

# INTRODUCTION TO HUMANITIES



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# Introduction to Humanities

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## Licensing

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A detailed breakdown of this resource's licensing can be found in [Back Matter/Detailed Licensing](#).

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## 1.1: Introduction

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Welcome to Introduction to Humanities! I'm excited to begin this journey with you. In the past, I have taught this class as a 'typical' Introduction to Humanities class. We took a look at western philosophers, maybe a few of the world religions, a history of western music and western visual arts. I expanded it a little for a few years. This textbook begins to break down the barriers of limiting ourselves to learning primarily about western humanities. The question "What makes us human?" can't be answered by looking at only one tradition.

Because in this class, we will be searching for answers for what it means to be human, I'm recommending that each time to you begin, you start with a few moments of mindfulness. Prepare to learn. Prepare to think and feel. Here is a short exercise to begin.

**Take a few moments to settle and ground your attention.** Take a few breaths, feel your body on the chair, notice whatever is present in your mind and allow yourself to arrive fully to the moment at hand. If you're feeling unsettled or preoccupied, you might place your hand on your heart in a supportive and comforting way as if to say "I'm here for you. It's ok to feel how you feel at this moment."

Name 5 things you can see

- Name 4 things you can touch
- Name 3 things you can hear
- Name 2 things you can smell
- Name 1 thing you can touch

Take one minute add one thing you're grateful for to Gratitude Wall in Menti.

Menti.com (Your instructor will give you a code.)

After each time you work on this class, whether you're working along or with the class, end with a mindful moment: What have you learned? What have you accomplished? Write these down. They will become part of your reflective journal. Describe your experience - What did I do/hear/see? 2. Interpret and evaluate the events from your perspective - What do I think about it now? How does it relate to other things that I know? 3. Explain your experience; reveal your new insights, connections with other learning, your hypotheses, and your conclusions. 4. Reflect on how this information will be useful to you - What questions do I have? Have I changed how I think about the situation? Where do I go from here?

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## 1.2: Introduction to Humanities Overview

This course is an introductory survey of the genres and themes of the humanities. Readings, lectures, and class discussions will focus on genres such as music, the visual arts, drama, literature, and philosophy. As themes, the ideas of freedom, love, happiness, death, nature, and myth may be explored from a western and non-western point of view.

### Goal Area: Humanities and Fine Arts

To expand students' **knowledge of the human condition and human cultures**, especially in relation to **behavior, ideas and values expressed in works of human imagination and thought**. Through study in disciplines such as literature, philosophy and the fine arts, students will engage in **critical analysis, form aesthetic judgments** and **develop an appreciation of the arts and humanities as fundamental to the health and survival of any society**. Students should have experiences in both the arts and humanities.

Take some time in a notebook or in a digital document, write down some answers to these questions. As you do, think about your experiences and thoughts. Write down some examples of humanity. You'll return back to these questions throughout the course, so make sure you save them and add to them as we progress through the class.

What do you know about the human condition and human cultures?

What do you want to know about the human condition and human cultures?

What are the behaviors, ideas and values expressed in works of human imagination and thought?

Is it important to engage in critical analysis and form aesthetic judgments about the arts?

How do we develop an appreciation of the arts and humanities as fundamental to the health and survival of any society?

### Goal Area: Global Perspective

To increase students' understanding of the growing interdependence of nations and peoples and develop their ability to apply a comparative perspective to cross-cultural social, economic and political experiences.

What do cultures around the world contribute to humanity?

What do we see that comes from where?

How can I expand what I value?

What makes these contributions strong?

### Essential Questions:

This course is organized around questions instead of answers. I hope, as you answer these questions, you will learn to think critically and your learning will be deep. Primarily, in this class you'll need to rely on your curiosity. Being curious will be important.

### Reflective Learning Journal

Each week as you progress through the lessons, take notes. As you read, listen, and talk about the stuff you're learning, write down what you're learning and thinking. You can use these notes to write a reflective learning journal at the end of each week. You might want to take notes on a class discussion as well. You might also be loading a Prezi, a photo of your own art, a video, an essay, or a podcast in this blog.

The **reflective journal** summarizes the week and should tell about the tasks, learning experiences, activities and opportunities you have been involved in during the week of the report.

Here are directions for creating the reflective learning journal as a blog posting.

### Blog Instructions

1. If you do not have a gmail account, open an account at: <http://mail.google.com/>
2. Go to <http://www.blogger.com>
3. Click on "Create Your Blog Now"
4. Click "Continue" and sign in with your gmail account and password
5. Give your blog an appropriate title and a Web address (URL)



6. Click "Continue"
7. Choose a template (How do you want the background of the blog to look?)
8. Click "Start Posting"
9. Type in an appropriate title and text; add an appropriate image and Web link with the posting.
10. To add a Web link, highlight the text or URL that you want to be the link then click on the icon with the green globe or the word "Link" and type or paste in an appropriate link. Click "OK" then publish the post.
11. Click on the "Add Image" icon on the menu; browse and locate an image file (or find an image on the Web); choose a layout then click on "Upload Image"
12. Click on "View Blog" to see what your posting looks like; if you wish to edit, click on "Customize" or "Dashboard" to access the Settings option or Posting option to edit posts
13. To edit posts or add a new post to your blog, type in your blog address (URL) and login to your account; click on Dashboard link or New Post link or then create a new post (or edit/update an older post) with text, image, and link.
14. Click on "View Blog" to see what your posting looks like; if you wish to edit, click on "Customize" or "Dashboard" to access the Settings option or Posting option to edit posts
15. You can find tutorials for wordpress or blogger.com on youtube.com such as: <http://www.youtube.com/watch?v=ULIUhJSKViE&feature=related>

**\* How to Find and Save Images from the Web**

1. Go to Google.com
2. Type in the relevant term
3. Click on "Images" at the top left corner to do an image search
4. Under Tools, select "Usage Rights" and "Labeled for Reuse".
5. After you find an appropriate image, click on the image, then click on "See full size image"
6. Place the cursor on the image then right click – a menu box will appear
7. From the menu box, choose the option "Save Image As..."
8. Save the image to your desktop or to a disk
9. If your image needs to be cropped or made smaller, there are free tools on the Web such as: <http://www.pixlr.com/editor/>
10. Now the image is ready for you to upload to your blog.

**Reflective Journal (30 points)**

Criteria/Levels	0-7 points each	8 points each	9 points each	10 points each
<b>Journal entries meet criteria for length, writing quality</b>	Several or most entries are not long enough or there are more than 5 grammatical or other writing errors	One or two entries are not long enough or there are 3-5 grammatical or other writing errors	Entries are long enough; no more than 2 grammatical or other writing errors	Entries are long enough to fully address the components of the journal; have a high standard of writing quality with no grammatical or other writing errors
<b>Journal entries relate to topics covered and/or knowledge gained from coursework</b>	Entries usually do not relate to topics covered and/or knowledge gained from coursework	Entries sometimes relate to topics covered and/or knowledge gained from coursework	Entries usually relate to topics covered and/or knowledge gained from coursework	Entries consistently relate to topics covered and/or knowledge gained from coursework
<b>Journal entries contain a reflective component</b>	Entries usually do not reflect an understanding on the part of the student as to their ability to carry out activities in the LMC, character traits needed to be successful, and how the LMS fits into the overall educational program.	Entries sometimes reflect an understanding on the part of the student as to their ability to carry out activities in the LMC, character traits needed to be successful, and how the LMS fits into the overall educational program.	Entries usually reflect an understanding on the part of the student as to their ability to carry out activities in the LMC, character traits needed to be successful, and how the LMS fits into the overall educational program	Entries consistently reflect an understanding on the part of the student as to their ability to carry out activities in the practicum, character traits needed to be successful, and how the practicum fits into the overall educational program.
<b>Total</b>				

### Self-Reflection Questions for Learning

What were some of the most interesting discoveries I made? About myself? About others?

What were some of my most challenging moments and what made them so?

What were some of my most powerful learning moments and what made them so?

What is the most important thing I learned personally?

What most got in the way of my progress, if anything?

What did I learn were my greatest strengths? My biggest areas for improvement?

What moments was I most proud of my efforts?

What could I do differently the next time?

What's the one thing about myself above all others I would like to work to improve?

How will I use what I've learned in the future?

### Humanities Sites

Description of Humanities on Wikipedia: <https://en.Wikipedia.org/wiki/Humanities>

Outline of the Humanities from Wikipedia: [https://en.Wikipedia.org/wiki/Outline\\_of\\_the\\_humanities](https://en.Wikipedia.org/wiki/Outline_of_the_humanities)

Minnesota Humanities Center: <https://mnhum.org/>

What are the Humanities and Why are they important? <https://www.youtube.com/watch?v=ytR3wxwVBd0>

Lumen Learning Introduction to Humanities: <https://courses.lumenlearning.com/worldcivilization1/>

### Chris Abani: On Humanity

Chris Abani tells stories of people: People standing up to soldiers. People being compassionate. People being human and reclaiming their humanity. It's "ubuntu," he says: the only way for me to be human is for you to reflect my humanity back at me.

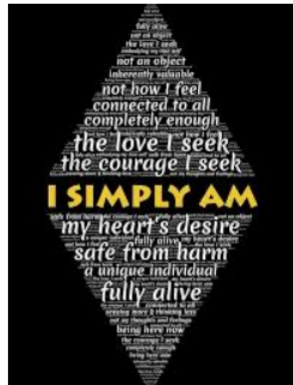
Sorry: we can't play video on this browser. Please make sure it's up to date and that Flash 11.1 or higher is installed. [Load this talk on ted.com](#)

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## 1.3: What makes us Human?

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Let's start here. What makes us human?

Photographer, Yan Arthus-Bertrand, asked these questions as he collected stories from more than 2,000 people from 60 countries. Do we all have the same thirst for love, freedom and recognition? In a world torn between tradition and modernity, do our fundamental needs remain the same? Deep down, what does it mean to be human today? What is the meaning of life? Are our differences so great? Do we, in fact, share more values than we might have imagined? And if so, why can we not manage to understand one another? What was the toughest trial you had to face, and what did you learn from it?

Take a look at an introduction to his film, "**H**uman".

Introducing the film: <https://www.misfitpress.co/blog/human-documentary-bertrand/>

The film recounts many of these interviews, interspersed with stunning portraits and the sort of aerial imagery he is famous for, depicting the human condition and our interactions with the Earth. ArthusBertrand has been kind enough to share some of the portraits and aerial photography from HUMAN with us here.

