HUMANITIES INSTITUTE

NORTH AMERICAN ART
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PAINTING

Overview   From the beginning, North American art has been characterized by a combination of practicality, creative self-expression, and a desire to use art to embody the values and beliefs of their culture and society. Identity has been at the heart of the art of America, as well as the idea that painting is one of the most important ways to capture a world view and to allow the viewer to see through the artist's own eyes and thus communicate in a way that transcends words. While 20th-century art was perhaps most overt in its insistence that art transmits philosophical and cultural ideas, that notion can be found in North American painting in all time frames.

ANCIENT PERIOD

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis cultures did not paint, but they were prodigious tool-makers, and fashioned spear points, blades, drills, needles, and scrapers, which they used in foraging for plants, hunting small animals, and fishing. They carved lines and shapes into the walls of caves (petroglyphs), but very little has been found as yet.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The Pueblo Indians painted their dwellings and also used sand paintings in their ceremonies. Hohokam rock art can be found in the valleys in southern and south-central Arizona, which they turned into an agricultural center by means of irrigation canals. The rock art of the Hohokam included both petroglyphs (designs chipped away on the rock) and pictographs (designs painted on the rock). The designs include abstract art (circles, crosses, spirals, and meandering lines) and also representational art, with birds, snakes, mammals, and humans. It is believed that the art was created in conjunction with ceremonies.

Eastern Woodlands (1000 BCE – 1000 AD): The Algonquin, Mohawk, Seneca, Abenaki and others of the Northeast decorated their clothing and their wampum belts (belts made of beads shaped from shells). The Eastern Algonquian peoples of Canada and the northern U.S. painted flowers, abstract designs, and figures of people on their belts and clothing.

Mississippian (800 – 1500 AD): The Mound dwellers of the Mississippian painted the inner rooms of their dwellings, and also the walls of caves. Very little is known about these architects of the Mississippi River Valley because by the time that the Europeans visited their lands, there was little left except their abandoned structures. Their pottery was painted, generally with geometric shapes, but also in the shape of animals.

Colonial (Early Modern)

Colonial: Portraiture influenced by Dutch and Flemish. Example: John Singleton Copley, *Paul Revere* (c. 1768-70). Landscape and tableaux of important historical events: Benjamin West, *The Treaty of Penn with the Indians,* 1771-72.

Revolutionary War Period: War scenes and heroic portraiture. Lighting used to indicate heroic actions and the moment of sacrifice. John Trumbull, *The Death of General Montgomery in the Attack on Quebec,* 1775.

Federal Period: Nation-building portraiture, following the techniques of European artists who painted the aristocracy and heroes. Edward Savage, *The Washington Family,* 1789. Scenes of ordinary life (influenced by Dutch and Flemish painters). Gilbert Stuart, *The Skater,* 1782.

Nineteenth Century

Early Republic: Portraiture and scenes of early life. Rembrandt Peale, *Rubens Peale with a Geranium,* 1801. Myth-making and heroic visual narratives. Thomas Sully, *Passage of the Delaware,* 1819.

Antebellum Era: Exploration of American ways of life. George Caleb Bingham, *Fur Traders Descending the Missouri,* 1845. George Catlin, *An Indian Ball-Play,* 1846 – 1850. Colors are vivid and there is a focus on ethnographic authenticity.

Hudson River School: Albert Bierstadt, *The Rocky Mountains, Lander's Peak,* 1863. Thomas Cole, *Gelyna (View near Ticonderoga),* 1826-1828. Frederic Edwin Church, Thomas Doughty, an Edenic vision of nature, with dramatic use of light and color, with a sense of divine illumination.

American Barbizon School: Most of the painters in this school were trained in Europe and influenced by the French Barbizon School artists such as Jean-Francois Millet, and then later by the impressionists. Mary Cassatt was influenced by European Impressionists while Childe Hassam's landscapes and depictions of wildflowers create a sense of motion and sunlight. Examples include Childe Hassam's *Celia Thaxter's Garden* (1890) and Horatio Walker's *Watching the Turkeys.* Other artists include Winslow Homer, William Morris Hunt, George Inness.

Photography: In the last half of the nineteenth century, technical improvements made it possible to take photographs of historical situations, landscapes, and portraits. Mathew B. Brady documented the Civil War and is known as the father of photojournalism. Ansel Easton Adams photographed the American West, and George Grantham Bain was known for his photography of the Mexican Revolution, celebrities, parades, and more.

Portraits: James McNeill Whistler – portraiture; John Singer Sargent – contrasts of colors, light and shadow, brush strokes and texture demonstrate Impressionist influence, and informal poses capture a sense of spontaneity. Some of the painters were untrained such as Ammi Phillips, while others trained in the European tradition, which include Thomas Sully, G. P. A. Healy. The work of Thomas Eakins evokes images from everyday life, and an emphasis on texture. Henry Ossawa Tanner was the first African-American acclaimed portrait painter.

Realism: Raphael Peale was well-known for his realistic still-life and trompe-l'oeil. Examples include *Cheese with three crackers* (1813), *Melons and Morning Glories* (1813), and *Venus Rising from the Sea – A Deception* (1822).

Twentieth Century

American Impressionism: Beginning in the 19th century, and continuing into the 20th century, American Impressionists were known for their bright palettes and energetic brush strokes. Artists include Childe Hassam and Mary Cassatt.

Ashcan School: Realism returned with the "Ashcan School" which focused on social change through art and literature by painting scenes of everyday life in middle and working class settings. Examples include George Bellows, Everett Shinn, and George Benjamin Luks.

Harlem Renaissance: The 1920s and 30s Harlem Renaissance was a literary and artistic movement which brought together music, poetry, prose, and painting. The techniques were influenced by music, and known for their bright colors and cultural elements. Examples include Romare Bearden, Palmer Hayden, and Jacob Lawrence.

Socialist Realism / New Deal art: Thomas Hart Benton is perhaps the best-known of the artists commissioned by the Federal Art Project of the Works Progress Administration (WPA) established during the Great Depression. Influenced by the Mexican muralists such as Diego Rivera, the artists brought together myth and populist movements. Examples include Grant Wood, Reginald Marsh, and Thomas Hart Benton.

Abstract Expressionism: After World War II, artists in New York took the minimalism and modernist painting many steps further than the famous New York Armory Show of 1911, where Cubism and other abstract works were shown. Abstract Expressionism was characterized by experimental paint application and dramatic brush strokes. Examples include Jackson Pollock, Willem de Kooning, Mark Rothko, Arshile Gorky, Robert Motherwell, and Alexander Calder.

Color Field: Color Field painting focused on large canvases with paint applied in unique ways, including dripped from a stick or poured directly from the can. Adolph Gottlieb and Mark Rothko were the first, and in the 1960s, color field painting continued with Morris Louis, Kenneth Noland and Helen Frankenthaler.

Mixed Media Pop Art: Robert Rauschenberg, Jasper Johns, Andy Warhol and Roy Lichtenstein incorporated everyday objects of popular culture and also blended photos, newsprint, comic strips and discarded objects. Their goal was often satiric commentary on American life, and in particular, consumerism.

Discussion/Questions

1. The earliest inhabitants of North America created artifacts that were highly utilitarian such as finely crafted awls, blades, and spearpoints, and they used their tools to carve glyphs in the walls of caves and on rocks. When we consider that their religion was shamanistic, and it often involved assuming the attributes of an animal. Given the convergence of art and religious beliefs, what are some of the possible ways that art was used in the early civilizations before the arrival of the Spaniards, English, Dutch, and French?

2. Art in colonial America was very much influenced by European traditions. And yet, it was clear that the artists in America were eager to differentiate themselves from their European counterparts. To begin, the subject matter was often different, as were the landscapes and scenery. What were some of the ways in which art in Colonial America was different than art in Europe?

3. In the 19th century, American artists truly embraced the notion of American identity, American exceptionalism, and utopian visions. They did so not only with their landscapes but also with portraiture and still life. Please describe 5 or more works that exemplify how artists sought to use painting to depict America as a unique place with its own identity.

4. The 20th century began with a break from the values, hierarchies, and techniques of the past, and in regular succession, sought to break with its immediate forebears, even if they were only a decade or so in use. Describe the early 20th century artworks in America and explain how they represented a break from the past and a commentary on America. Then, follow up and create a timeline in the 20th century that links art movement with an underlying philosophical or aesthetic idea or ideal.

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SCULPTURE

Overview   Sculpture has been used in the United States to commemorate, monumentalize, and to create cultural and social commentary and critique. While the earlier periods of sculpture in North America often had to do with commemorating life, death, and religious ceremony, the art of the new "American experiment" had much to do with legitimizing a culture (through echoes of Europe) and by emphasizing its importance by creating monuments to people, events, and concepts. Later, sculpture's role became that of the communication of transformational concepts, such as how the intersection of man and machine could lead to a better world, or how changing the subject of art (instead of presidents and the rich, it became the oppressed and marginalized) could bolster human dignity and effect social justice.

ANCIENT PERIOD

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis were not known for sculpture, except for small carvings and rock art, carved into the sides of cliffs and in caves.

Classical

Desert Southwest: The Native Americans did not create large sculptures of wood, rock, metal or clay. However, they did create massive earthworks that bring to mind that of the Nazca Lines in Peru. There are similar gigantic human and animal figures drawn on the ground's surface (geoglyphs and "intaglio") in the arid parts of California near Blythe. Thanks to low rainfall, the lines have been preserved and are estimated to be as old as 100 BC. The geoglyphs were created by scraping away the surface layers of dark rocks to reveal the lighter clays below. The clays were compacted to reduce the possibility of invasion by plants. The geoglyphs depict human figures, animals (deer), birds, snakes, and mountain lions.

Eastern Woodlands: On a plateau near Ohio Creek in Adams County, Ohio, there is a 1,348 foot-long continuous effigy mound, which rises up 3 feet from the ground. From above, it gives the appearance of a snake, hence the name, "Serpent Mound." However, to one not so animal-centric, it appears to be a series of sine waves, beginning (or terminating) with a spiral, and then terminating (or beginning) with a

circle. Mathematically, it is more coherent in terms of explanation, than that of a shaman-tinged narrative of a snake with a curled tail. Recent dating has put its age at around 250 BC. No one really knows its purpose. It was clearly meant to be seen from above, which reinforces the notion that early civilizations had the ability to travel above the surface of the earth.

Colonial (Early Modern)

Folk art -- gravestones / tombstone, mainly in the New England. Examples – skull with wings carved on marble tombstone. The main themes and motifs included a skull flanked by wings and also depictions of Heaven (trees, leaves, fountains). They were characterized as being low-relief and utilitarian.

