. The small rugs are made in other designs to harmonize with it.

Owing to freight rates, prices in the South and west of the Mississippi are higher than those quoted.

Gold Seal CONGOLEUM *Art-Rugs*

GOLD SEAL CONGOLEUM GUARANTEE
SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH

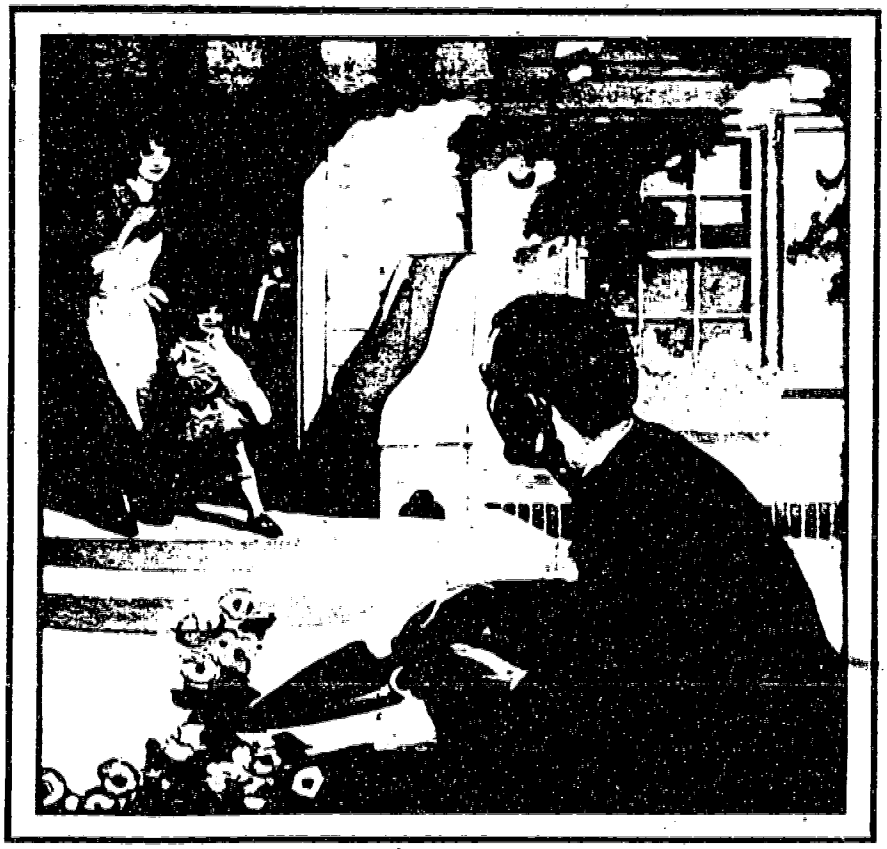
Look for this Gold Seal

You will find it on the face of every guaranteed *Gold-Seal* Congoleum Rug and on every few yards of *Gold Seal* Congoleum By-the-Yard. It is visible evidence that you are getting genuine Congoleum quality and is your guarantee of absolute satisfaction.

Modern Rugs for Modern Homes" an illustrated folder showing all the patterns in color will gladly be sent free on request.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Boston Chicago Kansas City
San Francisco Minneapolis Atlanta Dallas Pittsburgh
Montreal London Paris Rio de Janeiro



Makes mother a companion

For many a woman, the modern Perfection Oil Range is turning kitchen hours into playtime with husband and children.

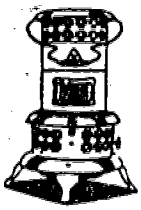
Perfection stoves make homes happier by saving time and lightening labor. Their powerful new burners cook with all the speed and reliability of gas. They let Mother come out of the kitchen earlier and less tired,—free from the time-taking, back-breaking labor of using coal and wood.

If you do not know of the progress that has been made in oil stove cookery, visit a Perfection dealer and learn of Perfection's gas-like cooking service—its clean, intense heat, its fine baking qualities, its ample capacity, its beauty and convenience.

These are things which are giving women a new freedom in homes beyond the gas mains.

THE CLEVELAND METAL PRODUCTS CO., *7327 Platt Ave., Cleveland, Ohio*
In Canada, the Perfection Stove Co., Ltd., Sarnia, Ontario

PERFECTION
Oil Cook Stoves and Ovens

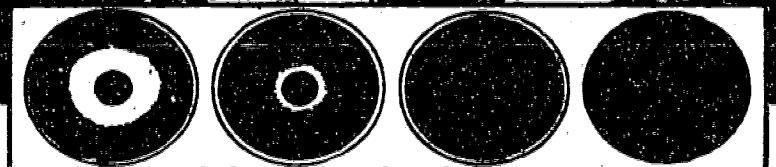


For quick warmth, whenever and wherever needed—the Perfection Oil Heater.

For abundant hot water in homes without gas—the Perfection Kerosene Water Heater.

Sizes, styles and prices to meet every need and purse.

Making the Great Discovery
W. G. Mennen in his laboratory developing the baby powder that is definitely Antiseptic.



Showing the effect of widely used baby powders on the pus germ (Staphylococcus Aureus). Only Mennen (left) is definitely antiseptic. Width of white zone indicates antiseptic strength.

"At last I have made the only baby powder that is definitely ANTISEPTIC"

W. G. Mennen

"We have made a great discovery! For years we have been working toward one goal—to perfect a powder that would not only be more comforting to the baby, but would also protect his skin from germs which cause infections, rashes and even more serious troubles.

"Three years ago we succeeded in making a great advance toward this goal; we gave our talcum the unique quality of neutralizing irritating acids. Now we have made an even greater advance—we have made our powder definitely *antiseptic*, without sacrificing any of its famed ability to soothe the skin.

"This new powder is more than just soft and smooth. It also effectively protects against infection. We have tested all the baby powders we could buy, and find that of them all only Mennen can be rated as definitely antiseptic. It has always been superior. Now it is in a class by itself.

ALSO ANTISEPTIC BABY OIL

"I would like every mother also to know what has been going on in respect to baby oil. Do you realize that practically *every* hospital in the country now oils all its babies at least once a day, from head to foot? Why? Because authorities are agreed that, for at least the first four months, the baby's skin needs oil to keep it soft, supple and comfortable.

"I am proud to say that for this purpose the favorite oil among hospitals is Mennen Antiseptic Baby Oil. That is because it is the *only* baby oil that is antiseptic, hence the only one that protects against germs. Besides, this oil has other advantages: it cannot grow rancid—never irritates—leaves no greasy residue—is pleasantly scented.

"If you want your baby's skin to have the best care, rub his entire body every day with Mennen Antiseptic Baby Oil until at least the fourth month. Thereafter, use Mennen Antiseptic Borated Powder to protect against chafing and infection—continuing the oil for protection against wet diapers, chapping and sunburn."