[https://www.theatlantic.com/photo/2015/09/what-it-means-to-be-human-by-yann-arthusbertrand/407200/?gclid=Cj0KCQjwgo\\_5BRDuARIsADDEntR1dHyKB3JsaE8GJTRETTivAJXdMFHGiiD8HZSeyJzGZGH6pXojr8aAtsbEALw\\_wcB](https://www.theatlantic.com/photo/2015/09/what-it-means-to-be-human-by-yann-arthusbertrand/407200/?gclid=Cj0KCQjwgo_5BRDuARIsADDEntR1dHyKB3JsaE8GJTRETTivAJXdMFHGiiD8HZSeyJzGZGH6pXojr8aAtsbEALw_wcB)

Also, read this blog discussing the film. <https://www.misfitpress.co/blog/human-documentary-bertrand/>

There are three parts to this film. Each part is about an hour and a half. Take notes as you watch it. What do you see in this film that answers the question, what makes us human?

<https://www.youtube.com/user/HUMANthemovie2015/featured>

Once you've watched the movie and taken notes, create your own interview. You can be creative and record yourself as an avatar. You could follow style of the interviews in the film with a black background, or just simply record yourself on your phone, anywhere. (Flipgrid link)

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## 1.4: Philosophy

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Let's move into this idea of philosophy.

Philosophy (from Greek: φιλοσοφία, philosophia, 'love of wisdom' is the study of general and fundamental questions about existence, knowledge, values, reason, mind, and language. Such questions are often posed as problems to be studied or resolved. The term was probably coined by Pythagoras (c. 570 – 495 BCE). Philosophical methods include questioning, critical discussion, rational argument, and systematic presentation.

Classic philosophical questions include: "Is it possible to know anything?", and if so, "Can we prove it?" Philosophers also pose more practical and concrete questions such as: "Is there a best way to live?", "Is it better to be just, even if one could get away with being unjust?", 'do humans have free will?'

Historically, philosophy encompassed all bodies of knowledge. From the time of Ancient Greek philosopher Aristotle to the 19th century, "natural philosophy" encompassed astronomy, medicine, and physics. For example, Newton's 1687 *Mathematical Principles of Natural Philosophy* later became classified as a book of physics.

In the 19th century, the growth of modern research universities led academic philosophy and other disciplines to professionalize and specialize. In the modern era, some investigations that were traditionally part of philosophy became separate academic disciplines, including psychology, sociology, linguistics, and economics. Other investigations closely related to art, science, politics, or other pursuits remained part of philosophy. For example, is beauty objective or subjective? Are there many scientific methods or just one? Is political utopia a hopeful dream or hopeless fantasy?

Major subfields of academic philosophy include metaphysics, which is concerned with the fundamental nature of existence and reality; epistemology, which studies the nature of knowledge and belief; ethics, which is concerned with moral value; and logic, which studies the rules of inference that allow one to deduce conclusions from true premises. Other notable subfields include philosophy of science, political philosophy, aesthetics, philosophy of language, and philosophy of mind.

<https://en.Wikipedia.org/wiki/Philosophy>

Some of the questions that we'll be thinking about are: (Jot down some of your thoughts as you read through these questions)

- How do we know what we know?
- What is changeable within ourselves?
- How does what we know about the world shape the way we view ourselves?
- How do our personal experiences shape our view of others?
- What does it mean to be an insider or an outsider?
- What does it mean to "grow up"?
- Where do our definitions of good and evil come from?
- What is the relevance of studying multicultural texts?
- How does the media shape our view of the world and ourselves?
- In a culture where we are bombarded with other people trying to define us, how do we make decisions for ourselves?
- What turning points determine our individual pathways to adulthood?

- What is changeable within ourselves?

The speaker, Julina Baggini, philosopher and author of *How the World Thinks* Julian Baggini examines philosophical traditions around the globe to highlight the nuance in differences between concepts of self.

### How the World Thinks | Lecture by philosopher Julian Baggini

<https://www.youtube.com/watch?v=F2Jx1akQQ7c>

Use these guiding questions as you listen to this lecture.

- What are the three great ancient philosophies?
- Why is only Western Philosophy in universities?
- Where does the word “Philosophy” come from? (Greek = love of wisdom)
- Would understanding the philosophical tradition of a culture help understand that culture?
- What are the deadly sins of comparative philosophy?
- What is one of the principle elements in Chinese philosophy that shows up in Chinese culture?
- In contrast, what elements are in the foreground of western philosophy?

What makes you, you? Is it how you think of yourself, how others think of you, or something else entirely? Listen to Julian Baggini again as he draws from philosophy and neuroscience to give a surprising answer.



After some brainstorming and discussion, write some answers to these questions. You may want to do a little research as you write.

- How do we form and shape our identities?
- In a culture where we are bombarded with ideas and images of “what we should be,” how does one form an identity that remains true and authentic for her/himself?
- What turning points determine our individual pathways to adulthood?
- In a culture where we are bombarded with other people trying to define us, how do we make decisions for ourselves?

For further research on philosophy:

Julian Baggini | How Philosophy Helps Society: <https://www.youtube.com/watch?v=hJTpmYsWQSo>

Being multifolkal | Julian Baggini | TEDxKingsCollegeLondon: <https://www.youtube.com/watch?v=MA73ZdbKKzc>

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## 1.5: Religion

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Philosophy and religion often go hand in hand. As you take a look at the world's five major religions, answer the questions below.

### The five major world religions - John Bellaimey

It's perfectly human to grapple with questions, like 'Where do we come from?' and 'How do I live a life of meaning?' These existential questions are central to the five major world religions -- and that's not all that connects these faiths. John Bellaimey explains the intertwined histories and cultures of Hinduism, Judaism, Buddhism, Christianity and Islam.



Answer these questions as you listen:

Which of the following could be called the "founder" of Hinduism?

- A Krishna
- B Buddha
- C Moses
- D Muhammad

Which of the following pairs of founders is considered by "their" religion to be God in human form?

- A Moses and David
- B Muhammad and Buddha
- C Krishna and Jesus
- D Jesus and Paul

Which of the following is the Holiest Book of Islam?

- A The Talmud
- B The Hindu
- C The Gospel

D The Qur'an

Who are the trinity of gods in Hinduism?

A Brahma, Shiva, and Moses

B Brahma, Shiva, and Vishnu

C Shiva, Muhammad, and God

D Father, Son, & Holy Spirit

The bar or bat mitzvah is a coming-of-age ceremony in \_\_\_\_\_.

A Judaism

B Islam

C Buddhism

D Hinduism

The Five Pillars (fasting, declaration of belief, pilgrimage, alms, and daily prayer) are the principles religious duties in \_\_\_\_\_.

A Christianity

B Hinduism

C Buddhism

D Islam

What do you think is the relationship between religious ceremonies and religious beliefs? Choose examples from any two of the five religions in the lesson. Do you notice any similarities between all five religions? Give two examples. Religion is an important part of human life. Describe how someone following one of the five paths in the lesson might incorporate his/her faith into their daily life.

I've chosen to include a lesson on the Yin and Yang from Daoism and one on Buddhism. Buddhism is often referred to as a philosophy instead of a world religion. I'm sure many people will continue to question where it might belong, but let's take a closer look.

The ubiquitous yin-yang symbol holds its roots in Taoism/Daoism, a Chinese religion and philosophy. The yin, the dark swirl, is associated with shadows, femininity, and the trough of a wave; the yang, the light swirl, represents brightness, passion, and growth. John Bellaimey explains why we all contain the spirit of yin and of yang -- and how we can achieve a balance of both in our lives.

**The hidden meanings of yin and yang - John Bellaimey**



Answer these questions as you listen:

Which of the following is on the yang side of a person:

A Feet



- B Internal organs
- C Shadow
- D Head

Which part of a teacup is most yin?

- A the cup itself
- B the space inside the cup
- C the hot tea being poured into the cup
- D the hand of a person grasping the cup

In Daoism, the Higher Power is not a God, but

- A Is a force permeating the universe
- B The natural flow of all things
- C A path which people ought to follow
- D All of the above

Compared to a person with too much yin energy, a person with too much yang energy would probably

- A Be calm and thoughtful
- B Be very relaxed and flexible
- C Rush into things more often
- D Be receptive and patient

You should know your yin from your yang because

- A Every aspect of our lives ought to be balanced
- B Yin is bad and yang is good
- C Yin is good and yang is bad
- D The more yang you can accumulate, the wealthier you will become

From its beginning as a seed to the moment you bite into it, an apple is the result of quite a journey. Trace the yin and yang influences in the growth of a piece of fruit: soil, rain, sunshine, photosynthesis, flowering, the tree itself, and anything else you can think of. Describe an imaginary or real person whose yin and yang are out of balance. Identify several imbalances. Think about your favorite sport. What are the yin and yang forces which, when put together, make the sport so much fun and challenging?

### Additional Resources for you to Explore

It's been called "The wisest book ever written," and it's very short, too. If you want to know more about Daoism (often spelled "Taoism") you should definitely check out the [Dao De Jing](#). This excerpt attempts to define the Dao as a force in human life. Do you know anyone who seems to live this way? How so?

*"The supreme good is like water,  
which nourishes all things without trying to.  
It is content with the low places that people disdain.  
Thus it is like the Dao.  
In dwelling, live close to the ground.  
In thinking, keep to the simple.  
In conflict, be fair and generous.  
In governing, don't try to control.  
In work, do what you enjoy.*

*In family life, be completely present.*

*When you are content to be simply yourself*

*and don't compare or compete,*

*everybody will respect you. "*

(Dao De Jing 8, Stephen Mitchell Translation)

The more you know about China, the better you will understand Daoism. It's been said that Daoism is the Chinese cousin of Buddhism, which grew up in India before spreading all over Asia, and eventually the world. [Here's a good website which also can lead you into Chinese medicine.](#)

Here is [an interesting article about the Daoist idea of "wu wei."](#) It's about doing without doing, or why too much effort can be self-defeating. It's from Psychology Today. The founder of Daoism was Laotsi (sometimes spelled "Lao-Tzu").

The Buddha's philosophy teaches us that our desires are at the root of our restlessness - and that calm can be achieved through willpower and spiritual exercise.

### **EASTERN PHILOSOPHY - The Buddha**



Answer these questions as you listen:

According to Buddhism, a prophecy foretold that when he grew up, the Buddha would become either a holy man, or...

A the emperor of India

B a doctor

C a powerful general

D a god

What does it mean to reach a state of nirvana?

A to reach a state of enlightenment where you no longer need to eat or sleep

B to reach a state where you have everything you want

C to reach a state of enlightenment where all your questions are answered

D to reach a state of enlightenment where you aren't ruled by desire

What does the word "Buddha" mean?

A God

B Siddhartha Gautama

C Prince

D The Awakened One

What is the Noble Eightfold Path?

- A the fourth Noble Truth
- B a path to moving beyond suffering
- C a series of aspects of behaving right, or wisely
- D all of the above

According to the Buddha, what happens when we see suffering as something that we have in common with all living things?

What is The Middle Way?

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## 1.6: Language

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It seems appropriate that after taking a look at who we are, what makes us human, how we think about ourselves, and the world that we take a look at how we communicate. Take a few minutes and jot down some of your ideas about these questions.