Wood carvings: Mainly religious, used in Spanish colonial from churches and missions. Example: Nuestra Senora de losdolores … painted wood carvings of the Virgin Mary, Christ on the Cross, Three Wise Men, nativities, also the Saints.

Italian influence: Several American sculptors working in colonial times and in the early years of the new republic were deeply influenced by the Classical and Neo-Classical sculpture they saw in Italy. The themes and techniques were applied to statuary and building motifs, especially those used for government purposes, to contribute to the architecture that embodied the values. Sculptors included Hiram Powers, Horatio Greenough, and Thomas Crawford.

Nineteenth Century

Italian Period: The influence of Classical and Neo-Classical sculpture continued in the first part of the 19th Century, as state and federal governments sought to communicate the values and vision of what was considered a grand, new experiment through concrete, visual form. Many of the pieces were an integral part of buildings associated with the government. Additional sculptors included Randolph Rogers and Chauncey Ives.

American women sculptors: Despite the deep anxiety generated by educated women, and also women artists, there were many women sculptures working in America during the 19th century. Most worked during the Italian period, and they produced works that are now icons of American identity, including Vinnie Ream's famous sculpture of Abraham Lincoln. Sculptors included Harriet Hosmer, Vinnie Reams, Anne Whitney, Edmonia Lewis, and Emma Stebbins. Of this group, Edmonia Lewis deserves special note. Edmonia was African-American, born in Greenbush (now Rensselaer, near Albany), of an Ojibwe-African-American mother and an Afro-Haitian father. Both parents died before Edmonia was 10 years of age, and so Edmonia lived with her Ojibwe relatives near Niagara Falls, going by the name, Wildfire. Edmonia had the good fortune to have access to education, and when she was 15, she enrolled in Oberlin College, where she changed her name to Mary Edmonia Lewis, and studied art. Perhaps her most popular work is a white marble sculpture she completed in 1867 entitled *Forever Free,* which depicts a man with broken shackles on his wrists, and a woman kneeling, face uplifted in prayer and gratitude. Not surprisingly, Edmonia had a very interesting and challenging life; the biographical details cause one to stop, pause, and reflect on society, art, and human dignity.

Paris Years: The last half of the nineteenth century signified a dramatic shift in influence. Instead of the NeoClassical models that were admired by sculptors of the Italian period, the emphasis was on naturalism and the dramatic style epitomized by Parisian sculptors such as Rodin and Carpeaux. The American sculptors found deep and lasting success, not only for sculpting monuments to engender reverence for American leaders and institutions, but also for their engravings which appeared on coins. Examples include Augustus Saint-Gaudens (Adams Memorial, plus $20 gold coin), Frederick MacMonnies (Princeton Battle Monument) , Daniel Chester French (Lincoln in a chair – Lincoln Memorial), and Jose De Creef.

America trained / outsider: Americans began to train themselves and to embrace a naturalistic style which captured the values of American expansionism and the frontier. Examples include Frederic Remington (super-energized cowboys and horses in action), Solon Borglum, and Cyrus Dallin ("Appeal to

the Great Spirit" has become an icon of the West. These were highly romantic and romanticized sculptures, and they were often smaller in size and cast in bronze. Frederic Remington's work was popular in that it depicted the Western frontier with almost journalistic attention to capturing the "meaningful moment" and the historical context and values.

Wildlife sculptors (Animaliers): The idea of American West, and the idea of finding and capturing profound truths about the essence of existence was highly appealing to painters, photographers, and sculptors. The sculptors often depicted animals in the throes of a life-or-death struggle, or in poses that related symbolically to an identity narrative of the Americans who were exploring and developing the Great Plains, Rocky Mountains, Sierras, and the deserts, salt lakes, and other unexpected natural beauties. The artists included Antoine Barye, Charles Russell, LabertLaessle, and Edward Kemeys. In Canada, beavers and moose were often juxtaposed with lions to signify the incorporation of British rule while asserting Canadian identity.

Public monuments and Carving mountains: The idea of the grand spectacle, and the sculpture that would communicate a compelling message "writ large" was not just interesting, but financially underwritten, by those who supported an expanding, expansionist America, not just geographically, but also economically. The underpinning driver was innovation, which translated into two different phases of Industrial Revolution, along with the discovery and exploitation of natural resources. Mount Rushmore by GutzonBurglum is the most well-known. Others include Stone Mountain (Georgia) and the Crazy Horse Memorial

Twentieth Century

Modern Classicism: Greek sculptural ideas and styles were revived in the early 20th century with Art Deco, which embraced the combination of stylized Greek gods and the development of a style that paid homage to technology, sleek lines, and technocracy. Paul Manship, Paul Jennewein, and Edward McCartan are examples.

African-American sculptors: The Harlem Renaissance provided an opportunity for young African-American sculptors to find a receptive audience and supportive patrons. The sculptures often depicted scenes or personages from everyday life. An example is Richmond Barthe's *Boxer.*

Abstract: Abstract sculpture shocked American audiences with the now famous / infamous Armory Show of 1913, which echoed the values of Marinetti's "Futurist Manifesto" which stated that representational art was a slave to bourgeois "elitist" values. European sculptors such as Constantin Brancusi (Romanian) whose Torsso of Mademoiselle Pogany, shocked the exhibit-goers, deeply inspired and influenced Americans. Others, with "found art" included French-American Marcel Duchamp, who exhibited a urinal as though it were a neo-classicist sculpture.

Modernist: American modernist sculpture moved away from representational, realistic art as it sought to propose an art form that represented the potential of humanity to overcome limitations on human ambition imposed by old aristocratic or religious institutions. The dominant motif of "breaking free" and also of "machine-nature-human creation" were common. Sculptures were broken into Cubist-influenced block shapes, or captured like individual frames of film, or alternatively represented as motion-machines (cars, planes, trains), or cyborg-like superhumans. Dehumanization represented liberation. Examples include Jacques Lipchitz, Alexander Calder, and Gaston Lachaise.

Social Commentary: The latter part of the 20th century was populated by sculpture with a message, and usually of social commentary, subversion of institutions, or the desire for reform. Super-realistic sculpture embraced working class subjects, and defied the notions of Neo-Classical art which idealized and sought to impose classical notions of beauty. Institutions such as the Catholic church were critiqued by creating sculptures out of scatological materials (elephant dung, for example), and social inequality was depicted in a number of ways, often with the use of unusual materials, and by echoing while subverting a classical or well-known work of art, often a monument that embodied the values the artist sought to challenge (or interrogate). The sculpture took on the role of artist along with that of critic and also social architect, and

his / her written commentary became as important as the physical work. In Canada, First Nations motifs have been incorporated to both honor the people, culture, and contributions.

Discussion/Questions

1. Mounds and geoglyphs have been found in different parts of North America. They resemble in many ways the Nazca Lines found in the desert of Peru. It has been observed that the best (and perhaps only) way to truly see these glyphs is by flying above them. Otherwise, they're not really observable or distinguishable. What are your thoughts about the earthworks (geoglyphs and lines). What might they be communicating, and what is their purpose?

2. The first Europeans in North America creates sculptures that had to do with religious ceremonies and the continuity / emotional assurance of religious beliefs and values. Please compare and contrast the use of sculptures in the early Catholic missions versus the low-relief carvings on marble tombstones in New England.

3. In the 19th century, the use of sculpture to assert the new American identity was used in many different places and ways. Please list three different ways in which sculpture was used and how it both affirmed a national identity and connected the individual to a sense of hope and potential self-actualization and transformation.

4. Sculpture in the 20th century began to focus on different messages than that of the 19th century. In addition to identity, the messages were multiple and had to do with the role of technology in society, the capacity of technology to transform people and society for the good, the way that technology could be used to interject fear of extermination, the subversion of the "eternal verities" as represented by big government and big religion, and the substitution of consumer culture for religious or political self-actualizing aspiration. Please select three works that call into questions traditional values and explain how and why they do so.

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ARCHITECTURE

Overview   Architecture has always been more than simply providing shelter from the elements or storage for one's chattels. The design, materials, and workmanship have attested to the diversity of human accomplishment, and they also reflect ingenuity and resourcefulness. Further, the sheer diversity of origins and the desire to maintain a connection to one's home country by means of the architecture has resulted in an often dizzying mélange or pastiche of competing cultures. Further, the tension between the "build to for permanence" vs "build for impermanence and perpetual change" is often jarring, particularly in late 20th-century suburbs and strip malls. In North America, as in other countries, architecture communicates a message (or messages) and provides the opportunity for a multi-faceted discussion of cultural contexts, the availability of resources, technology, tools, and the prevailing beliefs, values, and dreams. Architects design buildings and spaces in order to elicit certain desired responses in the people who use them, which sets up yet another fascinating area of study; that is, the psychological and sociological impact of architectural design on human behavior and beliefs. In America after the arrival of the Europeans, mythologies and dreams of infinite opportunities for self-actualization have abounded, and the prevailing notion that a person can actually reinvent himself or herself has been reflected in much of the architecture, often with stunning results.

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis people inhabited caves which they decorated with cave paintings and carvings. The petroglyphs that remain today correspond to animals, people, and geometric shapes and spirals.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The Pueblo Indians constructed elaborate cliff dwellings as well as structures using adobe. The designs reflected a view of well-organized communal living and mutual support.

Eastern Woodlands (1000 BCE – 1000 AD): The civilizations of the Eastern Woodlands were known for creating towns consisting of log buildings which they called long houses. In the swampy parts of the southeast, they built houses on stilts. The long houses were often used for ceremonial purposes, while the storage and sleeping quarters were more informal.

Mississippian (800 – 1500 AD): The builders of vase mounds, low pyramids, and platforms were masters of large-scale structures along with elaborate drainage systems. For the most part, the designs incorporated straight lines and clear geometrical shapes such as in the structures known as Cohokia near St. Louis, Missouri. However, a dramatic exception occurs at the Serpent Mound in Ohio which takes the form of what appear to be sine waves, or, as is commonly believed, the shape of a snake.

Colonial (Early Modern)

Dutch Colonial: The Dutch settled in what is now New York, first along Long Island and then far up the Hudson and Mohawk Rivers. The built forts, trading / commercial centers that utilized a great deal of stone and brick, following models in Holland, Belgium, and Flanders.

Spanish Colonial: Consistency with Spain was very important to the early conquistadores and priests who settled the Spanish-dominated parts of North America. By incorporating the baroque style of the most impressive cathedrals of Spain, they were able to communicate a message of power, wealth, and an unassailable connection to the monarchy in Spain. Structures in the Spanish-controlled part of North America included missions, cathedrals, churches, governmental buildings, and homes.