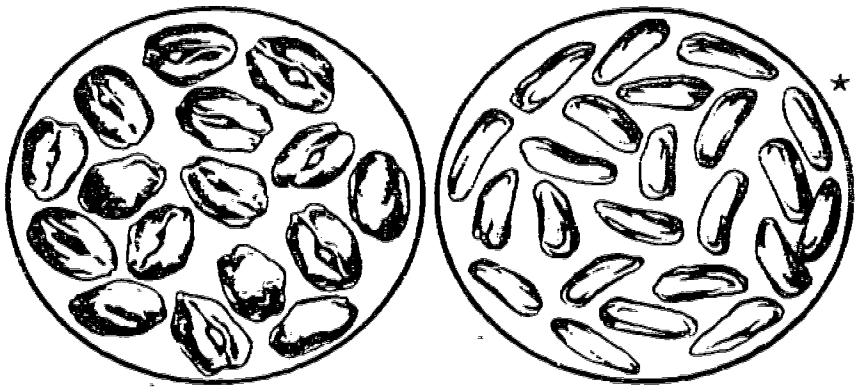
W. G. Mennen

SPECIAL
INTRODUCTORY OFFER—

To introduce both these unique products—powder and oil—to more mothers, liberal Travel Sizes will be sent on receipt of 10c in stamps or coin. Also included will be a BABY CHART such as is now distributed by hundreds of hospitals; it gives the latest word of science on the entire external care of the baby's body. You should have it. Address Dept. G-7, Mennen Co., 345 Central Avenue, Newark, New Jersey.

Puffed Wheat

Puffed Rice



Exact size of grains, with the coats unbroken, after they are puffed to eight times their natural size.

The Food That's Shot From Guns

Surprise your folks tomorrow morning with a dish of Puffed Wheat or Puffed Rice.

Serve them this crisp and delicious food — four times as porous as bread. It will melt in the mouth.

Your folks will say, "Why, this is great. Let us have it every morning."

Exploded by Steam

This is the way we make it:

The whole wheat or rice kernels are put into bronze guns. Then those guns are revolved, for forty minutes, in a heat of 550 degrees. That heat turns the moisture in the grain to steam, and the pressure becomes terrific.

Then the guns are fired. Instantly every starch granule is blasted into myriads of particles. Thus the kernel of grain is expanded eight times. Yet it remains unbroken — shaped as before.

Puffed Wheat, 10c—Puffed Rice, 15c

You owe these most delightful foods to Prof. A. P. Anderson.

He was seeking a way to break up starch granules.

Starch that is unbroken does not digest quickly. And cooking breaks up only part of it. So he sought a way to blast every granule to pieces by exploding the moisture in it.

When he did this, he found that he had created the most enticing cereal foods in existence.

Serve it Tomorrow

Get Puffed Wheat and Puffed Rice.

Your folks will like them better than any other cereal food, in existence. Begin tomorrow morning.

Made only by The Quaker Oats Company

Mystery— Thrills— Chills—

With your Philco

Fu Manchu with his Oriental wiles —Sherlock Holmes triumphing over the slower-witted operatives of Scotland Yard—moments of melodramatic mystery, split-seconds of soul-stirring suspense that send shivers up your spine!

All are yours with PHILCO—the radio that brings every hushed whisper of calculating conspirators, every softly-spoken syllable of the sleuths to you just as though you were sharing their dangers and perils in the depths of Limehouse or within the ancient walls of the Forbidden City.

Get a new thrill from radio through the perfect reproduction of PHILCO —the one radio that brings you every artist of the air as if "in person"! That's as true of the melodious voice of Ruth Etting as of the sinister tones of "The Shadow."

It's true of the full sweep of a symphony orchestra or of a single violin.

The finest tone—every performer as if "in person" is yours with PHILCO. When you hear a PHILCO with the Inclined Sounding Board you hear radio at its best.

On a PHILCO Lazy-X you enjoy not only radio's finest reproduction, but radio's greatest convenience —electrical remote control.

For your car, there's a new PHILCO-Transitone Automobile Radio with real "home-like" reception. All-Electric with steering column control—complete and installed while you wait—$39.95. Other PHILCO-Transitones at $59.50 and $89.50—complete and installed.

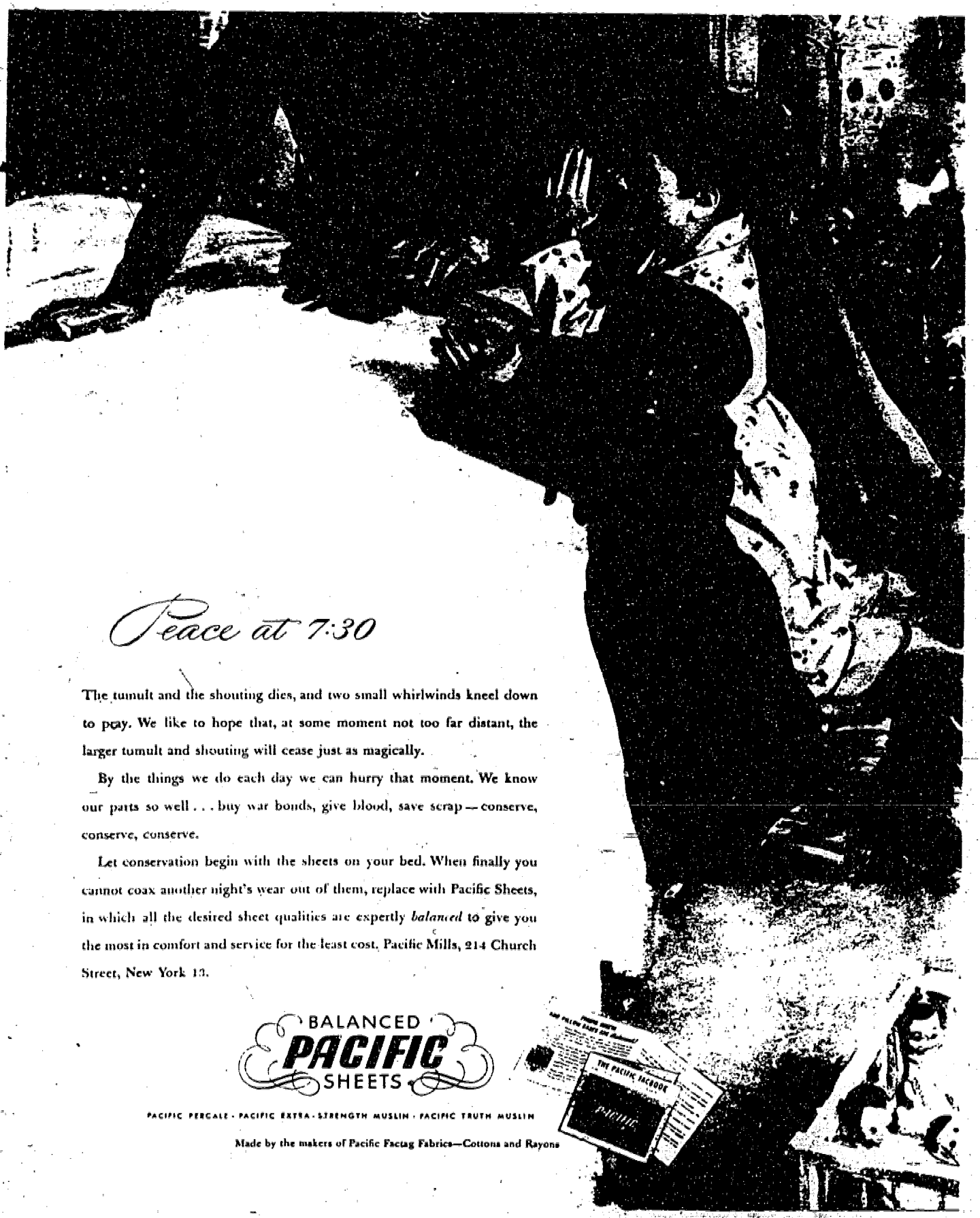
PHILCO

A musical instrument of quality

$18.75 to $250

Federal Tax Paid
Prices Slightly Higher Denver and West

PHILCO REPLACEMENT TUBES IMPROVE THE PERFORMANCE OF ANY SET



Peace at 7:30

The tumult and the shouting dies, and two small whirlwinds kneel down to pray. We like to hope that, at some moment not too far distant, the larger tumult and shouting will cease just as magically.