- How is our understanding of culture and society constructed through and by language?
- How can language be powerful?
- How can you use language to empower yourself?
- How is language used to manipulate us?
- In what ways are language and power inseparable?
- What is the relationship between thinking and language? How close or far are they apart?
- How does language influence the way we think, act, and perceive the world?
- How do authors use the resources of language to impact an audience?

Where did language come from? A question that never gets answered.

The origin of language and its evolutionary emergence in the human species have been subjects of speculation for several centuries. The topic is difficult to study because of the lack of direct evidence. Consequently, scholars wishing to study the origins of language must draw inferences from other kinds of evidence such as the fossil record, archaeological evidence, contemporary language diversity, studies of language acquisition and comparisons between human language and systems of communication existing among animals (particularly other primates). Many argue that the origins of language probably relate closely to the origins of modern human behavior, but there is little agreement about the implications and directionality of this connection.

This shortage of empirical evidence has caused many scholars to regard the entire topic as unsuitable for serious study. In 1866, the Linguistic Society of Paris banned any existing or future debates on the subject, a prohibition which remained influential across much of the Western world until late in the twentieth century.[1][2] Today, there are various hypotheses about how, why, when, and where language might have emerged.[3] Despite this, there is scarcely more agreement today than a hundred years ago, when Charles Darwin's theory of evolution by natural selection provoked a rash of armchair speculation on the topic.[4] Since the early 1990s, however, a number of linguists, archaeologists, psychologists, anthropologists, and others have attempted to address with new methods what some consider one of the hardest problems in science.[5] [https://en.Wikipedia.org/wiki/Origin\\_of\\_language](https://en.Wikipedia.org/wiki/Origin_of_language)

Click on the following link to read an article, “How Did Language Begin?: by Ray Jackendoff

<https://www.linguisticsociety.org/content/how-did-language-begin>

Take some notes on the following Ted Talk. Look back at the questions from the beginning of this unit. Can you answer any here? Do you have any more ideas?

Let's take a look at how Alex Gendler explains how linguists group languages into language families, demonstrating how these linguistic trees give us crucial insights into the past. Over the course of human history, thousands of languages have developed from what was once a much smaller number. How did we end up with so many? And how do we keep track of them all?



Answer these questions as you listen:

What does it mean for two languages to be related?

- A They are spoken in the same country or region
- B They are written in the same alphabet
- C They evolved from the same older language

What is a proto-language?

- A A very primitive language
- B The earliest known ancestor of a group of related languages
- C A basic form of a language as spoken by people learning it

Which of these words are most likely to be borrowed from another language?

- A Words for family members
- B Pronouns
- C Words for plants and animals

What is the difference between a language and a dialect?

- A There is no defined cutoff point
- B Dialects are always mutually understandable
- C A language must have official status in at least one country

Which is NOT a reason for linguistic divergence?

- A Migration and encountering different groups and environments
- B Political and historical events
- C Different brain structure among different groups of people

Why are words that sound similar and have similar meanings not enough to establish a relation between languages?

What are some reasons that it's impossible to give an exact number for how many different languages there are?

What can linguistics teach us about the history and culture of ancient peoples?

Currently there are more than 6,000 languages spoken around the world. This five-part series traces the history and evolution of language and attendant theories and controversies while evaluating the scope of linguistic diversity, the dissemination of language, the expansion of language into written form, and the life cycle of language.

Watch this 5 part series on Speaking in Tongues: The History of Language. You can find in the Films on Demand library, if you have access to that or here after applying for a 'free membership'. <https://dcmp.org/series/192-speaking-in-tongues-the-history-of->

## [language](#)

### **From Films on Demand (you'll need to log in to see it)**

[https://fod-infobase-com.clcproxy.mnpals.net/p\\_Collection.aspx?seriesID=14822](https://fod-infobase-com.clcproxy.mnpals.net/p_Collection.aspx?seriesID=14822)

A 5 part series on Speaking in Tongues: The History of Language

There are five episodes. Each episode is about 45 minutes long. As you watch, take notes. Remember the essential questions. How many can you begin to answer?

- How is our understanding of culture and society constructed through and by language?
- How can language be powerful?
- How can you use language to empower yourself?
- How is language used to manipulate us?
- In what ways are language and power inseparable?
- What is the relationship between thinking and language? How close or far are they apart?
- How does language influence the way we think, act, and perceive the world?
- How do authors use the resources of language to impact an audience?

Continue to search for the answers to these questions as you watch the following lectures.

### **How language began | Dan Everett | TEDxSanFrancisco**

In this next lecture, Dan Everett brings us back in time to the Homo Erectus to share how language began and why it is the ultimate evolutionary tool to share knowledge. Dan Everett was born in Southern California. He completed an undergraduate degree in biblical studies from the Moody Bible Institute in Chicago and his Master's and ScD in linguistics at the Universidade Estadual de Campinas in Brazil. From 1977, he has regularly conducted research on the Pirahã language of Brazil. He has also conducted research on Tzeltal (Mexico), Selish (USA), Arawan (Brazil), Satere (Brazil), Wari' (Brazil) among many others. He has published fourteen books and more than 110 articles and has lectured around the world on his research.



### **The Origins and Evolution of Language | Michael Corballis | TEDxAuckland**

Nearly everybody can communicate, and most do so through some form of language, and yet the question of where language came from is one of the most difficult questions in science. Psychologist and author, Michael Corballis explores the many theories of language's origins, including his own, and details how language and communication have continued to evolve, from primates' use of gestures, to the advent of communicative technologies. Michael Corballis, emeritus professor at the Department of Psychology at The University of Auckland is one of the foremost global experts on the evolution of human language.

The son of a sheep farmer from Marton, Michael's long and decorated academic career has seen his studies of the brain and what it is to be human earn him New Zealand's top science prize, The Rutherford Medal.

He has worked with patients who have had two-sides of their brains disconnected to relieve epilepsy which led him to look deeper into studying the two brain hemispheres. His most recent book *The Truth About Language* explores the idea that language evolved from manual gestures.



**Steven Pinker: Linguistics as a Window to Understanding the Brain | Big Think**

In this lecture, Steven Pinker, renowned linguist and Harvard Psychology Professor, discusses linguistics as a window to understanding the human brain.



**Mark Pagel: How language transformed humanity**

Biologist Mark Pagel shares an intriguing theory about why humans evolved our complex system of language. He suggests that language is a piece of "social technology" that allowed early human tribes to access a powerful new tool: cooperation.



What about Indigenous Languages? Why are they disappearing? Why does it matter?

Read through this short article on The World's Indigenous Languages In Context.

[https://storage.googleapis.com/gweb-earth/education/pdf/CA\\_GOPTheme\\_InContext2\\_EN.pdf](https://storage.googleapis.com/gweb-earth/education/pdf/CA_GOPTheme_InContext2_EN.pdf)

Then in this short video, meet Indigenous Speakers and Learn How They're Keeping Their Languages Alive



With a partner, explore Celebrating Indigenous Languages,  
<https://earth.google.com/web/@15.16355348,-44.18799066,-16651a,31916368d,35y,0h,0t,0r/data=CjlSMBIgYTY1Y2U1NTk3MzE4MTFlOTkzN2RjN2JkNTNhNDc1ZGIiDHNwbGFzaHNjcmVlbg>

**Theme: Identity, Family & Community authored by global oneness project**

*“A language tells who you are. It is connected with your culture, with your lands, with your family.”*

[Polina Shulbaeva, Selkup, Narym Dialect](#)

Tomsk Oblast, Russia





From the *Global Oneness Project* film *Wukchumni*. Marie Wilcox (left), eighty-five, is the remaining fluent speaker of the *Wukchumni* language, a dialect of the Yokuts tribal group

Identity can be defined as the various ways individuals and groups define themselves by their beliefs, ethnicity, and culture, among other characteristics. Indigenous peoples may identify themselves through their tribe or tribal nation, as well as the Indigenous language they speak.

Access the Google Earth tour [Celebrating Indigenous Languages](https://earth.google.com/web/@15.16355348,-44.18799066,-16651a,31916368d,35y,0h,0t,0r/data=CjISMBIgYTY1Y2U1NTk3MzE4MTElOTkzN2RjN2JkNTNhNDc1ZGIiIDHNwbGFzaHNjcmVlbG).  
<https://earth.google.com/web/@15.16355348,-44.18799066,-16651a,31916368d,35y,0h,0t,0r/data=CjISMBIgYTY1Y2U1NTk3MzE4MTElOTkzN2RjN2JkNTNhNDc1ZGIiIDHNwbGFzaHNjcmVlbG>

Divide into pairs or small groups. With your partners or group members, explore the tour through the theme of identity and how the role of family and community is essential to language vitality. Answer the following questions and write down your observation, insights, and evidence.

### Questions

1. Select and listen to three greetings from three speakers. What do you notice? What sounds are new to you?
2. Describe ways the speakers greet you in their native languages, in addition to saying hello. What phrases or words are used? Describe the similarities and differences between the three speakers.
3. *Expressive* or *peaceful* are words used by some speakers to describe their languages. What do you hear? Select two languages. What words would you use to describe these languages?
4. Describe the relationship between a speaker's language and his/her family. Find an example in one of the greetings, phrases, or songs. How does a language bring family and community closer together?
5. Provide an example of how speaking in one's native language gives a person a sense of pride, power, or freedom. In what ways, from the speakers' perspectives, do these qualities help to define their identities?
6. "I do this not for myself, but for my children and grandchildren, so that in the future, they'll hear our language," said [Dolores Greyeyes Sand](#), Plains Cree, from Crown Hill, Saskatchewan, Canada. What are some additional examples of ways the individuals express the importance of passing their languages on to their children and grandchildren?
7. What is your favorite greeting or phrase shared by the Indigenous language speakers? Why? Describe what makes this greeting or phrase unique and why it impacts you.
8. "We want our people to know our family, identity and language are one. By knowing the language, you understand the culture," says [Rev. Elder Suamalie N Tiosefa Naisali](#), speaker of Faipati Faka Tuvalu from the Tuvalu Islands in the South Pacific. Why might this be an important message for the world?

In one paragraph, write a response to the following questions.

1. Anthropologist Keith Basso asked, "What can the study of spoken languages reveal about the shapes and contours of other cultural worlds?" What do you know now about the relationship between language and culture? How did your perspective shift? In what ways do the Indigenous language speakers provide you with a new way of seeing the world? In what ways do their stories add to a more comprehensive global story of humanity?
2. What new insights or reflections do you have about your own language(s), family, community, and culture?
3. Do you know which Indigenous people are the original stewards of the land you live on? Research to find out the following:
  - o The name of the tribe, territory, and language. (Note: You can use the website resource: <https://native-land.ca/>)

- Learn a local Indigenous or Native word. What did you learn?