French Colonial: For the French, it was a matter of deep importance to send the message that French culture, language, and way of life were in all ways superior to all others. While no French architects in

America attempted to copy of Versailles in America, the French did leave a very unique style in New Orleans and also in Quebec. In the colonial era, the French built forts, trading centers, governmental centers, and churches which often echoed the chateau styles and also the Gothic cathedrals such as Notre Dame.

New England Colonial: The settlers constructed homes using oak frames and clapboard siding which were copied from English country and town houses. The fact that the settlers opted for the familiar rather that inventing new forms certainly suggests a lingering sense of affiliation if not outright nostalgia for one's origins. At the same time, the American colonial styles began incorporating Neoclassical elements which suggests a break from tradition and a need to legitimize this grand new experiment.

Georgian: The primary function of the early use for the Georgian style during Colonial times was to indicate class and connections to wealth, titles, and property in England. The incorporation of the Georgian styles also reflects an admiration for George III who was a champion of progressive architecture, focusing on labor-saving hygienic innovations. The Baroque followed the examples of Sir Christopher Wren. The Palladian was typified by balance and symmetry, as in the works of Renaissance architect Andrea Palladio. The most famous example is The White House in Washington, D. C.

Nineteenth Century

Neoclassical: Federal Style: The new nation was eager to use architecture to express its idealistic vision. Used primarily for government buildings, the Neoclassical Federal Style suggested planning, symmetry, and grandeur of vision. The connection to the Greek and Roman foundations of Western civilization were expressed in form that communicated the idealistic visions expressed in Plato's Republic and Aristotle's Nicomachean Ethics. Charles Bullfinch and William Thornton designed many of the buildings in Washington, D.C., most notably the U.S. Capitol Building and the Massachusetts State House. In addition to symmetrical buildings, they also contributed to the design of the streets, drainage systems, and thoroughfares of the nation's capitol.

Neoclassical: Greek Revival: Thomas Jefferson and Benjamin Latrobe were advocates of the Greek Revival Neoclassical style which liberally adopted many of the artistic elements of the temples and buildings of ancient Greece. Most notable were domes, pillars, and the proportions of the rooms, doors, and windows. Monticello is an example of the Greek Revival style.

Carpenter Gothic: Taking advantage of lumber and the abundance of skilled labor, along with a prevailing philosophy that used decoration and adornments to communicate an optimistic view of life, and the celebrate one's personal achievements and material success, architects developed a uniquely American style, the Carpenter Gothic. Highly stylized wooden ornamentation took the form of "gingerbread" (wood filigree) which was created using the "scroll saw." The design is considered a naïve style which incorporated some of what people believed to be characteristics of Gothic style, including elaborate trim, turrets, spires, and pointed arches.

Carpenter Gothic

Late Gothic Revival: Revivals of older styles are often a response to modernity and a pulling back from some of the more disturbing aspects of industrialization. The Gothic Revival in architecture celebrates prosperity and the ability to achieve self-expression. Yet, at the same time, it represents the desire to establish continuity with a Romantic, medieval, mysterious time (as opposed to the positivistic rationalism of the new nation (reflected in Federalist Neoclassicism). Gothic is romantic, expressive, irrational, and asymmetrical. Hallmarks of the style include diamond panes, oriel windows, steep roofs, Gothic decorative motifs (cusps, arches, trefoils), and an abundance of "gingerbread."

Gothic Revival
https://architecturestyles.org/gothic-revival/

Second Empire: Popular during the middle part of the 19th century, "Second Empire" adopted French architectural details such as the mansard roof. The message communicated by the design was that of a connection to the cultural values of the French, and an assumed sophistication. In addition to the use of mansard roofs and rounded windows, there was a great deal of wrought iron.

Sharon House, Davenport, Iowa
http://www.livingplaces.com/architecturalstyles/li/Second_Empire-540x405.jpg

Frontier Architecture: The Homestead Act, which deeded 160 acres to people who constructed a home on the property, resulted in a boom in functional homes that would serve as shelter, and which took full use of local building materials, which ranged from field stone to adobe and logs. Frontier designs were principally functional, but they also made the gesture to communicate the goal of claiming as their own the American frontier. Thus, it was often the case that buildings were designed to look many times their actual size by means of false fronts. Perhaps the most important building in the frontier towns (besides the jail) was the train station, which was positioned in the middle of the country's vascular system through which the life blood of commerce flowed.

Twentieth Century

Skyscrapers: (Early): People both embraced and resisted industrialization and the thrust toward modernism and all its attendant philosophical notions. Technology made new accomplishments possible, and where the tallest building in the town was typically a spire of a church or cathedral, in the new city, the churches were supplanted by the skyscrapers, the new "Cathedrals of Commerce." The early skyscrapers were very functional, and had as a goal to lead the eye skyward.

Art Nouveau: In many ways, art nouveau represented a resistance to industrialization and the materials of factories and machines. The antithesis of mechanical and linear, art nouveau was characterized by a highly decorative, organic feeling with shapes that borrowed from nature. Characteristic of art nouveau was the presence of plants, flowers, vines, in wrought iron and stained glass. Art nouveau contained a blend of geometric and flowing forms and was often incorporated in the Arts and Crafts movement.

Art Deco: Deeply influenced by modernist art and the philosophical writings of the Futurists (namely the Futurist Manifesto by Marinetti), the Art Deco movement broke from past aesthetics, namely Revival movements and embraced simple, clean, and high-performance materials such as chrome, brushed

aluminum, and leathers. It embraced air travel and the automobile, and many building designs incorporated symbols and motifs that looked like propellers, etc. The French government sponsored a show in 1925 in Paris that showcased the new design. Named the Exposition Internationale des Arts Decoratifs et Industriels Modernes (1925), the show gave rise to the name, Art Deco. Because of the fascination with technological innovation, skyscrapers were a perfect location to incorporate the principles of Art Deco. Perhaps the most famous example is the Chrysler Building in New York, designed by William van Alen.

The International Style: Another prominent show influenced a generation of architects, who embraced the underlying ideas which had first appeared in Europe. The show, the International Exhibition of Modern Architecture, was held in 1932 at the Museum of Modern Art (MOMA) in New York. The show included only the purest examples of modernist architectures and they had to adhere to a set of principles. The most prominent characteristics were: 1) no ornamentation; 2) functional and logical floor plans; 3) balance rather than symmetry; 4) the prominent use of glass for the façade and steel for exterior support, with concrete for interior supports and floors. Prominent architects included Mies van der Rohe, Eliel Saarinen, and Gropius.

Naturalism: (Falling Waters): Frank Lloyd Wright, whom most writers consider the greatest American architect, transformed architecture with his naturalistic view of design. Based in Chicago, Wright was deeply influenced by Japanese architecture, which he incorporated into a concept of "organic architecture" which focused on developing a harmonious relationship between the parts of the building and its natural setting. He developed the famous "prairie houses" in which one can easily see the elements of Japanese bath houses and homes in the sense that they have low, wide profiles, low sloping roofs with long projections, and bands of windows. As his style developed, Wright began to include more Japanese and pre-Columbian art influences. He continued to include the environment, especially peaceful pools of water, and also the incorporation of spirals and circles, not only in homes but also in corporate spaces. His masterpiece is Fallingwater, located in Bear Run, Pennsylvania.

Corporate Modernism: Growing from the International Style, Corporate Modernism came to dominate architecture in the last half of the twentieth-century to the point that it almost became almost the only acceptable option. Mies van der Rohe designed the first steel and glass skyscraper, New York's Seagram Building (1954-58), which is notable for its stark verticality, the curtain wall of bronze and glass, and a grid pattern (windows). The base consists of green travertine columns, all in a very minimalist style. The architecture communicates a message of powerful vertical projection to connect with soaring ambitions and strength. Avoiding the echoes of religious architecture that one might see in the spire-like Chrysler Building, Mies's Seagram Building, and other examples such as the United Nations Building (designed by Le Corbusier) and the Inland Steel Building in Chicago, projected power, strength, austerity, and an almost Sparta-type warrior adherence to corporate mission.

Decorative Formalism: Not everyone agreed with the almost aggressive austerity of Corporate Modernism, even as they did wish to project through architectural design core values that informed a positive, almost utopian embrace of progress for progress's sake and innovative technology as the driver of human prosperity and happiness. The architects embraced curvilinear forms the resulted in a formal expressiveness, with the goal of being simultaneously calming and euphoria-producing. Examples include Saarinen's TWA terminal at New York's JFK International Airport and Louis Isadore Kahn's the Yale University Art Gallery, New Haven (1951-53); the Richards Medical Research Laboratories at the University of Pennsylvania in Philadelphia (1957-65); the Salk Institute for Biological Studies at La Jolla, in California (1959-65); and the Kimbell Art Museum in Fort Worth (1966-72).

Postmodernist Architecture: A backlash to the extreme forms of modernism which eschewed all ornamentation and was purely functional occurred in the 1970s, when the attempt to rehumanize public architecture occurred. It is useful to note that modernism in architecture tended to be utopian; for example, housing projects and large city projects were envisioned in an ultra-modern format, which would allow the maximum number of people to work, live, and interact in a very democratic way. Unfortunately, some public housing projects that were built using large modernist designs had the unfortunate destiny of becoming centers of crime and urban decay. One particularly notorious example was the 1955 Pruitt-Igoe

housing project in St. Louis, Missouri for which the architect, Minoru Yamasaki received awards. In just 20 years, the project (33 11-story slab apartment buildings) had become so crime-infested and poorly maintained that it was declared unfit for human habitation and demolished in 1975. As a result, architects tried to change the approach to urban design and to re-introduce green spaces, curves, ornamentation and "humanizing" elements. That included incorporating echoes of famous historical architectural styles of the past. Essentially, critics blamed the harsh lines of modernist architecture of the projects for inciting violence, crime, and drug addiction. Postmodernist design encouraged blending of motifs and an eclectic approach to create more harmonious environments. Examples include Robert Stern's design for the Prospect Point and the Denver Public Library, designed by Michael Graves (1995).

Post-Modernist Architecture - Denver Public Library - https://www.failedarchitecture.com/wp-content/uploads/2015/12/denver-830x587.jpg

Modernist Architecture – the Pruit-Igoe Public Housing Project, 1955.
http://www.pruitt-igoe.com/YAMA/wp-content/uploads/2010/09/P-I99.jpg

Deconstructivism: Pushing the limits of technological and structural possibilities, plus challenging existing aesthetics standards (essentially attributing aesthetics to taste enforced by the dominant culture), architects such as Gehry disassembled, disarmed, and deconstructed the forms, traditions, and conventions of traditional architecture. Frank O. Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha Hadid, Bernard Tschumi and the Co-op Himmelblau group explored an architecture that was deliberately in opposition to the values of the past. They emphasized disharmony, irregularity, and seemingly impossible physical proportions.