By the things we do each day we can hurry that moment. We know our parts so well . . . buy war bonds, give blood, save scrap — conserve, conserve, conserve.

Let conservation begin with the sheets on your bed. When finally you cannot coax another night's wear out of them, replace with Pacific Sheets, in which all the desired sheet qualities are expertly *balanced* to give you the most in comfort and service for the least cost. Pacific Mills, 214 Church Street, New York 13.

BALANCED PACIFIC SHEETS

PACIFIC PERCALE · PACIFIC EXTRA-STRENGTH MUSLIN · PACIFIC TRUTH MUSLIN

Made by the makers of Pacific Facing Fabrics—Cottons and Rayons

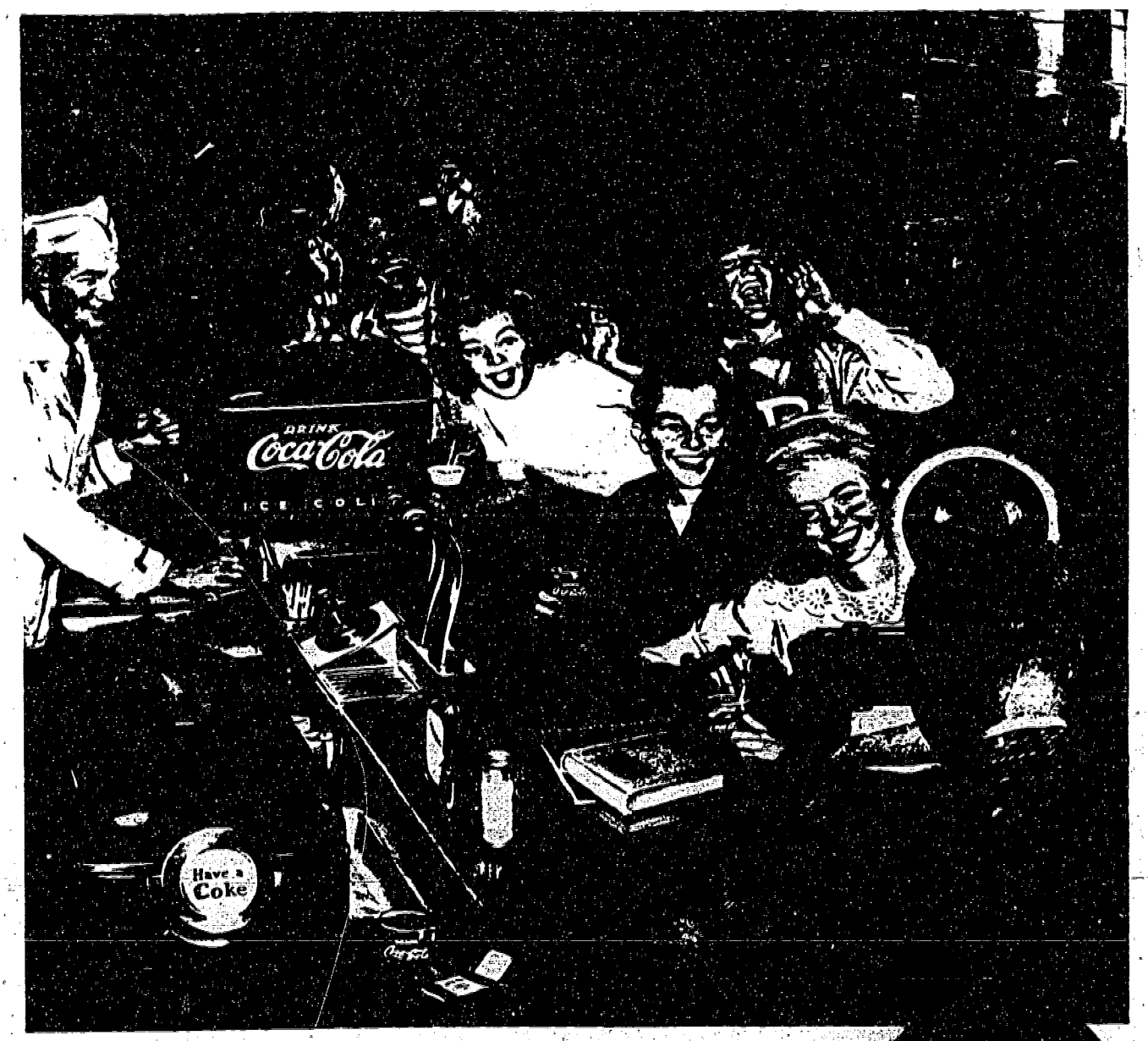
"GETTING things done 'til the war is won" is still the big job of Long Distance.

Sometimes there's a particularly heavy load on certain circuits, as many busy hands reach for the telephone all at once.

Then the operator will ask your help by saying — "Please limit your call to 5 minutes."

BELL TELEPHONE SYSTEM

LISTEN TO "THE TELEPHONE HOUR" EVERY MONDAY EVENING OVER NBC



Refreshment . . . Real Refreshment

Looking pleasant is so easy at the soda fountain. There's good humor and good company all around you. And, before you is *the pause that refreshes* with ice-cold Coca-Cola. That's a lot for 5 cents — a lot of real refreshment.

Coca-Cola
"Coke"

Ask for it either way . . . both trade-marks mean the same thing.

5¢

The Beautiful 1950

CHRYSLER NEW YORKER

Daringly re-styled to be the finest in the fine car field...

For 1950... this is the ultimate in the long, low and lovely. A car boldly re-designed ... re-styled to be dramatically and excitingly all-new everywhere you look! And this classic of modern streamlining appeals not alone to your pride in your own good taste... for its beauty also reflects the sound and inspired engineering and solid comfort inside. It will be the best car you ever drove, with more headroom, legroom, shoulder-room — as well as the most beautifully new. Every great Chrysler advantage in room, convenience, safety, and performance has been retained! We cordially invite you to see it and drive it at your Chrysler dealer's today.

TODAY'S NEW STYLE CLASSIC

PART 4: LIVING WITH CHANGE

Change is a powerful force. It's one of the dominant facts of life in our modern age. And it is often hard to live with or get used to. Much of the time we have to deal with changes that began in some distant place and over which we have no control.

There are lots of different ways to deal with change. In some sense, each human culture is a collection of responses to change--the sum of how a society adapted to changes in its environment.