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## 1.7: The Arts

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“The arts” refers to the theory, human application and physical expression of creativity found in human cultures and societies through skills and imagination in order to produce objects, environments and experiences. Major constituents of the arts include visual arts (including architecture, ceramics, drawing, filmmaking, painting, photography, and sculpting), literature (including fiction, drama, poetry, and prose), performing arts (including dance, music, and theatre), and culinary arts (including cooking, chocolate making and winemaking).

Some art forms combine a visual element with performance (e.g. cinematography), or artwork with the written word (e.g. comics). From prehistoric cave paintings to modern-day films, art serves as a vessel for storytelling and conveying humankind's relationship with the environment.

[https://en.Wikipedia.org/wiki/The\\_arts](https://en.Wikipedia.org/wiki/The_arts)

1. Use Menti.com (your instructor will give you a code for this question.) What would the world be like if we weren't able to artistically express ourselves?

Here are the essential questions for this part of this course.

1. What is the purpose of literature, performing arts, visual art, culinary arts....
2. How does a song, piece of art, or a dance communicate with us?
3. What is “art” and why do individual cultures place so much value on its continuing evolution?
4. What inner and outer factors influence how we express ourselves artistically?
5. What kinds of responsibilities does an artist have to an audience or a consumer?
6. Do audiences and consumers have any responsibility towards artists? If so, what are they?
7. How can we use the arts to inspire positive action?
8. What can the art forms of cultures other than our own teach us about ourselves and about life?
9. Why should I care about the arts?
10. How does creating and performing in the arts differ from viewing the arts?
11. Does art have boundaries?
12. Does art define culture or does culture define art?
13. Do audiences and consumers have any responsibility towards artists? If so, what are they?
14. What can the art forms of all cultures teach us about ourselves and about life?

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## 1.8: Literature (including fiction, drama, poetry, and prose)

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1. How is literature like life?
2. What is literature supposed to do?
3. What influences a writer to create?
4. How does literature reveal the values of a given culture or time period?
5. How does the study of fiction and nonfiction texts help individuals construct their understanding of reality?
6. In what ways are all narratives influenced by bias and perspective?
7. Where does the meaning of a text reside? Within the text, within the reader, or in the transaction that occurs between them?
8. What can a reader know about an author's intentions based only on a reading of the text?
9. What are enduring questions and conflicts that writers (and their cultures) grappled with hundreds of years ago and are still relevant today?
10. How do we gauge the optimism or pessimism of a particular time period or particular group of writers?
11. Why are there universal themes in literature—that is, themes that are of interest or concern to all cultures and societies?
12. What are the characteristics or elements that cause a piece of literature to endure?
13. What is the purpose of: science fiction? satire? historical novels, etc.?
14. How do novels, short stories, poetry, etc. relate to the larger questions of philosophy and humanity?
15. How we can use literature to explain or clarify our own ideas about the world?
16. How does what we know about the world shape the stories we tell?
17. How do the stories we tell about the world shape the way we view ourselves?
18. How do our personal experiences shape our view of others?
19. What does it mean to be an insider or an outsider?
20. Are there universal themes in literature that are of interest or concern to all cultures and societies?
21. What are the characteristics or elements that cause a piece of literature to endure?
22. What is creativity and what is its importance for the individual / the culture?
23. What are the limits, if any, of freedom of speech?

### Defining Literature

Literature, in its broadest sense, is any written work. Etymologically, the term derives from Latin *litaritura/litteratura* “writing formed with letters,” although some definitions include spoken or sung texts. More restrictively, it is writing that possesses literary merit. Literature can be classified according to whether it is fiction or non-fiction and whether it is poetry or prose. It can be further distinguished according to major forms such as the novel, short story or drama, and works are often categorized according to historical periods or their adherence to certain aesthetic features or expectations (genre).

Taken to mean only written works, literature was first produced by some of the world's earliest civilizations—those of Ancient Egypt and Sumeria—as early as the 4th millennium BC; taken to include spoken or sung texts, it originated even earlier, and some of the first written works may have been based on a pre-existing oral tradition. As urban cultures and societies developed, there was a proliferation in the forms of literature. Developments in print technology allowed for literature to be distributed and experienced on an unprecedented scale, which has culminated in the twenty-first century in electronic literature.

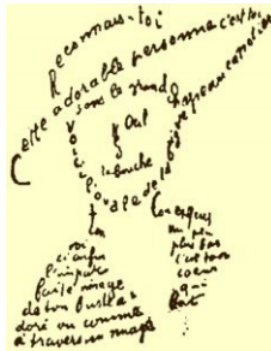
### Definition

Definitions of literature have varied over time. In Western Europe prior to the eighteenth century, literature as a term indicated all books and writing.<sup>[1]</sup> A more restricted sense of the term emerged during the Romantic period, in which it began to demarcate “imaginative” literature.<sup>[2]</sup> Contemporary debates over what constitutes literature can be seen as returning to the older, more

inclusive notion of what constitutes literature. Cultural studies, for instance, takes as its subject of analysis both popular and minority genres, in addition to canonical works.<sup>[3]</sup>

## Major Forms

### Poetry



A calligram by Guillaume Apollinaire. These are a type of poem in which the written words are arranged in such a way to produce a visual image.

Poetry is a form of literary art that uses aesthetic and rhythmic qualities of language to evoke meanings in addition to, or in place of, prosaic ostensible meaning (ordinary intended meaning). Poetry has traditionally been distinguished from prose by its being set in verse;<sup>[4]</sup> prose is cast in sentences, poetry in lines; the syntax of prose is dictated by meaning, whereas that of poetry is held across metre or the visual aspects of the poem.<sup>[5]</sup>

Prior to the nineteenth century, poetry was commonly understood to be something set in metrical lines; accordingly, in 1658 a definition of poetry is “any kind of subject consisting of Rhythm or Verses”.<sup>[6]</sup> Possibly as a result of Aristotle’s influence (his *Poetics*), “poetry” before the nineteenth century was usually less a technical designation for verse than a normative category of fictive or rhetorical art.<sup>[7]</sup> As a form it may pre-date literacy, with the earliest works being composed within and sustained by an oral tradition;<sup>[8]</sup> hence it constitutes the earliest example of literature.

### Prose

Prose is a form of language that possesses ordinary syntax and natural speech rather than rhythmic structure; in which regard, along with its measurement in sentences rather than lines, it differs from poetry.<sup>[9]</sup> On the historical development of prose, Richard Graff notes that ”

**Novel:** a long fictional prose narrative.

**Novella:** The novella exists between the novel and short story; the publisher Melville House classifies it as “too short to be a novel, too long to be a short story.”<sup>[10]</sup>

**Short story:** a dilemma in defining the “short story” as a literary form is how to, or whether one should, distinguish it from any short narrative. Apart from its distinct size, various theorists have suggested that the short story has a characteristic subject matter or structure;<sup>[11]</sup> these discussions often position the form in some relation to the novel.<sup>[12]</sup>

### Drama

Drama is literature intended for performance.<sup>[13]</sup>

Leitch *et al.*, *The Norton Anthology of Theory and Criticism*, 28 ←

Ross, "The Emergence of "Literature": Making and Reading the English Canon in the Eighteenth Century," 406 & Eagleton, *Literary theory: an introduction*, 16 ←

Leitch *et al.*, *The Norton Anthology of Theory and Criticism*, 28 ←

"POETRY, N.". *OXFORD ENGLISH DICTIONARY*. OUP. RETRIEVED 13 FEBRUARY 2014. (subscription required) ←

Preminger, *The New Princeton Encyclopedia of Poetry and Poetics*, 938–9 ←

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FINNEGAN, RUTH H. (1977). ORAL POETRY: ITS NATURE, SIGNIFICANCE, AND SOCIAL CONTEXT. INDIANA UNIVERSITY PRESS. P. 66. & MAGOUN, JR., FRANCIS P. (1953). "ORAL-FORMULAIC CHARACTER OF ANGLO-SAXON NARRATIVE POETRY".SPECULUM 28 (3): 446–67. DOI:10.2307/2847021 ↵

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## Poetry

Listen to this Discussion of the poetry of **Harris Khalique**. You might want to take a look at the transcript as you listen.

<https://www.poetryfoundation.org/podcasts/77182/harris-khalique-international-poets-in-conversation>

The first half of a 2008 reading featuring four Latino poets, as part of the American Perspectives series at the Art Institute of Chicago.

Listen to poetry **Francisco Aragón and Brenda Cárdenas**

<https://www.poetryfoundation.org/podcasts/75993/francisco-aragon-and-brenda-cardenas>

Listen to this conversation with *Allison Hedge Coke, Linda Hogan and Sherwin Bitsui*. You might want to look at the transcript as you listen. In this program, we hear a conversation among three Native American poets: Allison Hedge Coke, Linda Hogan and Sherwin Bitsui. Allison Hedge Coke grew up listening to her Father's traditional stories as she moved from Texas to North Carolina to Canada and the Great Plains. She is the author of several collections of poetry and the memoir, *Rock, Ghost, Willow, Deer*. She has worked as a mentor with Native Americans and at-risk youth, and is currently a Professor of Poetry and Writing at the University of Nebraska, Kearney. Linda Hogan is a prolific poet, novelist and essayist. Her work is imbued with an indigenous sense of history and place, while it explores environmental, feminist and spiritual themes. A former professor at the University of Colorado, she is currently the Chickasaw Nation's Writer in Residence. She lives in Oklahoma, where she researches and writes about Chickasaw history, mythology and ways of life. Sherwin Bitsui grew up on the Navajo reservation in Arizona. He speaks Dine, the Navajo language and participates in ceremonial activities. His poetry has a sense of the surreal, combining images of the contemporary urban culture, with Native ritual and myth.

<https://www.poetryfoundation.org/podcasts/76172/three-native-american-poets>

Remember to return to the essential questions. Can expand on any of your answers to these questions? You might want to research these poets.

## Chris Abani: Stories from Africa

In this deeply personal talk, Nigerian writer Chris Abani says that "what we know about how to be who we are" comes from stories. He searches for the heart of Africa through its poems and narrative, including his own.



### **The Tale of Hong Gil-Dong (A Korean Novel)**

Heo Gyun (1569-1618 C.E.) License: Public Domain 9 The Tale of Hong Gil-Dong

First published in 1612 C.E. Korea

The Tale of Hong Gil-Dong (also spelled “Hong Kil Tong” and pronounced as such), one of the earliest novels in Korean, was written by Heo Gyun (also spelled “Hō Kyun” or “Huh Kyun”) during the Joseon Dyansty (1392-1897). Although the novel, first published in 1612, is set during the reign of King Sejong (1418- 1450), it is inspired by an actual robber named Hong Gil-Dong during the reign of King Yeonsangun (1494-1506) and is also seen as partially inspired by The Water Margin, a Chinese classic generally attributed to Shi Nai’an (ca. 1296–1372). Heo Gyun was an unorthodox thinker. Despite the Confucian state ideology of the Joseon Dynasty, he developed interests in Buddhism, Taoism, and possibly even Catholicism. He criticized social and governmental corruption and contradiction, and he argued for equal employment opportunities that would not discriminate against the children of concubines. This novel is noted for its social criticism.