The Dancing House (Frank O. Gehry), Prague

Discussion/Questions

1. Early architecture integrated itself with the landscape and the climate. The functions of the architecture tended to revolve around society-building ritual as well as providing shelter for families and the community. Describe how the early civilizations of the Americas developed designs that took advantage of local materials and explain how they decorated them in ways that reinforced the rituals and ceremonies held there.

2. Colonial era architecture represented rather contradictory feelings about their relationship with Europe. On the one hand, they established a connection to the elements of culture they wanted to affirm. They did that by imitating or modifying European examples. At the same time, there was a strong desire to break from the traditions of the past and establish a uniquely American identity. Please identify examples of colonial architecture that adopts European traditions. Then identify examples of architecture that makes a break from the past by using new materials and by focusing on functionalism.

3. In the 19th century, industrialization was simultaneously embraced and feared. Describe examples of architecture that embraced the Industrial Revolution by incorporating materials and design elements. Then, identify examples of architecture that romanticized the past, particularly medieval times, by incorporating elements from castles, cathedrals, etc.

4. Twentieth-century architecture has been described as extremely utopian in its design, but dystopian in its ultimate actualization or realization. Describe the optimism and sense of human potential embodied in modernist architecture and find examples. Then, describe how the modernist designs were accused of having a negative impact on the human spirit, and how postmodernist designs sought to ameliorate that impact.

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PERFORMING ARTS

Contents

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DANCE

Overview   Because of its history of converging cultures, shifting notions of identity, and a great desire for self-expression, dance has taken a unique shape and form in North America. The early uses of dance were associated with religion and ceremonies, but later, became very important socially, providing ways to connect groups, forge identities, and to innovate. The fusions of dance forms and functions was accompanied by innovations in music as well.

ANCIENT PERIOD

Clovis culture (18,000 – 8,000 BC): Archeologists have found some evidence that the Clovis culture had spaces for ceremonies and collective acts. Whether or not they wore costumes or practiced rituals at the same time is not clear. However, based on the cultures that emerged, it is likely that they did have rituals that included drums, song and dance.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The Pueblo Indians performed dances on feast days (which, after the arrival of the Europeans, corresponded to Patron Saint Days). The dances were essentially shamanistic, and dealt with entreating various entities to imbue the dancer with their special qualities. The dances include the Eagle Dance, for vision, courage, and leadership. The Deer Dance has to do with the attributes of the deer, which include intuition, quickness, and an understanding of the night.

Eastern Woodlands (1000 BCE – 1000 AD): The Algonquin, Iriquois, and Seneca, as well as other tribes were largely matriarchal. Two of the native dances are mainly performed by women. The Jingle Dress is a medicine dress, and can bring healing. The women's Fancy Shawl represents a butterfly in flight, and it represents a woman warrior. The Grass Dance involves packing the grass down with one's feet in order to create a good dancing surface for all the dancers to follow.

POSTCLASSICAL PERIOD

Mississippian (800 – 1500 AD): Artifacts found in the mounds and burial sites of Cohokia, Spiro (OK), and Tuscaloosa (AL) reveal musical instruments, masks, and rattles that were presumed to be a part of

religious ceremonies. They practiced shamanistic types of dances, and the masks that have been found have the following animal motifs: deer, puma, wildcat, turtle, and fox.

EARLY MODERN (COLONIAL) PERIOD

Native Americans: Traditional Native American dances began to incorporate some of the narrative dances imported by the Europeans. The first was the Matachinas, adopted by the Pueblo Indians of the Southwest. Imported from the Spanish Conquistadores, the dance depicts the victory of the Christians over the Moors. Perhaps the largest influence that the Europeans had was the use of materials. The beads, silver ornaments, and woven cloth represented new materials for the Native Americans, and they embraced the materials for their costumes.

Louisiana / Cajun Jig: French immigrants from a part of French Canada referred to as "Acadia" moved to Louisiana, where they established French-speaking enclaves. They developed new instruments and integrated the accordion and other instruments to create a dance that resembled dances from France.

Eastern Seaboard / Contra Dance: Settlers in the plantation-growing areas, the tobacco farms, and the Appalachian highlands adopted Scottish highland dances using improvised instruments and percussion. The most popular was the Contra Dance, which involves couples positioned in lines or in circles. They dance and jig about, and the change partners throughout the dance. It became very popular because it required no formal training and was accessible to dancers of all ages. Further, it was possible to dance with just a single violin or piano as the source of music.

19TH CENTURY

Folk Dancing: Dances were brought to North America by European settlers, who modified the dances to fit the musical instruments, locations, and personal tastes. French traditions resulted in the Cajun jib, while the Northeast, Eastern Seaboard, and Appalachia were homes to the contra dance, a kind of line dancing that originated in Scotland. Clogging, an Irish tradition, was embraced in Irish communities in the Northeast, and evolved into different dance forms such as tap (formal) and stomp (informal).

Social Dances: Immigrants from Europe brought a number of dances that were adopted and modified to align with American tastes. For example, the country dances such as the Scotch Reel was transformed into the Virginia Reel. The Waltz came reluctantly to a still-Puritan America, while the German and Bohemian immigrants to Texas and the Great Plains brought the Polka and the Mazurka. Eventually, the variety of dances faded, and most social occasions had either the Waltz or the Two-Step. They were taught to all young people and the ability to dance well was considered a necessity for social acceptance.

Religious Dance: The Shakers were a religious sect whose main tenets were celibacy and a firm belief in the imminent return of Christ. They were called the "Shakers" because of their religious services that included dance forms. Contemporary witnesses reported that they were ecstatically shaking in their ceremonies. However, recent recordings of current ceremonies of the surviving members show a very sedate and clearly planned choreography. It was no longer exciting.

African Dances: The slaves brought dance traditions from West Africa that tied dances everyday life and also special occasions such as births, marriages, or holidays. In the mid-19th century, Minstrel shows began to emerge which included comedic routines that both parodied and celebrated African-American traditions. Some of the dances included the Juba, which includes slapping the legs, chest, and cheeks to keep time, as well as stomping. There were several variations, such as the Hambone (slapping the thigh). The dancers would perform several different types of dance moves, including the Yaller Cat, Pigeon Wing, Blow that Candle Out, and The Long Dog Scratch.

Native American Dance Spectacles in Wild West Shows: The settling of the American West and the rise of penny novels romanticized the life of settlers, the cattle ranchers (and especially cattle drives), and they also exoticized the Native Americans. To capitalize on the fascination, fanned on by the penny novels sold to urban city-dwellers, enterprising "cousins" of P. T. Barnum (traveling circus inventor) such

as Buffalo Bill and Pawnee Bill invented the traveling "Wild West Show." The shows traveled by rail, and when they set up in a town, they fascinated everyone with their spectacles of horseback riding, sharp-shooting, mock Indian raids, roping and rope tricks, and above all, the Indian Dance. What emerged was a very colorful combination of stomp dance, and Fancy Dance, with Indians wearing very brightly colored costumes and enormous feather headdresses. The dances were a pastiche of different traditions, invented to elicit the maximum impact. The dances were very popular, and as is the case with shiny imitations, they quickly supplanted the real and the authentic.

Victorian "Interpretive" Dancing: Informal varieties of ballet came to be known as "interpretive" dancing in the nineteenth century. They were a bit scandalous, since the women wore what was considered to be very daring, revealing clothing.

20TH CENTURY

Ragtime: Ragtime, which emerged during the late 19th century and reached its peak before World War I, was characterized by its "ragged" rhythm (syncopation). It was a mainstay in certain African-American communities, but quickly crossed over and was sold in sheet music. Dances evolved to accompany ragtime, and they included the Two-Step, and the Cake Walk. A number of dances were popular among the working classes, and they included the Turkey Trot, the Grizzly Bear, and the Camel Walk. An elegant married couple, Irene and Vernon Castle, exhibited the new American dances in Paris, which served to popular and lessen the scandal.

Jazz: The "Jazz Age" began in earnest after the close of World War I, and the dance parlors and private parties that included an orchestra (or a phonograph) and dancing continued to be very popular. Instead of taking ballet or tap dances, children regularly learned ballroom dancing, and the new dances that were danced with the new music were extremely popular. They were upbeat and fairly easy to learn, and the expressed the exuberance of the era. Dances included the Fox-Trot, the Charleston, and American variations on Latin American imports, the Samba and the Tango.

Hollywood Dance: After the Wall Street crash of 1929, Hollywood became the emotional salve of the nation, and cinema-goers could escape their anxieties by watching elaborate spectacles of dance and exuberant, graceful dances in musicals. Busby Berkeley, Hollywood's most renowned choreographer, created spectacles of waves of women, men, fountains, and light. Individual dancers such as Fred Astaire (noted for his grace and versatility), Gene Kelly (known for his muscular vitality), Ginger Rogers, Cyd Charisse, and many other very talented dancers inspired ballroom dancing and also the incorporation of Latin dance moves. Great dance musicals were popular through the 1950s.

Swing: The returning veterans of World War II were eager to participate in the boom, and their optimism blossomed in a new form of music, the Swing, which included a new kind of dance, the Swing. The most famous Swing dance was the Jitterbug. The Western Swing evolved from the original Swing forms, and is danced with country-western music.

Modern Dance: As the desire for a less rigid form of ballet deepened, a new kind of interpretive dance emerged. While it uses moves from ballet, it incorporates additional moves, and it seeks to create a mood, tell a story, or break with tradition. It emphasizes the new and the creative urge. Isadora Duncan (1878-1927) wore tunics rather than tutus, and forged a new philosophy of dance that focused on creative self-expression and athleticism, rather than adherence to tradition. The movement gained acceptance, and now is one of the most important trends of dance. It is inclusive, and does not limit itself to body shape, age, or music.

Broadway / Hollywood Modern Dance: There was something of a revival of the dance musical in the 1970s with the gifted Bob Fosse, who took the experimental ideas of modern dance and combined them to make the uniquely American Dance Theatre. Fosse, who started out as a dancer, became a gifted choreographer and visionary. He began in the 1950s, at the end of the song and dance musical, but later his work deepened and darkened, with choreography that was both muscular and reflected the political edge of the day. His first break-out "dance theatre" production was *Cabaret*, which won every possible

award for film and stage. Later, *Pippin, Chicago,* and his re-envisionings of *Sweet Charity* and *All That Jazz* made it clear the impact he had on choreography and in the widening influence of American Dance Theatre. Most of his stage productions took place in the 1950s through 1970s, and they were later made into movies, using the same choreography. His unique style pivoted the moves of ballet and jazz; Fosse's "positions" were turned-in knees, shrugging shoulders, sideways shuffling, "amoeba" movements, and the use of splayed fingers in the "jazz hand" and his willingness to emphasize decay and degradation through garish colors and grotesque makeup.