In this section you will be looking at two things:

- How people in different cultures have responded to change.

- Ways of expressing feelings about change.

As you look at these different forms of creative expression you can see some of the ways that individuals and cultures react to changes in the environment. Try to figure our how a culture responds to drastic changes in its surroundings. How do people use what they have learned from their culture to deal with such events? What do people do about changes they can't control or affect? Does expressing one's feelings in a creative way help at all in dealing with changes?

ACTIVITY 1: PROPERTY IS WHERE YOU LIVE

Simon J. Ortiz is a Native American (Acoma Pueblo) poet who has written stories rooted in his own experiences as a young Indian coming to manhood in the 1950s and 1960s near Albuquerque, New Mexico. In *A Good Journey* Ortiz wrote a poem about government's power of eminent domain which enables it to acquire "right of way," for highways, and land for other purposes. In most cases people want these "improvements," and they seem part of a better way of life, but to many Indians and rural landowners these companies are part of a relentless invasion which is eroding their traditional way of life.

In "Right of Way" Ortiz shows the difficulty of coping with changes which do not seem healthy or necessary at a local level, initiated by people who live with a different value system than the Acoma Pueblo.

Right of Way

The elder people at home do not understand.
It is hard to explain to them.
The questions from their mouths
and on their faces are unanswerable.
You tell them, "The State wants right of way.
It will get right of way."

They ask, "What is right of way?"
You say, "The State wants to go through
your land. The State wants your land."
They ask, "The Americans want my land?"
You say, "Yes, my beloved Grandfather."
They say, "I already gave them some land."
You say, "Yes, Grandmother, that's true.
Now, they want more, to widen their highway."
They ask again and again, "This right of way
that the Americans want, does that mean
they want all our land?"

There is silence.
There is silence.
There is silence because you can't explain,
and you don't want to, and you know
when you use words like industry
and development and corporations
that it wouldn't do any good.

There is silence.
There is silence.
You don't like to think
that the fall into a bottomless despair
is too near and too easy and meaningless.
You don't want that silence to grow
deeper and deeper into you
because that growth inward stunts you,
and that is no way to continue,
and you want to continue.

And so you tell stories.
You tell stories about your People's birth
and their growing.
You tell stories about your children's birth
and their growing.
You tell the stories of their struggles.
You tell that kind of history,

and you pray and be humble.
With strength, it will continue that way.
That is the only way.
That is the only way.*

- What is the dictionary definition of "right of way"?

- What does the young man feel about the past and the future as he tries to explain the present reality to his grandfather?

- How does the young man cope with the problem for himself and his own life?

- Try reading this poem aloud. If you have use of a tape recorder, tape your reading, and play it back so you can work to improve it. Divide it into three parts (stanzas 1 and 2; stanzas 3 and 4; and the 5th stanza), each using a slightly different kind of breathing. When you come to the stanzas about the silence, try to reflect the quiet, almost scary despair, and the dogged will-to-live energy of the last stanza.

- Using this poem as a model, write your own poem which explains to a grandparent (living or dead) something you yourself don't think is right, but have come to accept as part of the modern world. Before you start writing, think of people in our own society who draw the line at different places--some people will put up with anything; we all know people who resist at the right times and accept at the right times. What are your own standards about this? Have there been times recently when you've said yes to something you didn't approve of, or admired someone who took a more courageous stand than you think you'd take in their place?

- Read your poem to a group and see if it follows effectively from (1) outrage, to (2) explanation, to (3) new strength for continuing.

ACTIVITY 2: A MAORI DANCE WITH WORDS

Before European settlers arrived, the inhabitants of New Zealand, known as Maori, had many different kinds of *haka* (dances). Some were for exercise, some preparations for war with swords, spears, and clubs, and some were for social action, to alert others of evil or problems which needed collective attention.

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* "Right of Way," from *A Good Journey*, by Simon J. Ortiz (Berkeley, Calif.: Turtle Island Foundation, 1977), pp. 137-38. Reprinted with permission.

The following haka is of the latter type, a rousing to and an expression of anger. Nihoniho, a famous Maori chief, adapted it in 1887 from earlier versions. At the time, Nihoniho was engaged in complicated legal battles with the British Land Company, a group of British land speculators formed to buy Maori land on a large scale. Nihoniho was concerned about the company's invasion of Maori land, which they were acquiring by raising taxes so high the people were forced to sell.

The words and drawings will give you the basic meaning. Then proceed with the activities.

The Words and the Movements

Whakaara

Kaea: Ponga ra! Ponga ra!
All: Ka tataki mai te Whare o Nga Ture
Ka whiria ra te Maori! Ka whiria!
E ngau nei ona reiti, e ngau nei ona taake!
Aha ha! Te taea te ueue! I aue! Hei!

Kaea: Patua i te whenua!
All: Hei!
Kaea: Whakataua i nga ture
All: Hei!
Na nga mema ra te kohuru
Na te Kawana te koheriheri!
Ka raruraru nga ture!
Ka raparapa ki te pua torori! I aue!

The Rising

Kaea: The darkness presses all around!
All: The House which enacts the laws ensnares me
The Maori is plaited in its bonds! Brought low!
Its rates and its taxes gnaw at my vitals
Alas! It cannot be shaken!

Kaea: The land will be engulfed
All: Hei!
Kaea: Submerged beneath these laws!
All: Hei!
From the members of the House has come this treacherous act
The Governor has aided and abetted them!
The laws are confused
Even the tobacco leaf falls victim to them!

Taparahi

Kaea: Kaore hoki te mate o te whenua e
Te makere atu ki raro ra!
All: A ha ha! Iri tonu i mai runga
O te kiringutu mau mai ai,
Hei tipare taua ki te hoariri!

A ha ha! I tahuna mai au
Ki te whakahere toto koa.
E ki te ngakau o te whenua nei,
E ki te koura! I aue, taukuri, e!
Kaea: A ha ha!
All: Ko tuhikitia, ko tuhapainga
I raro i te whero o te Maori! Hukiti!
Kaea: A ha ha!
All: Na te ngutu o te Maori, pohara kaikutu,
Na te weriweri koe i homai ki konei?
E kaore i ara,
I haramai tonu koe ki te kai whenua
'Pokokohua! Kauramokai! Hei!
Kaea: A ha ha!
All: Te puta atu hoki
Te ihu o te waka i nga torouka o Niu Tireni
Ka paia pukutia e nga uaua o te ture a te Kawana!
Te taea te ueue! Au! Au! I aue!

The Taparahi Proper

Kaea: The loss of our land
Bears on us like the hand of death!
All: Alas! Heard continually
Are the sinister discussions, clinging fast
As does the warrior's headband before the enemy!
Alas! I am seared and burned
By the sacrifice of blood
It goes to the heart of the land
I am indeed sorely distressed.
Kaea: A ha ha!
All: We are raised aloft by promises
Even as we are put aside!
Kaea: It is so,
All: Was it not your promise to teach the Maori?
And wean him from his primitive ways?
Yet you come as marauders
To devour our land

No insult can express my contempt!
Alas!
How can the bow of our canoe
Forge past the headlands of New
Zealand?
Obstructed as it is by the laws
Of the government
Alas! They cannot be shaken!