Medical missionary and diplomat Horace Newton Allen’s (1858-1932 C.E.) translation of this story, published in 1889 by the Knickerbocker Press, has some typos and errors, but is historically significant in that it is the first Korean novel (not a “folktale,” although the translator seemed to consider it one) to be translated in English though the eyes of one of the earliest Westerners to reside in Korea.

Written by Kyoungnye Kwon

What themes do you read about in this novel from Korea?

### **Hong Gil-Dong or The Adventures of an Abused Boy Heo Gyun,**

Translated by H. N. Allen

#### **Part 1**

During the reign of the third king in Korea there lived a noble of high rank and noted family, by name Hong. His title was Ye Cho Pansa. He had two sons by his wife and one by one of his concubines. The latter son was very remarkable from his birth to his death, and he it is who forms the subject of this history.

When Hong Pansa was the father of but two sons, he dreamed by night on one occasion that he heard the noise of thunder, and looking up he saw a huge dragon entering his apartment, which seemed too small to contain the whole of his enormous body. The dream was so startling as to awaken the sleeper, who at once saw that it was a good omen, and a token to him of a blessing about to be conferred. He hoped the blessing might prove to be another son, and went to impart the good news to his wife. She would not see him, however, as she was offended by his taking a concubine from the class of “dancing girls.” The great man was sad, and went away. Within the year, however, a son of marvelous beauty was born to one concubine, much to the annoyance of his wife and to himself, for he would have been glad to have the beautiful boy a full son, and eligible to office. The child was named Gil-Dong,



or Hong Gil-Dong. He grew fast, and became more and more beautiful. He learned rapidly, and surprised every one by his remarkable ability. As he grew up he rebelled at being placed with the slaves, and at not being allowed to call his parent, father. The other children laughed and jeered at him, and made life very miserable. He refused longer to study of the duties of children to their parents. He upset his table in school, and declared he was going to be a soldier. One bright moonlight night Hong Pansa saw his son in the courtyard practicing the arts of the soldier, and he asked him what it meant. Gil-Dong answered that he was fitting himself to become a man that people should respect and fear. He said he knew that heaven had made all things for the use of men, if they found themselves capable of using them, and that the laws of men were only made to assist a few that could not otherwise do as they would; but that he was not inclined to submit to any such tyranny, but would become a great man in spite of his evil surroundings. "This is a most remarkable boy," mused Hong Pansa.

"What a pity that he is not my proper and legitimate son, that he might be an honor to my name. As it is, I fear he will cause me serious trouble." He urged the boy to go to bed and sleep, but Gil-Dong said it was useless, that if he went to bed he would think of his troubles till the tears washed sleep away from his eyes, and caused him to get up.

The wife of Hong Pansa and his other concubine (the dancing girl), seeing how much their lord and master thought of Gil-Dong, grew to hate the latter intensely, and began to lay plans for ridding themselves of him. They called some mootang, or sorceresses, and explained to them that their happiness was disturbed by this son of a rival, and that peace could only be restored to their hearts by the death of this youth. The witches laughed and said: "Never mind. There is an old woman who lives by the east gate, tell her to come and prejudice the father. She can do it, and she will then look after his son."

The old hag came as requested. Hong Pansa was then in the women's apartments, telling them of the wonderful boy, much to their annoyance. A visitor was announced, and the old woman made a low bow outside. Hong Pansa asked her what her business was, and she stated that she had heard of his wonderful son, and came to see him, to foretell what his future was to be.

Gil-Dong came as called, and on seeing him the hag bowed and said: "Send out all of the people." She then stated: "This will be a very great man; if not a king, he will be greater than the king, and will avenge his early wrongs by killing all his family." At this the father called to her to stop, and enjoined strict secrecy upon her. He sent Gil-Dong at once to a strong room, and had him locked in for safe keeping.

The boy was very sad at this new state of affairs, but as his father let him have books, he got down to hard study, and learned the Chinese works on astronomy. He could not see his mother, and his unnatural father was too afraid to come near him. He made up his mind, however, that as soon as he could get out he would go to some far-off country, where he was not known, and make his true power felt.

Meanwhile, the unnatural father was kept in a state of continual excitement by his wicked concubine, who was bent on the destruction of the son of her rival, and kept constantly before her master the great dangers that would come to him from being the parent of such a man as Gil-Dong was destined to be, if allowed to live. She showed him that such power as the boy was destined to possess, would eventually result in his overthrow, and with him his father's house would be in disgrace, and, doubtless, would be abolished. While if this did not happen, the son was sure to kill his family, so that, in either case, it was the father's clear duty to prevent any further trouble by putting the boy out of the way. Hong Pansa was finally persuaded that his concubine was right, and sent for the assassins to come and kill his son. But a spirit filled the father with disease, and he told the men to stay their work. Medicines failed to cure the disease, and the mootang women were called in by the concubine. They beat their drums and danced about the room, conjuring the spirit to leave, but it would not obey. At last they said, at the suggestion of the concubine, that Gil-Dong was the cause of the disorder, and that with his death the spirit would cease troubling the father.

Again, the assassins were sent for, and came with their swords, accompanied by the old hag from the east gate. While they were meditating on the death of Gil-Dong, he was musing on the unjust laws of men who allowed sons to be born of concubines, but denied them rights that were enjoyed by other men.

## Part 2

While thus musing in the darkness of the night, he heard a crow caw three times and fly away. "This means something ill to me," thought he; and just then his window was thrown open, and in stepped the assassins. They made at the boy, but he was not there. In their rage they wounded each other, and killed the old woman who was their guide. To their amazement the room had disappeared, and they were surrounded by high mountains. A mighty storm arose, and rocks flew through the air. They could not escape, and, in their terror, were about to give up, when music was heard, and a boy came riding by on a donkey, playing a flute. He took away their weapons, and showed himself to be Gil-Dong. He promised not to kill them, as they begged for their lives, but only on



condition that they should never try to kill another man. He told them that he would know if the promise was broken, and, in that event, he would instantly kill them.

Gil-Dong went by night to see his father, who thought him a spirit, and was very much afraid. He gave his father medicine, which instantly cured him; and sending for his mother, bade her good-by, and started for an unknown country.

His father was very glad that the boy had escaped, and lost his affection for his wicked concubine. But the latter, with her mistress, was very angry, and tried in vain to devise some means to accomplish their evil purposes.

Gil-Dong, free at last journeyed to the south, and began to ascend the lonely mountains. Tigers were abundant, but he feared them not, and they seemed to avoid molesting him. After many days, he found himself high up on a barren peak enveloped by the clouds and enjoyed the remoteness of the place, and the absence of men and obnoxious laws. He now felt himself a free man, and the equal of any, while he knew that heaven was smiling upon him and giving him powers not accorded to other men.

Through the clouds at some distance he thought he espied a huge stone door in the bare wall of rock. Going up to it, he found it to be indeed a movable door, and, opening it, he stepped inside, when, to his amazement, he found himself in an open plain, surrounded by high and inaccessible mountains. He saw before him over two hundred good houses, and many men, who, when they had somewhat recovered from their own surprise, came rushing upon him, apparently with evil intent. Laying hold upon him they asked him who he was, and why he came trespassing upon their ground. He said: "I am surprised to find myself in the presence of men. I am but the son of a concubine, and men, with their laws, are obnoxious to me. Therefore, I thought to get away from man entirely, and, for that reason, I wandered alone into these wild regions. But who are you, and why do you live in this lone spot? Perhaps we may have a kindred feeling."

"We are called thieves," was answered; "but we only despoil the hated official class of some of their ill-gotten gains. We are willing to help the poor unbeknown, but no man can enter our stronghold and depart alive, unless he has become one of us. To do so, however, he must prove himself to be strong in body and mind. If you can pass the examination and wish to join our party, well and good; otherwise you die."

This suited Gil-Dong immensely, and he consented to the conditions. They gave him various trials of strength, but he chose his own. Going up to a huge rock on which several men were seated, he laid hold of it and hurled it to some distance, to the dismay of the men, who fell from their seat, and to the surprised delight of all. He was at once installed a member, and a feast was ordered. The contract was sealed by mingling blood from the lips of all the members with blood similarly supplied by Gil-Dong. He was then given a prominent seat and served to wine and food.

Gil-Dong soon became desirous of giving to his comrades some manifestation of his courage. An opportunity presently offered. He heard the men bemoaning their inability to despoil a large and strong Buddhist temple not far distant. As was the rule, this temple in the mountains was well patronized by officials, who made it a place of retirement for pleasure and debauch, and in return the lazy, licentious priests were allowed to collect tribute from the poor people about, till they had become rich and powerful. The several attempts made by the robber band had proved unsuccessful, by virtue of the number and vigilance of the priests, together with the strength of their enclosure. Gil-Dong agreed to assist them to accomplish their design or perish in the attempt, and such was their faith in him that they readily agreed to his plans.

On a given day Gil-Dong, dressed in the red gown of a youth, just betrothed, covered himself with the dust of travel, and mounted on a donkey, with one robber disguised as a servant, made his way to the temple. He asked on arrival to be shown to the head priest, to whom he stated that he was the son of Hong Pansa, that his noble father having heard of the greatness of this temple, and the wisdom of its many priests, had decided to send him with a letter, which he produced, to be educated among their numbers. He also stated that a train of one hundred ponies loaded with rice had been sent as a present from his father to the priest, and he expected they would arrive before dark, as they did not wish to stop alone in the mountains, even though every pony was attended by a groom, who was armed for defense. The priests were delighted, and having read the letter, they never for a moment suspected that all was not right. A great feast was ordered in honor of their noble scholar, and all sat down before the tables, which were filled so high that one could hardly see his neighbor on the opposite side. They had scarcely seated themselves and indulged in the generous wine, when it was announced that the train of ponies laden with rice had arrived. Servants were sent to look after the tribute, and the eating and drinking went on. Suddenly Gil-Dong clapped his hand, over his cheek with a cry of pain, which drew the attention of all. When, to the great mortification of the priests, he produced from his mouth a pebble, previously introduced on the sly, and exclaimed: "Is it to feed on stones that my father sent me to this place? What do you mean by setting such rice before a gentleman?"

### Part 3

The priests were filled with mortification and dismay, and bowed their shaven heads to the floor in humiliation. When at a sign from Gil-Dong, a portion of the robbers, who had entered the court as grooms to the ponies, seized the bending priests and bound them as they were. The latter shouted for help, but the other robbers, who had been concealed in the bags, which were supposed to contain rice, seized the servants, while others were loading the ponies with jewels, rice, cash and whatever of value they could lay hands upon.