Pop Culture Dance: Closely tied with music, and disseminated through television dance shows, competitions, and later, music videos, popular music was often accompanied by a distinctive dance style or technique from the 1950s through the end of the century. Examples are Rock 'n' Roll (the "Twist" etc.), rap (Breakdancing), Country line dancing, HipHop, Reggae, Reggaeton, techno electro-dance,

Discussion/Questions

1. The civilizations in North America used dance in conjunction with religious ceremonies and to express connections to animals, natural phenomena, and spirituality. Some of the ways that they expressed the connection was through music and the costumes used in dance, which included masks and skins. Describe the shamanistic beliefs expressed through dance.

2. Dance served important social functions within all levels and groups of society. For the recent immigrants, the European dances provided a familiar cultural connection. For African American slaves, the dances served as social connection as well as a point of resistance. For isolated communities, dance served as a method of connection and communication. For the elites, dance was a way of demonstrating one's privileged education. Describe how each one of those types of dances evolved over time in North America.

3. In the 19th century, the traveling show (circuses, Wild West shows, carnivals), traveled along the railroad lines and brought their bright, action-filled, and exotic spectacles to towns of all sizes. What inflamed the imagination most was its emphasis of the "exotic" and the way they brought scenes to life that had previously only been described in words in the dime novels. The dances that were included were a very important part. Describe the aspects of the dances in the Wild West shows that would have most intrigued the audiences. Explain how the desire to please audiences may have led to compromised authenticity.

4. Innovative dance forms went hand in hand with the rise of the recording industry and the commercialization of music. At first, there was sheet music that helped popularize the songs that were accompanied with dance (ragtime, fox-trot, the Charleston, etc.). Later, records were marketed, and dance halls helped spread the new music and dance. With the advent of television, and then later, the Internet, music and dance shows, as well as music videos encouraged both innovation and adoption of dance forms. Select 4 different dances that connected with popular music and describe the way that they reflected changing times.

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MUSIC

Overview   Music has played a unifying and differentiating role in American culture, beginning with the earliest tribes, who developed unique ceremonies, ceremonial centers, and belief systems, all accompanied by music and musical instruments. Later, with the arrival of the Europeans, African slaves, and other cultures, American music represented a fusion and manner of embracing (or at times, appropriating) diversity and cultural fecundity.

PreHistory

Clovis culture (18,000 – 8,000 BC): We do not know much about the music of the Clovis culture, except we do know that they used turtle shell rattles and had drums which they used (most likely) in ceremonies.

Classical

Southwest Pueblo (1200 BCE – 1500 AC): Dances were performed and musical instruments such as rattles, shell shakers, and turtle shell rattles were used. It is very likely that the music accompanied rituals and tribal gatherings, often in conjunction with healing ceremonies which incorporated the use of hallucinogens.

Eastern Woodlands (1000 BCE – 1500 AD): As in the case of the Southwest Pueblo, anthropologists have reconstructed ceremonies and rituals that were accompanied by musical instruments, including flutes, pipes, rattles, and drums. The Iroquois, Cherokee, and Mound Builders were a part of the Eastern Woodlands. There is evidence that human sacrifice accompanied playing music during shaman-led religious ceremonies. Not all music-making was accompanied by sacrifice; there is evidence to suggest that drums, rattles, and flutes were used for ceremonies honoring deities and also phases of the sun and moon.

Colonial (Early Modern)

Southern religious: Charles Theodore Pachelbel: Charles was the son of the famous German composer, Johann Pachelbel, who is very well known for his Canon in D. His son, who lived in Boston and later in Charleston, South Carolina. His most famous work is Magnificat.

Pilgrims: Songs from the Book of Psalms, Henry Ainsworth, 1612 The Pilgrims came together with their own songs, many of which were focused on the Psalms and were monophonic rather than polyphonic. The Ainsworth Psalter (hymns based on Psalms) were cherished by the Pilgrims who came to America.

Puritans: Bay Psalm Book, 9ᵗʰ edition, 1698. The Puritans also treasured their hymns based on verses in the Old Testament book of Psalms, which they called a Psalm Book or a Psalmody. Many times, the Psalms were worship-focused verses that praised the glory of God and God's creation and the satisfaction of following God's will. The Puritans collected their favorite Psalms in the Bay Psalm Book.

Yankee Doodle (1750s): Yankee Doodle is one of the earliest and most popular American song which dates before the American Revolution. It was first written even before the French-Indian Seven Year Wars. The melody is a very old one and can be traced back to European folk tunes. The lyrics refer to an unsophisticated man who would like to be seen as a dandy. The lyrics capture life as it was during the Revolutionary War, and its general jollyness has made it a great favorite.

Appalachia Broadside Ballads: In the Appalachia, ballads developed and were very popular. They were circulated by one-page broadside. They brought their music with them from England and Scotland, and they eventually evolved into the distinctive style we now know as Bluegrass.

Barbara Allen: It is possible that this popular folk song originated in England and was further developed in small towns in the Appalachias and in the coastal areas of the South. Barbara Allen is a sad ballad

about a hard-hearted woman who becomes aware of how her rejection harmed her love-sick suitor as he lies dying.

Matty Groves: The song, "Matty Groves" first appeared as a folk song / bluegrass in the Applachias in the early years of the American republic. It was very popular and the melody was later used in the song, "House of the Rising Sun," made popular in the 1960s.

Banjo: The banjo was developed by the African slaves who modified their "kora" to create what was known as a "mbanza" or "banza" in Portuguese. It was modified with more strings and a bigger body (round) and used in folk music. It was later incorporated into bluegrass music as well as in other traditional American folk music.

Dulcimer: The hammered dulcimer is a kind of stringed instrument that can be played with a kind of keyboard. It has the advantage of being able to be played with a bow and also strummed and hammered. It's considered an ancestor of the piano and has the advantage of being very portable.

Nineteenth Century

Folk Music: Secular folk music used typically American instruments that were portable, and included keyboard (hammer dulcimer), clarinet, trumpet, fife, drum and fiddle. Much of the regional folk music in the U.S. was developed in Appalachia, where bluegrass, old time gospel, and jug bands thrived. They played the music for gatherings and it often involved dancing (clog dancing, square dancing, and more). However, in the American West, cowboy music became very popular, usually involving a single guitar and a singer (or chorus of singers). Cajun music blended French dance music and folk music to develop zydeco. Roots music, primarily that developed by the African American slaves involves field hollers, gospel music, spirituals, and even songs developed for dance halls and "honky tonks." Work songs were another important source of folk music, and different groups developed their own characteristic songs, often with humorous or nostalgic lyrics. They include sea shanties, railroad worker songs, cowboy songs, and union organizer songs. It is worth noting that many of the worker songs developed in fields that required people to travel together in small groups for long periods of time.

Classical Music: Music composed for public events, church, and theatre for use in cultural settings. It was considered the music of the wealthier Americans, and for that reason, most classical music played in the U.S. was imported from Europe. There were, however, exceptions.

Louis Moreau Gottschalk (1829–1869): Born in New Orleans, Gottschalk wrote a number of virtuoso piano compositions which were in the Romantic school. He spent much time in the Caribbean islands as well as in the American South. His piano compositions evoke a romantic, even exotic sensibility, as they incorporate Latin American and Creole folk rhythms and themes. His music for piano include compositions such as Deuxieme Banjo, Solitude, Souvenir de la Havane, Manchega, and La Savane (a Creole ballad for the piano).

Edward MacDowell (1860 – 1908): MacDowell was classically trained in New York, Paris, and Frankfurt. The enterprise of his life was to develop a uniquely American musical idiom for the piano which reflected and incorporated European Romantic forms, and placed them within a "miniaturist" framework of small tone poems which evoked the American landscape. His most popular and recognizable pieces are from *Woodland Sketches* (with the famous "To a Wild Rose")*, Sea Pieces,* and *New England Idylls.* Something terrible happened in his private life which is still not known, and MacDowell suffered an emotional collapse, resulting in his living out his days in a mental institution. In appreciation for his idyllic, soothing and uniquely American compositions, his wife dedicated funds to establish the "MacDowell Colony" in Peterborough, New Hampshire, where American composers and writers could spend the summer dedicated to writing compositions.

John Philip Sousa (1854-1931): Often associated with American nationalism and patriotism, Sousa's preferred ensemble was that of brass instruments, leading to its popular use with military functions. Considered the king of military marches, Sousa's compositions are widely used even today, especially

The Stars and Stripes Forever (1897) and Semper Fidelis (1888). His compositions are played at graduations, Fourth of July events, the Marine Corps birthday, and in military gatherings.

Stephen Foster (1826-1864): A prolific composer of extremely popular minstrel songs and sentimental ballads, Stephen Foster's compositions were ubiquitous in nineteenth-century American life. Despite the extreme popularity of "Oh! Susanna," "Old Folks at Home" (Swanee River), "Camptown Races," "My Old Kentucky Hoome," "Jeanie with the Light Brown Hair," and "Beautiful Dreamer," Foster, a terrible money-manager and negotiator, died in poverty and alone after his wife left him due to financial difficulties.

Twentieth Century

Classical: The 20th century was a time of the blending of popular forms and classical music structure. It took the nineteenth-century Romantic incorporation of folk tunes even further because it had as its goal the desire to destabilize the form and to radically alter taste and aesthetics (rather than colonize it, which Romanticism did). It was also a time of extreme expressionism with fragmentation of classical forms in order to express emotions, human states of being, and beingness in the world.

Scott Joplin (1867/68–1917): As an African-American, Scott Joplin was a revolutionary figure whose works were extremely popular, both in popular venues and in more elite settings, such as ballet. Born in Texarkana, Texas in 1868 just a few years after slaves were freed, Joplin composed ragtime for the piano, which was published as sheet music and sold quite well. The *Maple Leaf Rag* was perhaps his most well-known. He later wrote and published work for the opera. Unfortunately, his experiments were not financial successes. Nevertheless, his piano compositions and his opera (*Treemonisha*) were great successes in the 1970s when they were used in conjunction with the movie, *The Sting*.