RHYTHM

Whakaara

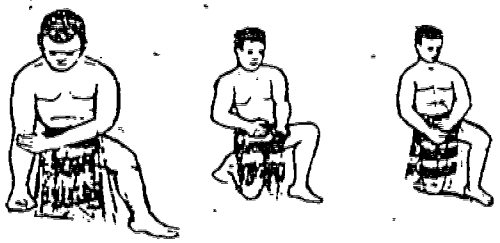
Ponga ra! Ponga ra! A ha ha!
Ka tataki mai te Whare o Nga Ture
Ka whiria (ra) te Ma-ori! Ka whiria! (beat)
E ngau nei ona reiti (beat) e ngau nei ona
taake!
A ha ha! Te taea te ueue! (beat) I aue Hei!
Patua i te whenua! Hei! (beat)
Whakataua i nga ture! Hei! A ha ha!*

* From *Maori Games and Hakas*, by Alan Armstrong (Wellington, New Zealand: A.H. and A. W. Reed Ltd., Publishers, 1964), pp. 149-151. Reprinted with permission.

Slap right fist on ground on 'ka'

Assume position on 'ta-taki'

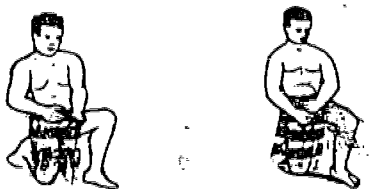
Clench fists on 'Ture'



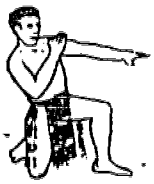
Ka tataki mai te whare o nga Ture

Hands open on 'whi'

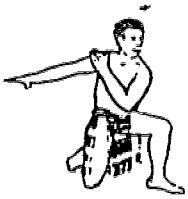
Fists clench on 'Ma and revolve around one another on 'whi'



Ka whiria (ra) te Ma-ori! Ka whiria! (—)



E ngau nei ona reiti (—)



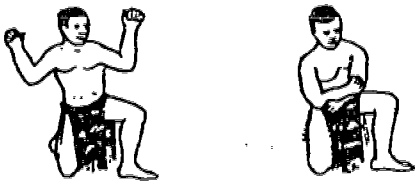
E ngau nei ona taake

A ha ha

Twice

From . . . . . To

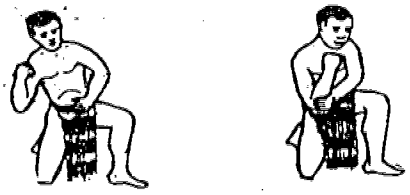
(a) (b)



(a) (b)
Te taea

(a) (b)
Te ueue! (—)

(a) (b)



(a)
I au-e

(b)
Hei!

Position adopted before 'Pa'

Slap right fist on ground on HEI!

Patua i te whenua HEI! (—)

Match the pictures to the underlined syllables in certain lines of the chant. Look at the movements, and get some idea of what kind of gestures the dance uses. The body is fairly still and always forward. There is a dropping to the knees. But most of the action is by the arms and hands, with slaps on the ground, clenched fists, one fist clenched revolving around another. Try some of the movements as a group. If these were done quickly, and everyone knew them, they would look like a dance in the same way the separate parts of a sport go together to make up a game. You can single out any of the separate parts of a dance and work on them, just as you can practice a tennis backhand again and again, or a particular kind of pitch.

In what ways is this haka similar to the poem by Ortiz. What do both say about change and feelings about change? Why do you think it would be important for someone to express these feelings in a poem, a song, a dance, or some other way?

In our culture, who acts out particular messages? What songs, words, and movements do they use? You can probably think of traditional folk dancers, actors, musicians, cheerleaders, and advertising gimmicks that have particular purposes in their songs and/or dances.

Aikido, t'ai chi, and karate all involve careful ritual movement, and connect martial arts to inner calmness. Does the way you move influence how you feel about yourself? When you watch people dance, can you tell what they think of themselves? What do you think about yourself when you dance?

In your neighborhood, what is one change that has happened in the last five years that has either made people very happy or very angry? Make a dance--with stomping, yelling, loud and soft gestures, noises to express what your community felt at this development. Write the words first in a poem, and then make up the words as you go along while you're dancing it out.

Some ideas to help you:

- Who is the song/dance addressed to?
- Is there any hope for change?
- Does it tell the whole story of the event, or just your side?
- Is it short, clear, and emphatic?

If you know any movements from dance, martial arts, or sports, incorporate some of those gestures into the dance.

- Teach the dance to five others, and have them do it in unison (after rehearsing a few times!) and in a looser version of their own improvising. Do it alone for the class also. Which is the more satisfying version? To yourself, and to the class? Have your audience "review" these two performances comparing solo dancing vs. a group piece in their reviews.

- To conceptualize the "ripple effect" Ortiz and the Maori have to deal with in their local problems, make a schematic ladder or series of concentric circles showing how a national or otherwise centralized decision is passed on to make a local condition which didn't exist before. Next try it for a problem in your town or neighborhood. Sample problems might be: older people left in downtown neighborhoods with their children living in suburbs; unemployment caused by an airplane factory being closed down; or native languages being lost because bilingual educational classes are cut out of the state budget. If you have difficulty selecting a problem, any issue of your local newspaper will deal with some immediate problem the community is facing, but perhaps not the causes behind it.

ACTIVITY 3: PREPARING FOR A STRANGE NEW WORLD

From Morocco in western Africa to Afghanistan in Asia there live scattered bands of *Bedouin*. The Bedouin are a *nomadic* people. They travel from place to place seeking grazing lands for their sheep, goats, horses, and camels. This has been their way of life for centuries.

Now, in the closing years of the 20th century, the Bedouin culture is disappearing as modern technological society becomes more widespread. Many Bedouin are drawn to the fast-paced, colorful life in cities for one thing. And the established nomadic way of life is made more difficult by the paving over of caravan routes or the irrigating of grazing land to make it useful for crops. If the Bedouin culture cannot adapt, their old way of life may disappear completely.

You are going to read about two Bedouin cousins, teenagers who find themselves caught up by change. One has moved to a village. The other, Jacob, still lives close to the traditional ways. But he does recognize the tremendous changes in the world around him. How is Jacob trying to deal with those changes?

Jacob

...Sherif laughed nervously, but back in the tent, once more cosily wrapped in his warm quilt, he thought about the harsh

discipline of desert life and was glad he had escaped it and would soon return to the village. "The life of the Bedouin is no good," he told Jacob as they lay there in the flickering fire light. "No good tea, no good coffee, no good biscuit, your clothes smell of smoke all the time, it's too dark at night. Bedouin, Bedouin, it's not good, the life of a Bedouin. You can't see at night. You go outside and don't see. There's no electricity." He could still hear the dog's whimpers and guessed its punishment might be intended as a warning to humans in the encampment too. How brutal life was here he had forgotten.

"Yes," Jacob agreed, but not for Sherif's reasons. "Nowadays there is not enough grass for the sheep so we must scatter some seeds for wheat for our food." He found the need for a Bedouin to cultivate the earth shameful and degrading.