An old priest who was attending to the fires, seeing the uproar, made off quietly to the yamen near by and called for soldiers. The soldiers were sent after some delay, and Gil-Dong, disguised as a priest, called to them to follow him down a by-path after the robbers. While he conveyed the soldiers over this rough path, the robbers made good their escape by the main road, and were soon joined in their stronghold by their youthful leader, who had left the soldiers groping helplessly in the dark among the rocks and trees in a direction opposite that taken by the robbers.

The priests soon found out that they had lost almost all their riches, and were at no loss in determining how the skilful affair had been planned and carried out. Gil-Dong's name was noised abroad, and it was soon known that he was heading a band of robbers, who, through his assistance, were able to do many marvelous things. The robber band was delighted at the success of his first undertaking, and made him their chief, with the consent of all. After sufficient time had elapsed for the full enjoyment of their last and greatest success, Gil-Dong planned a new raid.

The Governor of a neighboring province was noted for his overbearing ways and the heavy burdens that he laid upon his subjects. He was very rich, but universally hated, and Gil-Dong decided to avenge the people and humiliate the Governor, knowing that his work would be appreciated by the people, as were indeed his acts at the temple. He instructed his band to proceed singly to the Governor's city—the local capital—at the time of a fair, when their coming would not cause comment. At a given time a portion of them were to set fire to a lot of straw-thatched huts outside the city gates, while the others repaired in a body to the Governor's yamen. They did so. The Governor was borne in his chair to a place where he could witness the conflagration, which also drew away the most of the inhabitants. The robbers bound the remaining servants, and while some were securing money, jewels, and weapons, Gil-Dong wrote on the walls: "The wicked Governor that robs the people is relieved of his ill-gotten gains by GilDong—the people's avenger."

Again the thieves made good their escape, and Gil-Dong's name became known everywhere.

The Governor offered a great reward for his capture, but no one seemed desirous of encountering a robber of such boldness. At last the King offered a reward after consulting with his officers. When one of them said he would capture the thief alone, the King was astonished at his boldness and courage, and bade him be off and make the attempt. The officer was called the Pochang; he had charge of the prisons, and was a man of great courage.

The Pochang started on his search, disguised as a traveler. He took a donkey and servant, and after traveling many days he put up at a little inn, at the same time that another man on a donkey rode up. The latter was Gil-Dong in disguise, and he soon entered into conversation with the man, whose mission was known to him.

"I goo" said Gil-Dong, as he sat down to eat, "this is a dangerous country. I have just been chased by the robber Gil-Dong till the life is about gone out of me."

"Gil-Dong, did you say?" remarked Pochang. "I wish he would chase me. I am anxious to see the man of whom we hear so much."

"Well, if you see him once you will be satisfied," replied Gil-Dong.

"Why?" asked the Pochang. "Is he such a fearful-looking man as to frighten one by his aspect alone?"

"No; on the contrary he looks much as do ordinary mortals. But we know he is different, you see."

"Exactly," said the Pochang. "That is just the trouble. You are afraid of him before you see him. Just let me get a glimpse of him, and matters will be different, I think."

"Well," said Gil-Dong, "you can be easily pleased, if that is all, for I dare say if you go back into the mountains here you will see him, and get acquainted with him too."

"That is good. Will you show me the place?" "Not I. I have seen enough of him to please me. I can tell you where to go, however, if you persist in your curiosity," said the robber.

"Agreed!" exclaimed the officer. "Let us be off at once lest he escapes. And if you succeed in showing him to me, I will reward you for your work and protect you from the thief."

After some objection by Gil-Dong, who appeared to be reluctant to go, and insisted on at least finishing his dinner, they started off, with their servants, into the mountains. Night overtook them, much to the apparent dismay Image 10.4: Hong Gil-Dong Jeon | The first pages of a Korean Hong Gil-Dong novel. Author: Heo Gyun Source: Wikimedia Commons License: Public Domain Compact Anthology of World Literature 12 of the guide, who pretended to be very anxious to give up the quest. At length, however, they came to the stone door, which was open. Having entered the robber's stronghold, the door closed behind them, and the guide disappeared, leaving the dismayed officer surrounded by the thieves. His courage had now left him, and he regretted his rashness. The robbers bound him securely and led him past their miniature city into an enclosure surrounded by houses which, by their bright colors, seemed to be the abode of royalty. He was conveyed into a large audience-chamber occupying the most extensive building of the collection, and there, on a sort of throne, in royal style, sat his guide. The Pochang saw his mistake, and fell on his face, begging for mercy. Gil-Dong upbraided him for his impudence and arrogance and promised to let him off this time, Wine was brought, and all partook of it. That given to the officer was drugged, and he fell into a stupor soon after drinking it. While in this condition he was put into a bag and conveyed in a marvelous manner to a high mountain overlooking the capital. Here he found himself upon recovering from the effects of his potion; and not daring to face his sovereign with such a fabulous tale, he cast himself down from the high mountain, and was picked up dead, by passers-by, in the morning. Almost at the same time that His Majesty received word of the death of his officer, and was marveling at the audacity of the murderer in bringing the body almost to the palace doors, came simultaneous reports of great depredations in each of the eight provinces. The trouble was in each case attributed to Gil-Dong, and the fact that he was reported as being in eight far removed places at the same time caused great consternation.

#### Part 4

Official orders were issued to each of the eight governors to catch and bring to the city, at once, the robber Gil-Dong. These orders were so well obeyed that upon a certain day soon after, a guard came from each province bringing Gil-Dong, and there in a line stood eight men alike in every respect.

The King on inquiry found that Gil-Dong was the son of Hong Pansa, and the father was ordered into the royal presence. He came with his legitimate son, and bowed his head in shame to the ground. When asked what he meant by having a son who would cause such general misery and distress, he swooned away, and would have died had not one of the Gil-Dongs produced some medicine which cured him. The son, however, acted as spokesman, and informed the King that Gil-Dong was but the son of his father's slave, that he was utterly incorrigible, and had fled from home when a mere boy. When asked to decide as to which was his true son, the father stated that his son had a scar on the left thigh. Instantly each of the eight men pulled up the baggy trousers and displayed a scar. The guard was commanded to remove the men and kill all of them: but when they attempted to do so the life had disappeared, and the men were found to be only figures in straw and wax.

Soon after this a letter was seen posted on the Palace gate, announcing that if the government would confer upon Gil-Dong the rank of Pansa, as held by his father, and thus remove from him the stigma attaching; to him as the son of a slave, he would stop his depredations. This proposition could not be entertained at first, but one of the counsel suggested that it might offer a solution of the vexed question, and they could yet be spared the disgrace of having an officer with such a record. For, as he proposed, men could be so stationed that when the newly-appointed officer came to make his bow before His Majesty, they could fall upon him and kill him before he arose. This plan was greeted with applause, and a decree was issued conferring the desired rank; proclamations to that effect being posted in public places, so that the news would reach Gil-Dong. It did reach him, and he soon appeared at the city gate. A great crowd attended him as he rode to the Palace gates; but knowing the plans laid for him, as he passed through the gates and came near enough to be seen of the King, he was caught up in a cloud and borne away amid strange music; wholly discomfiting his enemies.

Some time after this occurrence the King was walking with a few eunuchs and attendants in the royal gardens. It was evening time, but the full moon furnished ample light. The atmosphere was tempered just to suit; it was neither cold nor warm, while it lacked nothing of the bracing character of a Korean autumn. The leaves were blood-red on the maples; the heavy cloak of climbing vines that enshrouded the great wall near by was also beautifully colored. These effects could even be seen by the bright moonlight, and seated on a hill-side the royal party were enjoying the tranquility of the scene, when all were astonished by the sound of a flute played by some one up above them. Looking up among the tree-tops a man was seen descending toward them, seated upon the back of a gracefully moving stork. The King imagined it must be some heavenly being, and ordered the chief eunuch to make some proper salutation. But before this could be done, a voice was heard saying: "Fear not, O King. I am simply Hong Pansa (Gil-Dong's new title). I have come to make my obeisance before your august presence and be confirmed in my rank."

This he did, and no one attempted to molest him; seeing which, the King, feeling that it was useless longer to attempt to destroy a man who could read the unspoken thoughts of men, said: “Why do you persist in troubling the country? I have removed from you now the stigma attached to your birth. What more will you have?”

“I wish,” said Gil-Dong, with due humility, “to go to a distant land, and settle down to the pursuit of peace and happiness. If I may be granted three thousand bags of rice I will gladly go and trouble you no longer.”

“But how will you transport such an enormous quantity of rice?” asked the King.

“That can be arranged,” said Gil-Dong. “If I may be but granted the order, I will remove the rice at daybreak.”

The order was given. Gil-Dong went away as he came, and in the early morning a fleet of junks appeared off the royal granaries, took on the rice, and made away before the people were well aware of their presence.

Gil-Dong now sailed for an island off the west coast. He found one uninhabited, and with his few followers he stored his riches, and brought many articles of value from his former hiding-places. His people were taught to till the soil, and all went well on the little island till the master made a trip to a neighboring island, which was famous for its deadly mineral poison—a thing much prized for tipping the arrows with. Gil-Dong wanted to get some of this poison, and made a visit to the island. While passing through the settled districts he casually noticed that many copies of a proclamation were posted up, offering a large reward to any one who would succeed in restoring to her father a young lady who had been stolen by a band of savage people who lived in the mountains.

Gil-Dong journeyed on all day, and at night he found himself high up in the wild mountain regions, where the poison was abundant. Gazing about in making some preparations for passing the night in this place, he saw a light, and following it, he came to a house built below him on a ledge of rocks, and in an almost inaccessible position. He could see the interior of a large hall, where were gathered many hairy, shaggy-looking men, eating, drinking, and smoking. One old fellow, who seemed to be chief, was tormenting a young lady by trying to tear away her veil and expose her to the gaze of the barbarians assembled. Gil-Dong could not stand this sight, and, taking a poisoned arrow, he sent it direct for the heart of the villain, but the distance was so great that he missed his mark sufficiently to only wound the arm. All one of them threw aside her veil and implored for mercy. Then it was that Gil-Dong recognized the maiden whom he had rescued the previous evening. She was marvelously beautiful, and already he was deeply smitten with her maidenly charms. Her voice seemed like that of an angel of peace sent to quiet the hearts of rough men. As she modestly begged for her life, she told the story of her capture by the robbers, and how she had been dragged away to their den, and was only saved from insult by the interposition of some heavenly being, who had in pity smote the arm of her tormentor.

Great was Gil-Dong’s joy at being able to explain his own part in the matter, and the maiden heart, already won by the manly beauty of her rescuer, now overflowed with gratitude and love. Remembering herself, however, she quickly veiled her face, but the mischief had been done; each had seen the other, and they could henceforth know no peace, except in each other’s presence.