Charles Ives (1874–1954): Like many innovative composers, Ives achieved most of his success posthumously (which, given the miserable lives of most of the composers seems like a cruel trick of fate). Ives, however, was not indigent, thankfully enough. He was a successful insurance broker in New York City, where he helped develop what we now know as estate planning. While he was doing innovative work in insurance / estate planning, Ives was also a prolific composer of modernist music, much of which was shockingly outre, including highly dissonant songs such as "The Majority." His compendium (the bulk of his oeuvre) was published in 1922, and was entitled *122 Songs.* Shortly after that, he had a series of health problems and composed very little more after that time. His highly experimental *Holiday Symphony* (1911) and *Three Places in New England* (1915), as well as *Fourth Symphony* (1917) are remarkable examples of modernism.

George Gershwin (1898–1937): Spanning both popular and classical music, Gershwin was one of the first composers to openly incorporate African-American ragtime, jazz, and traditional folk tunes in his classical compositions. He worked with his brother, Ira, and they became perhaps the most famous and successful songwriters of the early twentieth-century, with songs such as *Summertime* and the longer works *An American in Paris* (1928) and the opera, *Porgy and Bess.* Later, he wrote for Hollywood films, as he became one of the powerhouses behind the success of New York's "Tin Pan Alley." He might have continued writing, but began displaying bizarre behavior, attributed at first to mental illness, but later to the large brain tumor that killed him in 1937 at the age of 37.

John Cage (1912–1992): Taking the experimentation of Charles Ives even further, and combining it with Abstract Expressionism and a philosophy of randomness, John Cage's aleatory (chance) composition methodology pushed the boundaries of music and simple sound and/or noise. A leading figure of the post-WWII avant-garde, Cage's work interrogated the notion of music, and also the reasons for designating one type of organized sound as "music" and another as either "noise" or "pure sound." The music was used to deconstruct the notion of dance as well, and Merce Cunningham's collaborations with Cage transformed modern dance.

Aaron Copland (1900 – 1990): One of the most influential classical American composers of the twentieth-century, Copland embraced the great American myths and expressed, with wild, expansive musical scores, the feelings of boundlessness of the American West and the American Dream. He

incorporated jazz, African-American field hollers, spirituals, square dances, Mexican folk tunes and hymns to create a unique sound. His most famous are his ballets, *Billy the Kid* (1938), *Appalachian Spring* (1944), and *Rodeo* (1942). In addition to writing symphonies, Copland wrote scores for films, including *Of mice and Men, Our Town, The Red Pony,* and *Letter from Home.* He later experimented with the 12-tone school of Arnold Schoenberg.

Popular Music: Ranging from music sold as sheet music and played at home or in dance halls, to showtunes for Broadway plays and Hollywood, and then later, music for the radio, television, and music video, popular music in North America has been very influential, primarily because of its extreme commercialization and means of distribution. A few of the most popular genres appear below:

Ragtime: Ragtime derived its name from its syncopated or "ragged" rhythm, which made it very catchy and up-beat for dance halls. Not surprisingly, new kinds of dances were developed with it, and were performed at home dances and also in dance halls. It is of African American origin.

Jazz: Jazz took ragtime a few steps further and incorporated syncopation and a great deal of improvisation. The first emergence of jazz was in Memphis (Dixieland) and also in New Orleans. Later, more improvisatory forms prevailed and jazz came to denominate any kind of experimental, improvisatory music.

Swing: Emerging in the 1930s, the "swing" is the movement (in dance) when the emphasis is placed on the off beat, resulting in a powerful, anchoring rhythm and an often euphoria-producing energy, with much room for vocal improvisations and solos.

Rock 'n' Roll: Essentially a fusion of a large number of African American musical styles and genres, "rock and roll" is basically built on a rhythm that emphasizes an accentuated backbeat, accompanied by drums (including snare and bass). The main instruments of rock and roll were the electric guitar (lead and rhythm) and electric bass guitar. It has been one of the most influential musical genres, and its popularity has always affiliated itself with social, cultural, and commercial movements and trends.

Country-Western / Country: Taking its place in purely North American music, country-western music evolved from Appalachian folk and Western cowboy songs. It has been embraced as the music of the working class, and the lyrics often focus on tragedy, lost love, broken lives, and heartache. The instruments are primarily electric and acoustic guitars, steel guitars, fiddles, harmonicas, and banjos.

Discussion/Questions

1. In early cultures of North America, we have evidence that music was used in conjunction with ceremonies and religious rites. We can extrapolate their activities and what they were doing by examining the artifacts found with the musical instruments. Describe two different situations in which music would be used by members of Clovis, Southwest Pueblo, or Eastern Woodlands civilizations.

2. Music during colonial times often was performed in conjunction with religious ceremonies. However, not all religious music was the same. Compare and contrast the music used by the early Puritans in their gatherings with those used by those of other religious groups, such as Anglican (Episcopalian), Catholic, or Lutheran.

3. In the 19th century, American music started to take on its own shape and form which differentiated it from other regions of the world. For example, the African American slaves and freedmen developed their own forms of music which incorporated some African elements and fused them with others. Please describe the kinds of music developed by African Americans in the 19th century and discuss how they served social purposes.

4. In the 20th century, classical music in North America tended to follow either one or another track. Either it tended to move toward experimental, innovative, and abstract music, representing a break from previous classical forms, or, it followed earlier forms (opera, for example), while incorporating folk songs,

dance rhythms, and impressionistic tone poems corresponding to myths and landscapes. Identify one composer from each group and describe his or her work.

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THEATRE

Overview   From its inception, theatre in America had more of an entertainment and instructional role than perhaps classical Greek and Roman theatre. At the same time, theatre tended to be divided into two different types: the entertainment for the elite, with clear antecedents in European beaux arts, and rather bawdy fun for the new nation, which found a pressure release for social tension in its minstrel shows, exotically romantic Wild West enactments, and skits by scantily clad actresses. As the nation's borders stopped expanding and evolving and technology made film and radio a more convenient place for performance, the theatre's role changed. It still relied on the immediacy of emotional impact, but it also served as a proving ground for future films or hit musical recordings, and its content became more fraught with politically or psychologically-charged messages.

ANCIENT PERIOD

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis culture artifacts suggest that the Clovis peoples practiced a shamanistic form of religion that incorporated dances, enactments, and the use of drums and rattles (especially those made of turtle shells).

Classical

Southwest Pueblo (1200 BCE – 1300 AC): Pueblo and Hopi Indians practiced different types of dances that were narratives that told a story, particularly in conjunction with an important date. They were performed only with the individuals in their close community and even now are secret. The Turtle Dance and Eagle Dance were other dances that were performed in conjunction with phases of the moon, and which represented a ritual of respect to nature, prayers for rain, and a transfer of divine energy. In conjunction with the performance were the creation of figurines used in conjunction with the Kachina religions, which asserts that there are divine being in the world around us, and they act as intermediaries between humans and God. Important in the narratives are the trickster figures, the Kokopeli.

Eastern Woodlands (1000 BCE – 1000 AD): Blended with dance and music, the Iriquois, Seneca, Mohawks, and others performed both social and religious dance / theatrical enactments. Dances such as the Stick Dance, Smoke Dance, and the Rabbit Dance incorporate folkloric tales. For example, the Rabbit Dance is a dance that shows gratitude for the rabbits for providing valuable sustenance. It is features hunters in the forest, and then a big rabbit that thumps his leg a prescribed number of times. Other traditional works are similar in the sense that they both incorporate everyday experiences and they instruct the people to feel gratitude, thus building social harmony.

Colonial (Early Modern)

Spanish Colonies: Theatre in the form of religious pageants was prevalent in the Spanish-controlled parts of North America, especially during in Semana Santa (Holy Week). The missions of Texas and California used productions to instruct the indigenous peoples in Biblical stories, and they illustrated history and lessons. The theatres incorporated elements of indigenous beliefs and traditions, and many of the saints took on aspects of the indigenous deities.

English Colonies: The earliest theatre in the Englistcoloines in Williamsburg, Virginia in 1716. Later, Charleston, South Carolina, the Dock Street Theatre. Performances included plays by Shakespeare. Theatre was not allowed by the Puritans in Massachusetts.

Revolutionary War theatre –Some of the anxiety about theatre (and potential decadence) was overcome by the staging of political (and highly propandistic) plays by Hugh Henry Brackenridge which were about heroism, sacrifice, and nation-building.

Nineteenth Century

Walnut Street Theater, Philadelphia: It was perhaps the first formal theatre in the new republic. Established in 1809, with plays by Sheridan, Goldsmith, Shakespeare and later, adaptations of novels, such as *Uncle Tom's Cabin*, the Walnut Street Theatre bridged the culture of Europe and America.

Minstrel Show: Featured white actors in blackface, performing comic skits, buffoon / clownish skits and slapstick. There were a number of racist themes. These were performed in theatres and also on Mississippi steamboats in "showboat theater."

Victorian Burlesque: Entertaining spectacles featuring dancing, music, and scantily dressed women. "Polite society" considered them rouee and immoraleven though they were very popular, and tended to be the first kind of theatre to establish themselves in gold mining camps, Western frontier towns, and river towns.

Melodramas and Farces: They were perhaps the most popular theatrical form in the young nation, and they provided playwrights an opportunity to see their work performed, and to earn a living. The most popular of the plays included James Nelson Barker's *Superstition; or, the Fanatic Father*, Anna Cora Mowatt's *Fashion; or, Life in New York*, Nathaniel Bannister's Putnam, the *Iron Son of '76*, Dion Boucicault's *The Octoroon; or, Life in Louisiana*, and Cornelius Mathews's *Witchcraft; or, the Martyrs of Salem.* Late 19th century playwrights include David Belasco, Steele MacKaye, William Dean Howells, Dion Boucicault, and Clyde Fitch.

Twentieth Century

Vaudeville: Emerged in the early twentieth century, vaudeville acts included burlesque comedies, stand-up comedians, short one-act skits, and song and dance. They were considered "low" culture, but nevertheless were very influential, especial as the film industry developed. Stock characters appeared in film, especially those that challenged racial, class, and gender role boundaries.

Revues: A pastiche of sketches, comedy routines, music, dancing (Ziegfried dancing girls). Most revues took place in population centers such as New York, San Francisco, and Chicago, and they tended to stay in one location for an entire season.

Expressionist Theatre: Influenced by the symbolist poets of the fin-de-siecle, the most acclaimed expressionist playwright wasEugene O'Neill, with *The Glass Menagerie, The Iceman Cometh, Long Day's Journey into Night.* His depictions of family drama, individual angst, and anxiety about social roles and expectations owed a great deal to Ibsen's *A Doll's House* and German expressionists such as E. T. A. Hoffmann..