"Before," sherif went on, sensing his cousin's feelings, "before, all the Arabs were hunters, warriors and bandits, all crafty, brave men. No digging in the ground, no planting, just riding up and taking what they wanted. Maybe thirty years ago. My father told me." He yawned sleepily. "My legs are aching. Those sheep are like little boys. They enjoy running up and down the hills too much."

Jacob drew something out of the folds of his quilt.

"What's that?"

Jacob gave him a sly grin. "Last year the King sent a teacher out to show the children how to read. But men could go and learn at night. Sometimes when there was no work to do and I could slip away from Husein and Kazim, I went over there. You been to school, Sherif?"

Sherif was ashamed of his illiteracy, since most of the settled, village Arabs could read and write. "No," he mumbled and rolled over, shutting his eyes. It was quiet now and Jacob put the book close to the kerosene lamp, shielding it from view from the tent's entrance with his quilt, and leaning so close to it his face almost touched the pages. Slowly, with painful concentration, he began to pronounce the words, letter by letter. The book was not written in his native Arabic, but Farsi, the national language of Persia (Iran), so it was very difficult for him.

"N...a...n. Nan," he muttered slowly, saying the word for "bread."

"C...h...o...u...p...a...n. Choupan." He lingered over the sound with pleasure. "Shepherd. I...am...a...shepherd." Jacob repeated the phrase several times. A shrill voice called from outside the tent. It was Deborah.

"Jacob! Bring the lamp. The sheep were running all directions a moment ago and I don't know where Husein has gone."

He called back, telling her they had been roused by a cat fight; he had heard it and it was all over now. He added, "I need the lamp." She must have gone away for he heard nothing more. Jacob continued to read aloud from his book:

"Water.... Rain.... The rain brings water...."

"You can read," Sherif had raised his head out of his quilt, and stared at Jacob with admiration.

"Yes."

"Why are you learning?"

Jacob thought and could give no answer. After a long time he said: "We go out to the pastures each morning and come back at night. We graze our sheep, we must slave for our food, there is no end to our troubles. Nothing is left for us but thorns and berries of the lotus tree...."

Sherif raised himself on an arm, watching his cousin, whom he had never before heard speak so, nor with such quiet intensity.

"Like the son of a dog, the shepherd has no sabbath day, there is no day of rest but he must always be with his sheep. There is no reward but suffering and the hope of God's generosity in the next life. We are as bones that have been cast aside. There is no bread and nothing to gnaw on. We cannot read and write. God alone comforts us in this suffering. And we are told to be happy in this country, that our life is good, that if there is rain and green pasture, we should ask no more of Him. And so we feast on those days that we can. And I bring my flute so we can dance and sing and make some happy shoutings. And it is as if all the shepherds from now on will be happy by the will of God and there shall be no more fighting and trouble between men.... But, Sherif, it is not a full life for a man...." And Jacob groped for words but

could not find them; how could he explain the unrest and the yearning, soaring in his mind like the temple in the desert, for great and hidden things he did not yet know nor could even imagine?*

- Why is Jacob trying to learn how to read?

- What do you think he is trying to say about his future life and his hopes for that life?

- Richard Critchfield is an anthropologist. He prepared a 400,000 word report on peasant life in different cultures. In his long and difficult research, he learned a lot about the changing environment encountered by people of different societies. So he wrote a book--*The Golden Bowl Be Broken*--which tells the story of Jacob and three other people.

    - Why do you think a social scientist would choose this way of telling about what he has learned? Do you think the method he chose is successful?

    - What other forms of expression could be used to tell people about change occurring in cultures?

- While you are getting through school, the world will continue to change in countless different ways. Try writing about what you think your society will be like 20 years from now. Do you feel any of the uncertainties that Jacob does? Include these feelings where possible.

- Find a textbook account of a culture that is undergoing dramatic change. Can you write a story about it as Critchfield did with a Bedouin youth? Use the story of Jacob as a model--but be sure your story reflects accurately the culture you are writing about.

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* From *The Golden Bowl Be Broken: Peasant Life in Four Cultures*, by Richard Critchfield (Bloomington, Ind.: Indiana University Press, 1973), pp. 42-44. Reprinted by permission of Indiana University Press.

PART 5: CREATING A SENSE OF COMMUNITY

Many strong bonds are needed to build a sense of community--that feeling of belonging together that is essential for the survival of any culture. Our institutions--like family, religion, and government--help shape that sense of community. So do our beliefs and values. Our art forms are also creators of community--and that is what we will be exploring in this section.

Let's begin with what you may think is a pretty strange notion. Anyway, it's probably something you haven't thought of before in quite this way. And that is the idea that humor is one form of creative expression, which helps to build and to reinforce our sense of community.

You can begin to explore that idea in the next reading by a young anthropologist named Peggy Beck who lived for five years on the Navaho tribal lands in New Mexico. You should be able to find some answers to the basic question:

- How do the sacred Clowns help maintain a strong sense of community?

Sacred Clowns and Sacred Knowledge

One of the unique features of Native American sacred ways is the important place of humor and laughter in this aspect of the Peoples' lives....

Fundamentally, the sacred Clowns portray the Path of Life with all of its pitfalls, sorrows, laughter, [and] mystery. They dramatize the powerful relationships of love, the possibility of catastrophe; the sorrow of separation and death; the emerging consciousness of human beings entering into life --into this world as ordinary beings with non-ordinary potential. They show the dark side; they show the light side; they show us that life is hard; and they show us how we can make it easier. If death takes everything away when it robs an individual of life, then the Clowns must be able to combat death in mock battle and wrestle life back again. Just as the Baffin Bay People [in the Canadian northeast] say that "evil will shun a place where people are happy," so do the Clowns; they hold the...enemy away from our thoughts by making us laugh. And if catastrophe is always just around the corner, the Clowns must prepare us for the worst by portraying it... and then...stabilize everything in the end of the drama. If we are there watching the Clowns, if we are perhaps the subject of the Clowns' ridicule and teasing, we will learn. Because the Clowns are just reflecting what could happen to

any of us, at any time of day or year, at every turn along the Road of Life.

And last, where there are still sacred Clowns in tribal societies, they have been able to integrate modern-day elements into aboriginal rituals. This, of course, makes their dramas effective from year to year, whereas, in many instances, ceremonial dramas and healing rituals have lost their meaning for young people. Symbolic dramas, rituals, and ceremonials often lose their effectiveness in the lives of The People without the leadership of specialists and without educating the young people in their rules and symbols year after year. The Clowns, since their message is basic to every human being in every society (and has been for thousands of years), can usually manage to reflect the problems and jokes of today as well as of the past.

Lame Deer, a Sioux man who has narrated his autobiography, summed up the most important role of the Clown, in this case the Sioux heyoka, when he said:

> For people who are as poor as us, who have lost everything, who had to endure so much death and sadness, laughter is a precious gift. When we were dying like flies from the white man's diseases, when we were driven into the reservations, when the Government rations did not arrive and we were starving, at such times watching the pranks of a heyoka must have been a blessing.*

In the majority American culture, humor can often help us understand issues, look at things a little differently, or make a problem seem less overwhelming. Think of a comedian--or a comedy on T.V. or in film--that seems to serve these purposes. How does making fun of things help to restore faith in our society or some aspect of it?