The proclamations had made but little impression upon Gil-Dong, and it was not till the lady had told her story that he remembered reading them. He at once took steps to remove the beautiful girl and her companion in distress, and not knowing but that other of the savages might return, he did not dare to make search for a chair and bearers, but mounting donkeys the little party set out for the home of the distressed parents, which they reached safely in due time. The father’s delight knew no bounds. He was a subject of Korea’s King, yet he possessed this island and ruled its people in his own right. And calling his subjects, he explained to them publicly the wonderful works of the stranger, to whom he betrothed his daughter, and to whom he gave his official position.

The people indulged in all manner of gay festivities in honor of the return of the lost daughter of their chief; in respect to the bravery of Gil-Dong; and to celebrate his advent as their ruler.

In due season the marriage ceremonies were celebrated, and the impatient lovers were given to each other’s embrace. Their lives were full of happiness and prosperity. Other outlying islands were united under Gil-Dong’s rule, and no desire or ambition remained ungratified. Yet there came a time when the husband grew sad, and tears swelled the heart of the young wife as she tried in vain to comfort him. He explained at last that he had a presentiment that his father was either dead or dying, and that it was his duty to go and mourn at the grave. With anguish at the thought of parting, the wife urged him to go. Taking a junk laden with handsome marble slabs for the grave and statuary to surround it, and followed by junks bearing three thousand bags of rice, he set out for the capital. Arriving, he cut off his hair, and repaired to his old Louie, where a servant admitted him on the supposition that he was a priest. He found his father was no more; but the body yet remained, because a suitable place could not be found for the burial. Thinking him to be a priest, Gil-Dong was allowed to select the spot, and the burial took place with due ceremony. Then it was that the son revealed himself, and took his place with the mourners. The stone images and monuments were erected upon the nicely sodded grounds. Gil-Dong sent the rice he had brought, to the government granaries in return for the King’s loan to him, and regretted that mourning would prevent his paying his respects to his King; he set out for his home with his true mother and his

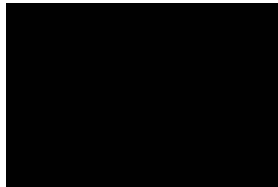
father's legal wife. The latter did not survive long after the death of her husband, but the poor slave-mother of the bright boy was spared many years to enjoy the peace and quiet of her son's bright home, and to be ministered to by her dutiful, loving children and their numerous offspring.

<https://ung.edu/university-press/uploads/files/World-Lit-Part-3.pdf?t=1598052182677>

### Listen to Isabel Allende's Ted Talk

As a novelist and memoirist, Isabel Allende writes of passionate lives, including her own. Born into a Chilean family with political ties, she went into exile in the United States in the 1970s—an event that, she believes, created her as a writer. Her voice blends sweeping narrative with touches of magical realism; her stories are romantic, in the very best sense of the word. Her novels include *The House of the Spirits*, *Eva Luna* and *The Stories of Eva Luna*, and her latest, *Maya's Notebook and Ripper*. And don't forget her adventure trilogy for young readers—*City of the Beasts*, *Kingdom of the Golden Dragon* and *Forest of the Pygmies*.

As a memoirist, she has written about her vision of her lost Chile, in *My Invented Country*, and movingly tells the story of her life to her own daughter, in *Paula*. Her book *Aphrodite: A Memoir of the Senses* memorably linked two sections of the bookstore that don't see much crossover: *Erotica* and *Cookbooks*. Just as vital is her community work: The Isabel Allende Foundation works with nonprofits in the San Francisco Bay Area and Chile to empower and protect women and girls—understanding that empowering women is the only true route to social and economic justice.

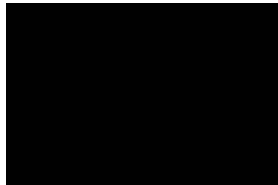


You can read excerpts of her books online here: <https://www.isabelallende.com/en/books>

Read her musings. Why does she write? <https://www.isabelallende.com/en/musings>

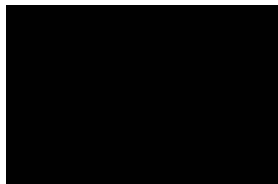
You might choose to read one of her novels.

Listen to Novelist **Chimamanda Adichie**. She speaks about how our lives, our cultures, are composed of many overlapping stories. She tells the story of how she found her authentic cultural voice -- and warns that if we hear only a single story about another person or country, we risk a critical misunderstanding.



### One Hundred Years of Solitude

Gabriel García Márquez's novel "One Hundred Years of Solitude" brought Latin American literature to the forefront of the global imagination and earned García Márquez the 1982 Nobel Prize for Literature. What makes the novel so remarkable? Francisco Díez-Buzo investigates.



Answer these questions as you listen:

How many generations of the Buendía family are in *One Hundred Years of Solitude*?

A 5

B 6

C 7

D 8

In what year did Gabriel García Márquez start writing *One Hundred Years of Solitude*?

A 1967

B 1965

C 1982

D 1928

Who inspired the style of *One Hundred Years of Solitude*?

A Colonel Aureliano Buendía

B Gabriel García Márquez

C Nicolás Ricardo Márquez

D Doña Tranquilina Iguarán Cotes

Which real-life event is almost directly represented in the novel?

A The Banana Massacre of 1928

B The Venezuelan coup d'état of 1958

C The Thousand Days' War

D The bogotazo

What is the name of the town where the novel is set?

A Aracataca

B Bogotá

C Macondo

D Colombia

Please explain how *One Hundred Years of Solitude* exemplifies the genre of magical realism.

What were the key influences in García Márquez's life that helped inspire *One Hundred Years of Solitude*?

The narrative moves in a particular shape. What is that shape? How is that shape created?

Gabriel García Márquez was a writer and journalist who recorded the haphazard political history of Latin American life through his fiction. He was a part of a literary movement called the [Latin American “boom,”](#) which included writers like Peru's Mario Vargas Llosa, Argentina's Julio Cortázar, and Mexico's Carlos Fuentes. Almost all of these writers [incorporated aspects of magical realism in their work.](#) Later authors, such as Isabel Allende and Salman Rushdie, would carry on and adapt the genre to the cultural and historical experiences of other countries and continents.

García Márquez hadn't always planned on being a writer, but a pivotal moment in Colombia's—and Latin America's—history changed all that. In 1948, when García Márquez was a law student in Bogotá, [Jorge Eliécer Gaitán,](#) a prominent radical populist leader of Colombia's Liberal Party, was assassinated. This happened while the U.S. Secretary of State George Marshall brought together leaders from across the Americas to create the [Organization of American States](#) (OAS) and to build a hemisphere-wide effort against communism. In the days after the assassination, massive riots, now called the [bogotazo,](#) occurred. The worst Colombian civil war to date, known as [La Violencia,](#) also broke out. Another law student, visiting from Cuba, was deeply affected by Eliécer Gaitán's death. This student's name was Fidel Castro. Interestingly, García Márquez and Castro—both socialists—would [become close friends later on in life,](#) despite not meeting during these tumultuous events.

*One Hundred Years of Solitude's* success almost didn't happen, but this [article](#) from *Vanity Fair* helps explain how a long-simmering idea became an international sensation.

When Gabriel García Márquez won the Nobel Prize in 1982, he gave a [lecture](#) that helped illuminate the plights that many Latin Americans faced on a daily basis. Since then, that lecture has also helped explain the political and social critiques deeply embedded

in his novels. It was famous for being an indigenous overview of how political violence became entrenched in Latin America during the Cold War. In an [interview](#) with the *New Left Review*, he discussed a lot of the inspirations for his work, as well as his political beliefs.

### Don Quixote

Mounting his skinny steed, Don Quixote charges an army of giants. It is his duty to vanquish these behemoths in the name of his beloved lady, Dulcinea. There's only one problem: the giants are merely windmills. What is it about this tale of the clumsy yet valiant knight that makes it so beloved? Ilan Stavans investigates.



Answer these questions as you listen:

Why do Don Quixote and Sancho Panza work well together?

- A They eat at strange times of the day
- B They are impatient
- C They like to dance together
- D Their characters complement each other

Why does Don Quixote want to fix the world?

- A He is a knight who believes in social justice
- B He reads many books
- C He doesn't have any friends
- D He loves toys

Why is Don Quixote's love for Dulcinea described as "platonic"?

- A Plato is their matchmaker
- B They love Greek philosophy
- C They want material fortune
- D It's purely spiritual

Why is Cervantes's book described as "the first modern novel"?

- A It was originally adapted to television
- B The characters evolve throughout the story
- C Cervantes only wrote poetry before
- D It refers to technological advances

What does the term "quixotic" mean?

- A A reader
- B A person without money
- C An old man
- D A dreamer

In what ways do Don Quixote and Sancho Panza change as the plot progresses?

Is it possible to count the total number of days that pass during their journey?



In what ways does their journey reveal the changes that 17th-century Spain is also undergoing?

Interested in exploring the world of *Don Quixote*? Check out [this translation](#) of the thrill-seeking classic.

To learn more about *Don Quixote*'s rich cultural history, click [here](#). In [this interview](#), the educator shares his inspiration behind his book *Quixote: The Novel and the World*.

The travails of *Don Quixote*'s protagonist were heavily shaped by real-world events in 17th-century Spain. This [article](#) provides detailed research on what, exactly, happened during that time.

### Midnight's Children

It begins with a countdown. A woman goes into labor as the clock ticks towards midnight. Across India, people wait for the declaration of independence after nearly 200 years of British rule. At the stroke of midnight, an infant and two new nations are born in perfect synchronicity. These events form the foundation of "Midnight's Children." Iseult Gillespie explores Salman Rushdie's dazzling novel.



Answer these questions as you listen:

Saleem Sinai's birth coincides with:

- A The invasion of India by the British
- B The end of British occupation and the creation of two new nations, India and Pakistan
- C The death of his mother
- D His discovery of magic powers

Midnight's Children is set over the course of:

- A About thirty years of Saleem's life
- B A single day in Saleem's life
- C The duration of British occupation
- D About thirty years of Saleem's life, as well as flashbacks to before he was born

Saleem is the only person in the book with magic powers

- A True
- B False

Saleem has powers of

- A Telepathy
- B Shape shifting
- C Predicting the future
- D Flight

Midnight's Children is full of cultural references, including

- A 1001 Nights
- B Food
- C Religion
- D Mythology



E All of the above

List some of the historical events that are part of the plot of *Midnight's Children*

Why is *Midnight's Children* a work of postcolonial literature? Describe some of the features of postcolonial literature.

In addition to being a work of postcolonial literature, *Midnight's Children* is considered a key work of magical realism. Why do you think this is? What are some of the features of the book that could classify as magical realism?

*Midnight's Children* filters epic and complex histories through one man's life. What are the benefits of fictionalizing history in this way? What do you think he is trying to tell us about the way we process our past? Can history be as much of a narrative construct as fiction?