Realistic Theatre: Examples include Susan Glaspell's *Trifles,* Lillian Hellman's *Little Foxes.* Many early plays were one-act play performed in the Provincetown Theatre near Cape Cod, Massachusetts. The themes tended to be bold, potentially controversial, as in *Trifles,* which is a "payback" drama that satisfies an audience hungry for social justice and female empowerment.

Political Theatre: Led by Arthur Miller (*Death of a Salesman, The Crucible*). Miller and other authors wrote to allegorize the Cold War dynamics, which pitted people against each other and resulted in black lists and very serious accusations of treason. The plays were extremely intense and dark; in retrospect it might have been more effective to take a lesson from Renaissance Europe (Rabelais, in particular) and choose satire. Fiction writers chose that direction (Catch-22 being perhaps the most famous example), and they achieved fame and fortune. This is not to say that Arthur Miller did not; it is just that his work was narrowly framed.

Protest Theatre: During the 1920s and 1930s, influences of socialism and communistic activism found effective vehicles in plays that embodied their values. For example, Christopher Odets *Waiting for Lefty* (1935) has to do with taxi drivers planning a strike and has as its foundation social inequality and a desire to make things right.

Musical Theatre: Musical theatre was a new genre that incorporated music (and sometimes dance) with the plot, in which the songs were perhaps more important than the dialogue in advancing the plot. *Oklahoma!* (Richard Rodgers, music and Oscar Hammerstein, lyrics) was the first breakthrough musical theatre, which debuted on Broadway on March 31, 1943 and ran for 2,212 performances. It was based on Lynn Riggs's 1931 play, *Green Grow the Lilacs*which was set in Oklahoma Territory outside the town of Claremore in 1906. Other important works of musical theatre include *The Pajama Game, ByeBye Birdie, West Side Story, Show Boat, The Fantasticks*(the world's longest-running musical)*,*

Civil **Rights Theatre:**The grassroots movement of African-Americans to gain the right to vote and to roll back Jim Crow laws (Plessey vs. Ferguson) found gratifying expression in theatre (often being adapted into film). Lorraine Day's*A Raisin in the Sun*was perhaps the most widely acclaimed. Other plays included *Guess Who's Coming to Dinner.*

Avant-Garde and Experimental Theatre: They were concentrated in Off-Broadway theatres in New York and also theatres in San Francisco and Chicago. Examples included La MaMa (New York), Corner Theatre (New York), Broom Street Theatre (Madison, WI), Nature Theater of Oklahoma (Theater company – New York City).Experimental plays in the 1960s included *Hair!*(perhaps the most well-known), and Rochelle Owens's *Futz.*

Broadway: In New York, mainstream plays targeted not just the local audiences of New York, Connecticut and New Jersey, but also a growing number of tourists who made New York City their destination, principally because of the Theatre District. The theatre tourists were often theatre groups from high schools from throughout the U.S., and they often sought plays that they could later perform in their own towns. For that reason, some of the most popular were ones that had a decided "Americana" feel, were perhaps musicals, and also had a love story at the core, such as *The Music Man,* and *The Fantasticks.* Some of the examples of Broadway successes included Neil Simon (*Barefoot in the Park, Brighton Beach Memoirs, The Sunshine Boys, Lost in Yonkers*), Sam Shepard (*Fool for Love, Mad Dog Blues, Curse of the Starving Class*), David Mamet (*Glengarry, Glenross; House of Games, Speed-the-Plow*), Harvey Fierstein (*Torch Song Trilogy, La Cage au Falles, Hairspray*)

Activist Theatre: Social justice became an extremely important focus, and in the 1990s and early 2000s, almost all successful new plays had a political message. They included *Miss Saigon* and Tony Kushner's *Angels in America.* Later, plays such as *Hamilton* blended social activism, political messages, and "feel good" cathartic affirmation of self and the idea of infinite transformation.

Discussion/Questions

1. Early theatrical performances in pre-colonial and indigenous culturescentered around religious ceremonies and the enactment of beliefs. What were some of the beliefs that were enacted through participative rituals involving audiences? Why was theatre (or at least a theatrical enactment) effective?

2. The theatre that was considered dangerously decadent in Restoration England became acceptable in Colonial America, primarily because it became a place to reinforce values and a sense of identity apart from England. Explain how that happened, and why.

3. In the 19th century, theatre bifurcated into two separate paths: popular "low" culture and entertainment, and the "high" culture of European-influenced theatrical productions. Name examples of each and explain their similarities, differences, and purposes that they served.

4. In the twentieth century, American theatre split and went down different paths. On the one hand, popular theatre (including musical theatre) reinforced the values of Middle America. But, on the other hand, theatre became the voice of the marginalized and those who lacked a voice, and it both subverted and supported social change and equality. Find examples of the theatre of the mainstream and of the activist / subversive fringe, and explain why they were popular with their audiences.

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CINEMA

Overview
Often considered one of the primary cultural influencers in the world, American cinema has blended new film techniques with technologies, with directors and actors constantly innovating and responding to changing social and political pressures. Since its beginnings, American cinema has been an international endeavor, as directors, technical experts and actors from around the world participated in the development and execution of both large studio and independent film enterprises.

Origins (1890 – 1910)
Motion pictures were an example of a technology that aligned with many other technological breakthroughs at the time, and thus captivated the imagination of the public and of potential cinematographers. Edison's Kinetoscope was invented in 1888. Its invention coincided with the Second Industrial Revolution which took place during the late 19th century and early 20th century, which was marked by many different machines and devices that were characterized by motion and communication, including the automobile, the airplane, telephone, consistently delivered electricity, and the light bulb. Motion pictures brought together many of the new technologies, and in doing so, addressed a deep emotional need in the populace to understand the nature of rapid social and economic change, and to have another way to probe the limits of reality and fantasy. The earliest films explored the nature of motion (both in nature and in machines), and they ignited a previously latent desire to watch ourselves being ourselves. Almost immediately, motion pictures became a way to document reality (as photography had already established itself), and it also became a way to doctor and enhance reality, either in subtle ways, with idealized visions of men and women, or in romantic extremes, as in spectacle using special effects and elaborate costumes and sets, as in Georges Mélies's *A Trip to the Moon* (1902) and in Edwin S. Porter's *The Great Train Robbery* (1903).

The Silent Years (1910 – 1927)

Launching Hollywood
The earliest films were shot in many different locations, but after careful evaluation of numerous locations, the small suburb of Los Angeles, Hollywood, was chosen due to its 320 (on average) days of sunshine, temperate climate, and wide range of settings and topography within 50 miles. The early marketing philosophy was that of the chain store, such as Woolworth's. The goal was to produce films that would be attractive to consumers in virtually all towns and cities in the U.S., and to constantly rotate the stock with shorts and feature-length films arriving in the local movie theaters every week.

Studio Systems
Early investors equipped elaborate studios that contracted with writers, producers, directors, and actors. The five main studios came to dominate the industry, even owning chains of movie theatres. These five main studios were Warner Brothers, 20th Century Fox, Metro-Goldwyn-Mayer, Paramount, and RKO. The system worked very well, and the local movie theaters were filled with individuals who flocked to see documentary or humorous (slapstick-inspired) shorts and feature-length films often based on famous works of literature, popular novels, and historical events.

Early Silent Actors
The early film stars tended to feature actors who created easily recognizable roles. They included Mary Pickford, Gloria Swanson, Douglas Fairbanks, Buster Keaton, Rudolph Valentino, and Charlie Chaplin.

D. W. Griffith
The first highly influential director, D. W. Griffith started his career as an actor. He was more interested in the psychology of the impact of film on the audience and soon turned to directing where he could experiment with film narrative, lighting, and the setting up of shots in order to create scenes of great emotional intensity. As an experimenter and innovator, Griffith was unparalled. His use of multiple shots, multiple cameras, and creative editing were groundbreaking. He used his techniques not only to portray emotions and to elicit responses, but also to create a genre of depth and complexity, with the potential of multiple interpretations. Some of his techniques included montage, juxtaposition, and quick cuts from one close-up to another. His most famous film was *The Birth of a Nation* (1915).

The Pre-World War II Sound Years

The Introduction of Sound
Sound had the effect of introducing a kind of hyper-reality, with sounds of nature as well as a soundtrack which would intensify emotions and lead the viewer to certain assumptions about reality or relationships. The first "talkie" featured Al Jolson as *The Jazz Singer* in 1927. The first cartoon was Walt Disney's Alice's Wonderland (1924). The first cartoons with sound were by Walt Disney and were Galloping Gaucho and Steamboat Willie (Mickey Mouse). Sergei Eisenstein's *Potemkin* introduced the idea of montage, which was ground-breaking.

Comedy
During the depths of the Great Depression, the local movie theatres became a place of great unity and solace. Comedy played an important role, with routines drawn from slapstick and physical comedy. They included *Li'l Rascals, Laurel and Hardy,* and Shirley Temple's movies. The films often featured hapless everymen in the roles, which had the effect of democratizing the downturn, and cheering for the underdog (which was almost always the mirror self of the audience, onto which they projected their feelings and experienced deep identification).

Screwball Comedies
A subgenre which flourished during the 1930s, screwball comedies took the war of the sexes (as in Shakespeare's *The Taming of the Shrew*) and often blended it with social commentary, as in *Nothing Sacred* which juxtaposed the idle rich with a tramp (who happened to be an educated businessman who lost his fortune in the crash). *It Happened One Night* (1934) likewise dealt with the extreme income inequality of the Great Depression. In it, Claudette Colbert, an heiress, runs away from her wedding and then happens to encounter a relatively impecunious reporter, Clark Gable, who plans to bring her back for the reward. It is one of the first films to feature a road trip, and it shows the early motels (cabins) and cross-country highways. Carole Lombard, Cary Grant, William Powell, Claudette Colbert, Clark Gable, and Katherine Hepburn acted in many of them. The most well-known include *It Happened One Night, Bringing Up Baby, His Girl Friday, My Many Godfrey, The Awful Truth, Nothing Sacred, and My Favorite Wife.*

Film Noir

Deeply influenced by German Romanticism and the work of directors such as the German Fritz Lang, whose "*M*" (1931) explored the dark psychology of a child murderer, writers and directors explored alienation, the impact of urban environments, obsessions, desire, hidden behaviors under cover at night, flawed antiheroes, heartless heroines, and an unknowable labyrinthine city. For the viewer, the experience was one of extreme identification with the protagonist, who found himself or herself in a dark battle to survive, both psychologically and physically. Film techniques of extreme chiaroscuro, quick cuts, and unusual camera angles typify film noir.