The sacred Clowns can violate the boundaries or limits of their culture. They can go places, do and say things that others normally would not. This assists people in understanding the boundaries of their society and feeling comfortable with those limits. Do comedians in our culture do the same thing? Do they say things, for example, that most people wouldn't dare say? What do they teach us about our society?

An argument can be made that artists and entertainers in our society take on many of the characteristics of the sacred Clowns. Try either a or b to test this idea:

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* Excerpted from *The Sacred Ways of Knowledge: Sources of Life*, by Peggy Beck and A. L. Waters (Navajo Nation, Arizona: Navajo Community College Press, 1977), pp. 306-308. Reprinted with permission.

a. Take a sketchbook to a museum that displays contemporary art or sculpture or examine a book of contemporary art. Look for examples of satire or humor — something that pokes fun at the *totems* [symbolic objects] of American culture. (Andy Warhol, for example, gained fame by painting giant soup cans and comic strip heroes; Claus Oldenberg makes soft fabric sculptures of things like huge pastries.)

b. Write a review of a television comedy program. Relate the program to some of the ideas that Peggy Beck talks about. For example, do entertainers serve the purpose of asking the questions we would like to ask?

JAZZ AND DISCO AND BEYOND

People who dance are taking part in a special kind of community — a certain feeling of being together that they don't even have to talk about.

Jazz had that effect. In fact, that might help explain the long-lasting popularity of jazz. See what you think as you read these statements from an interview with James Berry, one of the jazz greats from the 1920s to the 1940s.

Statements by James Berry

Jazz bring on dancing. Makes you want to dance because of the beat. It was called "foot patting music." Some places, musicians had trouble to record because they were not allowed to pat their feet. It interfered with the sound, because everyone has a different pat.

In old Prohibition times, Gladys Bently featured foot patting. She had more dance in her patting than dancers had in their steps.

It is impossible for me to listen to Jazz without patting. It gives you a satisfaction in two ways — Enjoyment of being with the beat, of coinciding with the band, and the feeling that all rhythm is all right — all rhythm is in time. Your foot is a metronome. It releases the motion. You give vent to your feeling — your body is not so taught.

If you listen to somebody play and you start patting, when they start playing, like I can be talking to you and still keep with the music, and if anything goes wrong, if they don't keep the rhythm intact, then you lose them and it breaks your whole spell.

The rhythmic motion on the beat with the music has something. You feel free to do what you want and you can't get lost, because you can always come in, you can dance with abandon but still you are encased within the beat. That is the heart of dancing.

Being capable of coming out and getting in. Even stop and jump in because the rhythmic beat is waiting for you. (If you don't feel like dancing to Jazz, then it either is not Jazz, or you are not capable of improvising. In other words you are not part of the band.)

You know why the Twist was such a success? Because the music and the rhythm is something that is understood by everybody. It is like a shout. It is simple to understand and to follow. Maybe it is not better, but it makes it for the masses.*

ACTIVITIES

1. Disco dancing seems to be a step back in the direction Berry describes as the best time in jazz—when people knew different dances, rather than doing just the one that's in vogue. Talk to your friends or adults you know who are involved in disco and write down an interview with them about disco: what dances do they do? What is the attraction of disco? How would you describe the *style* of three different disco dances. Have four different people in the class do this and present oral reports based on these interviews.

2. Another interview technique: take a tape recorder to a disco dancing school (not a nightspot, because the music will be too loud for the tape) and interview the teacher on the steps and dances she/he is teaching. What are the complicated ones? The most popular? Why? The fastest? The slowest?

3. Do an oral history of an older person of a different ethnic background than your own. Try to choose someone whose dance and music has come into this culture and is done in a different way than in the old days; or someone whose dance and music is being forgotten and neglected in mass society. What kind of dancing did they do when they were young?

4. Make a list of all the different kinds of dancing that go with various backgrounds--from English, European, Baltic folk dancing

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* James Berry with Mura Dehn "Jazz Profound," *Dance Scope*, Fall/Winter 1976/1977. Reprinted by permission of Dance Scope.

to American square dancing, from American Indian dances to Afro-Haitian dances. See how many you can come up with, by doing some research on this through folk-dancing societies, at your local library in the dance section, or through the dances given in your community.

5. For a report of 5 pages, find out all you can about the dances of one particular people which you will study over the period of a few days or weeks. Go see their dances, talk to the dancers, and read at least two books. Prepare a paper on ritual aspects, social aspects, and descriptions of the dances themselves. Pay particular attention to ways the dance influences a feeling of belonging.

Anna Halprin, a choreographer, saw possibilities in this sense of belonging which community dancers experience. Why not, she thought, extend that mood to the larger community--the entire city. If this could be done, dancers in large numbers could share their feeling of belonging. But instead of on a stage or dance floor, the sharing would be in the setting of the city itself. Could such an experiment help people feel a closer sense of community within the urban environment?

So Halprin created an event called Citydance. It takes place every year in San Francisco, where she is connected with the city's Dancers' Workshop. Citydance is a scored dance for the whole city. It involves rituals at key city locations--the BART (subway) station, plazas, Golden Gate Park, the downtown business center.

Here is how the 1978 version was described in the San Francisco Dancers' Workshop newsletter.

News From Anna

CITYDANCE began at 5:30 am in time to welcome the sunrise. I was reminded of a pilgrimage as people arrived--some rode bikes, others walked, taxis delivered a few, cars and trucks carefully picked their way through the thick fog. Others slept in their vans overnight to be sure and not oversleep and miss it. People flew in from New York City, Oregon, and a family rode up from Los Angeles. A couple with a baby just arrived from Rhodesia, and an elderly man who works on a freight ship had just come in the day before; all joined with the rest of us from San Francisco to participate in a very awesome and primitive rite. There were not a whole lot of us, perhaps 70-80, but those who came had a stout heart and an expansive spirit as they came to honor the sun and the earth. We had my large communal drum, and as a group of us beat a steady pulse, the people began to scramble up the steep slope slipping and falling on the loose dirt and rocks. Everyone was pulling, pushing and supporting one another up the narrow path to the top. When we got there the wind was cold and so sharp that we had to dig our feet

into the ground and form a tight circle embracing each other to keep warm and steady. In the center of this circle Sacheen Littlefeather led an ancient Indian chant and ceremony. By 8:00 am we were playing games at Dolores Park in the Spanish Mission area. Rolling, climbing, lifting, tugging, crawling, falling on a gigantic Earth Ball, a tug-of-war, and various improvised games. Last year a young man had appeared with grease paint and painted beautiful faces. He was here again and groups of people gathered around to have their faces painted for the day. The children scattered poppy seeds in the park's lawn and we left to continue our journey to the BART Plaza where we were met by a neighborhood band and the people joined in spontaneous dances. Outrageous fantasy dances were performed on the BART subway. By noon we were signing in at the tourist center in the heart of San Francisco and at Hallidie Plaza we became quiet observers witnessing the ready-made theatre of everyday activity. Winding our way in a processional, we gathered at Yerba Buena, a devastated, demolished urban area where the casual junk materials became musical instruments and costumes. A very funny masque was improvised enacting the "top-dog" landowners versus the "under-dog" tenants who had been recently evicted. Then the mood quickly changed as we were led in another procession to a site where the supporting buttresses of the overlapping freeways formed a cathedral-like stage set. It was an amazing experience to be met by the cantor from Temple Sinai and two Dancers' Workshop dancers. The cantor, with his arms raised to the heavens, chanted a Hebraic-like song while a dancer waved incense and another whirled about the participants, transforming the previous muckery and satirical masque to a serious somber religious procession. Once we arrived, dancers were doing a whirling dervish dance, the rest of us soon joined and continued with ritualistic movement and sounds oblivious to the cars on the freeway above us.