Post-World War II

Support for the War Effort
During World War II, the film industry worked closely with the government in order to boost morale, encourage cooperation with rationing, and to support all aspects of the war effort. In many ways, the films helped define the notion of "The American Way of Life" and to solidify the notion of "American exceptionalism." Some were overtly xenophobic, but others solidified the careers of well-respected directors, including Frank Capra, William Wyler, John Huston, and John Ford. In the meantime, film and acetate were rationed, resulting in a vastly reduced output of films. The reduced output by Hollywood and European filmmakers opened the door for the Mexican film industry to flower. Examples include *Casablanca* (1942) and *The Great Dictator* (1940).

Science Fiction in a Post-Hiroshima World
Movies that addressed the newly-discovered horrors of nuclear war were very popular with American audiences, who flocked to science fiction and horror movies featuring creatures exposed to radiation, who mutated into monstrous yet pitifully devoid of self-determination creatures. Movies such as *Godzilla, Swamp Thing,* and *Rodan* took the classic narrative of positive transformation and twisted into a dark, ugly antithesis, and innocent creatures, people, and animals transformed into ghastly monsters after contact with radiation. Others such as *Invasion of the Body Snatchers* and *Bride of Frankenstein* explored what it means to be human, and the insalubrious consequences of excessive desire.

The Western
As in the case of literature, the American West became the great canvas upon which to paint the American identity, first of expansiveness and boundlessness, and then later of a "can-do" attitude which meant overcoming adversity, focusing on an overarching vision, and enduring great sacrifice. Clashes between the so-called cowboys and Indians were somewhat representational of historical events, but were more accurately considered the visual manifestation of a persistent post-war dialectic; the self in collision with the "Other" and the necessity of adopting a stoic stance in the face of world that could never achieve its utopian promise, thus necessitating a personal honor code, translating into existentialism. Examples include *High Noon* (1952), *Shane* (1953), and *Rio Bravo* (1959).

Golden Age Studio Directors
The studio system encouraged directors to develop their own signature styles, and also to work with some of the same actors. The results were often predictable in a way that allowed the studios to create recognizable brands. A few of the most distinguished included John Ford, Henry Hathaway, King Vidor, Howard Hawks, Billy Wilder, Elia Kazan.

1960s and 1970s

Method Acting
Popularized in the 1950s, and utilized throughout the 1960s and 70s, "method acting" developed by Konstantin Stanislavski involved an exploration into the psychology of the character. Almost a fusion of Freudian psychology and Zen Buddhism, the goal was "to be" the character and consciously leaving behind all notions of the actor's own particular identity or sense of self. Some of the actors who were practitioners of method acting included Marilyn Monroe, Marlon Brando, Montgomery Clift, Robert DeNiro, and Elizabeth Taylor in movies such as *A Streetcar Named Desire* and *Night of the Iguana*. Directors included Elia Kazan and David Ayer. While the final results could be intensely cathartic for the audience,

the actors often suffered deep psychological trauma, which led many to consider the technique to be highly risky.

Auteur Directors / Art House Films
The influence of foreign "art house" cinema was dramatic, beginning in Europe and then finding expression as well in Japan, Mexico, and then in the U.S. Opposing the commerciality of the studio system in the U.S., the "art house" films were deliberately experimental and included many of the techniques found in modernist and post-modernist art and photography. The directors took aesthetic risks and experimented with camera angles, lighting, pace, with innovative mise-en-scene. Notable films include Federico Fellini's *La Dolce Vita* (1960) and *8 1/2* (1963), Jean-Luc Godard's *A Bout De Souffle* (1960) (aka *Breathless*) https://www.youtube.com/watch?v=ybl_R34ODHo , Michelangelo Antonioni's *L'Avventura* (1960) and *Blow-Up* (1966) https://youtu.be/j7u22W4K0Xw, Francois Truffaut's *Shoot the Piano Player* (1960) and *Jules Et Jim* (1962) https://youtu.be/tjd6Eg9APAs and https://youtu.be/UkGFRwmakGQ

Rebels and Questions
Political instability coupled with the pervasive apocalyptic undercurrents of a world with nuclear proliferation and proxy wars (such as Vietnam), led to the rise of movies that addressed youth, rebellion, disenchantment, and an interminable and ultimately fruitless quest for truth and eternal verities. For example, *Dr. Strangelove or, How I Learned to Stop Worrying and Love the Bomb* (1964, US/UK, d. Stanley Kubrick) lampooned the Cold War, using apocalyptic gallows humor that reflected the mood of the Cold War and opened the door to anti-war films. *Bonnie and Clyde* (1967, d. Arthur Penn) a crime spree combined with "buddy film" and road trip film appealed to the anti-authority mood of the times. Perhaps the film that best captured the angst of the youth, *The Graduate* (1967, d. Mike Nichols) was a coming of age film in a time when coming of age did not seem to be a wonderful entrance to adulthood, but a journey into an inescapable trap where the older generation lived in a state of bankrupt morality.

1980s and 1990s

Buddy Movies
The "road film" and buddy movies found a resurgence as they became journeys of discovery, often with bittersweet and ambiguous denouements (*Dogma* and *Something Wild*), and even more often with dark encounters with one's own monsters of violence and thwarted sexuality (*Thelma and Louise,* and *Natural Born Killers*).

MTV Impact
The arrival of MTV and music videos had an immediate impact on films in the 1980s, most notably with *Flashdance,* where reality is built in flashes around music, dancing, and quick-cuts, and the music video itself has the power to hyper-idealize reality and instill relentless longing.

Continued Ascendency of the Independents
The "art house" and "auteur" films of the 1950s and 60s carved a pathway for filmmakers, directors, and actors who wanted to experiment and push the boundaries of the genre. In the 1980s and through the 2000s, independent film was treated with respect, albeit not always commercially viable, through many small independent film festivals, the largest and most prestigious being that of Robert Redford's Sundance Film Festival. Further, distribution via the Internet made it possible for larger audiences to view independent films. Independent films began exerting a very significant influence as they tackled some of the topics that were previously taboo, and they used different kinds of film-making techniques. The small space is intensely democratic and validates alternative viewpoints, including those regarding gender, social class, outsider art, the "invisible," making the independent film space a philosophical one of becoming and constant reification, and re-reification. Some of the most influential independent films of the 1980s and 1990s include *The Usual Suspects* (1995), *The Blair Witch Project* (1999), *Clerks* (1994), *The River's Edge, sex, lies, and videotape,* and *This Is Spinal Tap.*

The 2000s

Reality Television Influences Feature Films
The "faux" documentary, or at the very least, the technique of using hand-held cameras and recreating the energy and seeming spontaneity of a reality television show translated to feature-length films, resulting in a genre that persuades through its feeling of authenticity. The approach made it easy to incorporate sympathetic viewpoints toward groups that would be marginalized or ignored altogether in traditional film-making. Examples include *Little Miss Sunshine* and *The Florida Project.*

Technological Advances: Extreme Animation
The blockbuster movies of the 2000s were dominated by those based on comics, superhero graphic novels, and Japanese anime. Technology using extremely detailed and convincing animation reached new heights with *Avatar* (2009). Superhero films often turned into franchises and included *Batman, Superman, Spider-Man, Captain America,* and *The Avengers.*

Dystopian Futures, or a Dystopian "Now"?
Science fiction is almost always the place where dystopian visions express themselves, and the films from the 2000s continued the tradition, with a slight alteration. In movies such as 1984 and The Handmaid's Tale, the dystopian world took place in the future. In the 2000s, movies such as *V for Vendetta* and *The Minority Report*, suggest that constant surveillance and a repressive government already occur. A deep distrust of artificial intelligence, either in its pure form (as in *AI*) or in robots / robotics (*Wall-E)* continues to be expressed in films. Actually, fear of robots and androids is nothing new, beginning with Fritz Lang's *Metropolis*, then moving to such movies as *I, Robot* and *Blade Runner* (androids, rather than robots, but they are the same).

The Future
The traditional power-brokers of Hollywood have lost ground to companies that control means of distribution. History seems to be repeating itself as companies such as Netflix, Amazon, and Google (YouTube) not only make films available to audiences, they also invest in the production of the movies. Traditional Hollywood has marginalized itself with increasingly unpopular political / ideological stances, as well as the revelation of pervasive abuses of power (manifesting as sexual assault in many cases). In an attempt to self-police, actors and directors have been ejected from positions of honor and prominence. It will be interesting to see if there will be a kind of restoration of the Hays Code. It is unlikely that the moral clean-up will extend to the films themselves, either from "traditional Hollywood" or the cloud-based upstarts, primarily because the goal is commercial (rather than being church or governmentally-based), and such enterprises usually pander to the lowest common denominator. Commercially-driven film may be mindless as a whole, but at least the outputs are not strictly propagandistic or repressive as may be the case if the film industry is controlled by a single government or church.

The Florida Project (d. Sean Baker, 2017)
https://upload.wikimedia.org/wikipedia/en/b/b2/The_Florida_Project.jpg

Discussion/Questions

1. Early experiments in motion pictures were often surprisingly avant-garde and modern when viewed by eyes more than a hundred years later. They focused on the repetition of motion, without sound, seemed to explore the nature of life and being. Describe a few of the early "motion pictures" in the U.S. and Europe and explain how they might have captured the imagination of early theatre-goers.

2. "Pre-Code" Hollywood consisted of movies that often unflinchingly addressed the real-life behaviors of people, and the genre was used for exploring new ways of taking theatrical productions to middle America. The long-standing clash of values between the world of the music halls, vaudeville, and theatre and polite society were magnified as Hollywood talent and investment largely came from the often scandalous worlds of the traveling theatres, musicals, and vaudeville. Explain how Hollywood sought to invent a unified front and to purify itself by establishing codes of decency in the films, and also by tightly controlling the perception that the public had of its stars.

3. The arrival of the technology for making videos with a soundtrack (talkies), and then the advent of color led to an explosion of creativity in the 1930s and 1940s. Describe how the talkies were used to create soundtracks that heightened emotion (through musical scores), and how musicals became popular. Then, identify directors and their movies that took full advantage of color, such as in the case of Busby Berkeley's elaborate music and dance productions, almost hallucinogenic travel / dream scenes (The Wizard of Oz), and animation (Fantasia).

4. The 1960s were a time of youth-centric rebellion, Cold War tensions, and clashes of values and newly-emerging groups that identified themselves with movements, philosophies, and mindsets. Describe the influence of individualism (as in the case of "auteur" or "art house" films), and identify examples of where and how "art house" entered the mainstream for mass consumption by large audiences.

Readings

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