By 3:30 pm we were parading to Embarcadero Plaza where a bagpipe player escorted the parade in, around, under and over the famous Villaincourt water fountain. The hugest (40' x 60'), most colorful, gorgeous kite activated by the wind, and lit up by the sun, became a canopy for 100 people to parade under. Throughout the afternoon, various people related to the kite while simultaneously the Glide Memorial Choir sang. People danced in groups, there was a roller-skating exhibit, more music and dance, costumes, masks, painted faces, New Games on the grassy slopes--the whole Plaza turned into a joyful celebration and looked like a jubilant, colorful tapestry of people of all ages and backgrounds, connected in dance. People cleared the Plaza at 5:30 pm and were invited to join an easy run through Golden Gate Park as a gateway to the ocean for the closing sunset ceremony. Once again at the sunset ceremony

people huddled together. This time not for protection from the cold wind but rather out of a feeling of intimacy and closeness for a group (felt more like a tribe) who had just shared a powerful day together. CITYDANCE was coming to a closure. The [illegible]ry and singing built to an exciting crescendo as the sun turned red and orange and then faded out as the sun set into the water's horizon. People gave offerings to the ocean and said prayers and personal dedications. Suddenly Nathan fell into the sand and began to wail and weep. Several of us stayed quietly with him as he continued his awesome drama--others went about their own goodbyes. After what seemed like a long time, Nathan staggered to his feet, threw his head back and laughed. What a grand and wonderful release and what a perfect expression of how many of us at Dancers' Workshop felt at that moment.

A group of us at D/W had collectively created CITYDANCE. For a year we worked hard, very hard, and it was worth it. We were able to achieve through collective creativity and "scoring" a dance ritual or experience that allowed everyone the opportunity to apply the creative process to create a dance that represented the best possible vision and evoked the appropriate and inspiring spirit to make our environment a better place to live and work and thus enhance and transform the quality of our lives. Certainly Nathan had every right to cry and laugh--We filled a big order--all of us working co-operatively to do it.*

- Discuss some of the opportunities people would have to work together in organizing an event like Citydance.

- How do you think strangers, business people, shoppers, and other onlookers would react? What do you think your own feelings would be?

- There is usually a dividing line between performers and audience. What happens when this is broken — as in the case of Citydance? (Think of performances you may have seen at shopping centers or in open spaces.)

- What do you think Citydance can contribute to the city?

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* "News from Anna," *Dancers' Workshop Newsletter*, Summer 1978. Copyright © 1978 by San Francisco Dancers' Workshop. This project supported in part by grants from the National Endowment for the Arts and the San Francisco Hotel Tax Fund. Reprinted with permission.

EXPLORING "WALL ART"

The same kind of questions just outlined can be used to analyze another form of creative expression — the wall murals that have become common in American cities, particularly in inner city neighborhoods. Many of these murals are wonderful examples of a new pride in the multiethnic, multicultural make-up of our urban population; some express feelings of conflict neighborhood residents have about their environment. Some have been created by commercial artists; others represent less polished creative efforts by local community people.

If at all possible, of course, you should try to take your class to neighborhoods with wall murals. Some teachers have led their students in photographic expeditions that create exciting learning experiences. If such trips are impossible, photographs of this wall art can be used as a basis for discussion.

Some questions to use in approaching this study are:

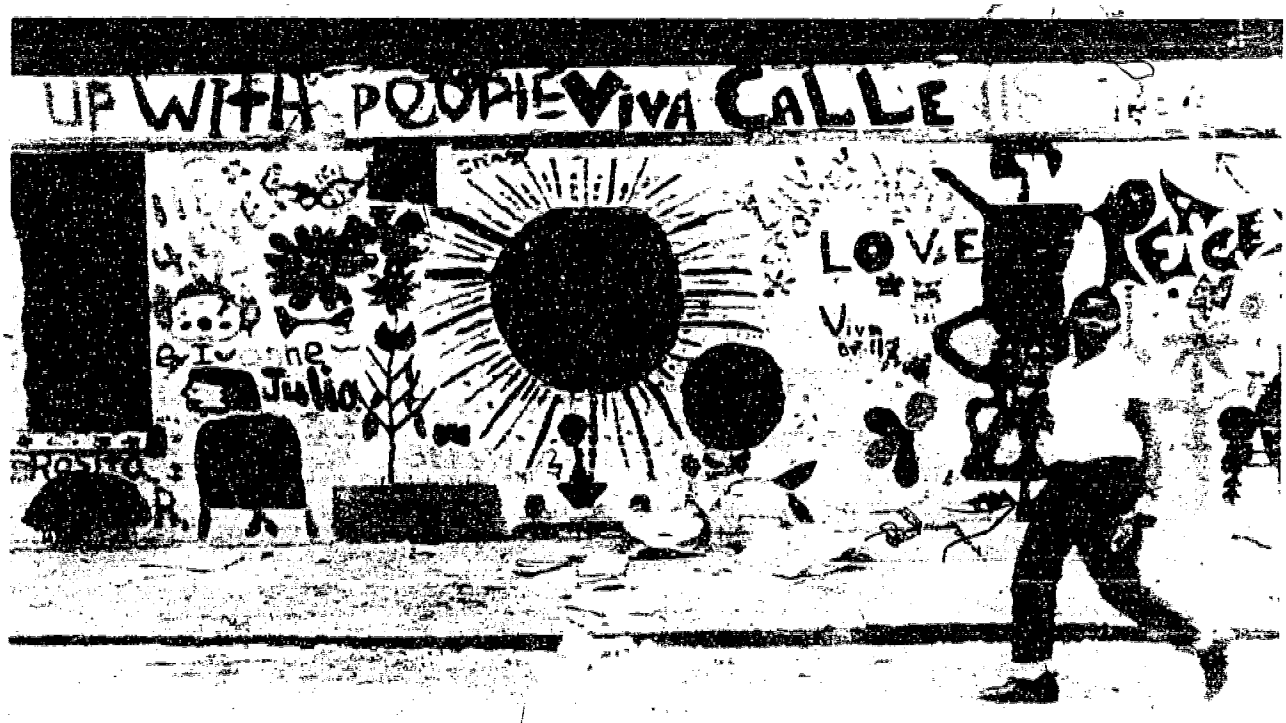
1. What do you think the muralists are trying to say about themselves, their neighborhood, their city? Consider negative as well as positive feelings.

2. How do you think outsiders might react to this art? Explain.

3. You've learned that there is a dividing line between performer and audience. Do you think this is also true of artist and audience?

4. What does wall art contribute to the community? The city?

5. On the basis of this art can you make any generalizations about neighborhood cooperation?


UP WITH PEOPLE
Viva Calle
LOVE
Julio