At the stroke of midnight, the first gasp of a newborn syncs with the birth of two new nations. These simultaneous events are at the center of *Midnight's Children*, a dazzling novel about the state of modern India by the British-Indian author [Salman Rushdie](#). You can listen to an interview with Rushdie discussing the novel [here](#).

The chosen baby is Saleem Sinai, who narrates the novel from a pickle factory in 1977. As [this article](#) argues, much of the beauty of the narrative lies in Rushdie's ability to weave the personal into the political in surprising ways. Saleem's narrative leaps back in time, to trace his family history from 1915 on. The family tree is blossoming with bizarre scenes, including clandestine courtships, babies swapped at birth, and cryptic prophecies. For a detailed interactive timeline of the historical and personal events threaded through the novel, [click here](#). However, there's one trait that can't be explained by genes alone - Saleem has magic powers, and they're somehow related to the time of his birth. For an overview of the use of magical realism and astonishing powers in *Midnight's Children*, [click here](#).

Saleem recounts a new nation, flourishing and founding after almost a century of British rule. For more information on the dark history of British occupation of India, [visit this page](#).

The vast historical frame is one reason why *Midnight's Children* is considered one of the most illuminating works of [postcolonial literature](#) ever written. This genre typically addresses life in formerly colonized countries, and explores the fallout through themes like revolution, migration, and identity.

Postcolonial literature also deals with the search for agency and authenticity in the wake of imposed foreign rule. *Midnight's Children* reflects these concerns with its explosive combination of Eastern and Western references. On the one hand, it's been compared to the sprawling novels of Charles Dickens or George Elliot, which also offer a panoramic vision of society paired with tales of personal development. But Rushdie radically disrupts this formula by adding Indian cultural references, magic and myth.

Saleem writes the story by night, and narrates it back to his love interest, Padma. This echoes the frame for [1001 Nights](#), a collection of Middle Eastern folktales told by Scheherazade every night to her lover - and as Saleem reminds us, 1001 is "the number of night, of magic, of alternative realities."

Saleem spends a lot of the novel attempting to account for the unexpected. But he often gets thoroughly distracted and goes on astonishing tangents, telling dirty jokes or mocking his enemies. With his own powers of telepathy, Saleem forges connections between other children of midnight; including a boy who can step through time and mirrors, and a child who changes their gender when immersed in water. There's other flashes of magic throughout, from a mother who can see into dreams to witchdoctors, shapeshifters, and many more. For an overview of the dazzling reference points of the novel, [visit this page](#). Sometimes, all this is like reading a rollercoaster: Saleem sometimes narrates separate events all at once, refers to himself in the first and third person in the space of a single sentence, or uses different names for one person. And Padma is always interrupting, urging him to get to the point or exclaiming at his story's twists and turns.

This mind-bending approach has garnered continuing fascination and praise. Not only did *Midnight's Children* win the prestigious Man Booker prize in its year of publication, [but it was named the best of all the winners in 2008](#). For an interview about Rushdie's outlook and processed, [click here](#).

All this gives the narrative a breathless quality, and brings to life an entire society surging through political upheaval without losing sight of the marvels of individual lives. But even as he depicts the cosmological consequences of a single life, Rushdie questions the idea that we can ever condense history into a single narrative.

### Heroes and "She-roes"

1. Do the attributes of a hero remain the same over time?
2. When does a positive personality trait become a tragic flaw?

3. What is the role of a hero or “she-roe” (coined by Maya Angelou) in a culture?
4. How do various cultures reward / recognize their heroes and “she-roes”?
5. Why is it important for people and cultures to construct narratives about their experience?

Read through the events that occur on a hero’s journey here: Campbell's 'Hero's Journey' Monomyth

[http://changingminds.org/disciplines/storytelling/plots/hero\\_journey/hero\\_journey.htm](http://changingminds.org/disciplines/storytelling/plots/hero_journey/hero_journey.htm)

You’ll want to take notes on these events. Next, read through at least two of the stories in 100 READING UNITS found on this site. Can you find any of the events from a hero’s journey?

<http://mythfolklore.blogspot.com/>

### **Tom Elemas: The Inspiring Truth in Fiction**

What do we lose by choosing non-fiction over fiction? For Tomas Elemans, there's an important side effect of reading fiction: empathy -- a possible antidote to a desensitized world filled with tragic news and headlines.

What is empathy? How does story-telling create empathy? What stories trigger empathy in you? What is narrative immersion? Are we experiencing an age of narcissism? What might be some examples of narcissism? What connection does Tom Elemans make to individualism?

Sorry: we can't play video on this browser. Please make sure it's up to date and that Flash 11.1 or higher is installed. [Load this talk on ted.com](#)

### **Ann Morgan: My year reading a book from every country in the world**

Ann Morgan considered herself well read -- until she discovered the "massive blindspot" on her bookshelf. Amid a multitude of English and American authors, there were very few books from beyond the English-speaking world. So she set an ambitious goal: to read one book from every country in the world over the course of a year. Now she's urging other Anglophiles to read translated works so that publishers will work harder to bring foreign literary gems back to their shores. Explore interactive maps of her reading journey here: [go.ted.com/readtheworld](http://go.ted.com/readtheworld)



Her blog: Check out my blog (<http://ayearofreadingtheworld.com/>), where you can find a complete list of the books I read, and what I learned along the way.

**Jacqueline Woodson: What reading slowly taught me about writing**

Reading slowly -- with her finger running beneath the words, even when she was taught not to -- has led Jacqueline Woodson to a life of writing books to be savored. In a lyrical talk, she invites us to slow down and appreciate stories that take us places we never thought we'd go and introduce us to people we never thought we'd meet. "Isn't that what this is all about -- finding a way, at the end of the day, to not feel alone in this world, and a way to feel like we've changed it before we leave?" she asks.



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## 1.9: Performing Arts

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### **The true power of the performing arts - Ben Cameron**

Arts administrator and live-theater fan Ben Cameron looks at the state of the live arts -- asking: How can the magic of live theater, live music, live dance compete with the always-on Internet? In his talk, he offers a bold look forward. (Filmed at TEDxYYC.)

<https://ed.ted.com/lessons/the-true-power-of-the-performing-arts-ben-cameron>

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## 1.9.1: Music

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So, we move from language and literature to another similar communication, music. Before we begin, what is your favorite song or piece of music? Take 5 minutes and listen to it.

Here's mine. <https://www.youtube.com/watch?v=y6Sxv-sUYtM>

Let's begin with these questions. We won't know the answers right away, but as we work through this unit, maybe we can add to our understanding of what makes us human.

1. What do we mean when we refer to music as the universal language?
2. What is music? How is this different from sound?
3. Why do people listen to music?
4. How is music structured?
5. What is a rhythm and melody?
6. How is rhythm different from a beat?
7. What is a timbre, and how are instruments different from each other?
8. Why do some things sound harmonious and others don't?
9. How and why is music central to a culture and community?
10. How are music and arts related?
11. How has music influenced history? And how has history influenced music?
12. Why is music so important to humans?
13. What is the purpose (or purposes) of music?
14. How does music transcend language?
15. Why is music split into notes and measures?
16. Why is the human voice particularly powerful in music?

In this next Ted lecture, Victor Wooten talks about music as a powerful communication tool. He says that it causes us to laugh, cry, think, and question. He is a Bassist and five-time Grammy winner. Take some time to read through the questions before you begin listening to the video.

### Music as a language - Victor Wooten



<https://ed.ted.com/lessons/victor-wooten-music-as-a-language>

*Music is a powerful communication tool--it causes us to laugh, cry, think and question. Bassist and five-time Grammy winner, Victor Wooten, asks us to approach music the same way we learn verbal language-- by embracing mistakes and playing as often as*

*possible.*

Questions to answer:

Both music and verbal languages serve what purpose, according to Wooten?

- A They are both ways to get smarter.
- B They are both forms of expression.
- C They are both ways to help you understand mathematics.
- D They are both much harder than texting.

How did you learn the first language you spoke? Were you allowed to make mistakes? How do you think those mistakes helped you learn the language? How do you think that relates to learning to play a musical instrument?

In some instances, music works better than the spoken word. Why?

- A Speaking takes too much time.
- B Music is much prettier than speaking.
- C There's historical proof that music is much older than spoken language.
- D Music doesn't have to be understood to be effective.

Should beginning musicians play with accomplished musicians? Why? How often should it happen?

Who are some of your musical idols? Do you think they improve when they play with other musicians?

According to Wooten, when we are learning to speak, what best describes the majority of people we speak to?

- A Most language learners are only allowed to speak to other beginners until they are proficient speakers.
- B Most people that language learners speak to are already proficient speakers.
- C They are too smart for you to ever understand.
- D Language learners only learn to speak by reading.

Wooten says that beginning musicians should play more than they practice. Do you agree? Why or why not?

When you are first learning music, you should embrace mistakes instead of correcting them.

- A True
- B False

What does Wooten say about following a strict regiment under the tutelage of a skilled teacher?

- A It's the best way to learn music.
- B Nobody learns music this way.
- C It's wrong.
- D It takes a long time. Too long.

So, you may have learned about how to classify musical instruments in a music theory class. Typically, in western music classes we talk about wind instruments, woodwind instruments, brass instruments, stringed instruments, and percussion instruments. Can you name one of each of these?

In this course, we're going to use a common classification system used in ethnomusicology, the study of music in world cultures. In this system, there are only four kinds:

- Aerophones (wind instruments)
- Chordophones (stringed instruments)
- Membranophones (instruments with a membrane, such as a drum)
- Idiophones (self sounding instruments).

In this way of studying music, it is the way a sound is produced that determines the kind of instrument.

What would a guitar be classified as?



What would a flute be classified as?



What about a voice?



What about a conga drum?



So, let's take a look at one fascinating aerophone, the didgeridoo from Australia.



Click on this link to read about the didgeridoo. Remember to look back at our questions as you read.

<https://newt.phys.unsw.edu.au/jw/didjeridu.html>

Take a look at this film. Is this 'sound' or 'music'? Is it 'poetry', 'language', or something else?

**El Silbo** by **Angello Faccini**

<https://www.globalonenessproject.org/library/films/el-silbo>

Let's watch a film about a Colombian flamenco guitarist living in Seville, Spain. As you watch this film, consider the following:

<https://www.globalonenessproject.org/library/films/solea>

1. What draws you to a type of music?
2. What is the most important to you, the lyrics, the rhythm, the experience or feeling?
3. As you watch, pay attention to the elements of this music, the singing, the guitar, the dance, and the handclaps.
4. What kind of story does flamenco tell? Why are these stories important?
5. How can doing what you love 'feed' you? What are some examples from your own life where art, language, dance, music or sport 'feed' you?

### **The Man is the Music by Maris Curran**

Length: 19 min. Place: Atlanta, GA

<https://www.globalonenessproject.org/library/films/man-music>

The Man is the Music draws us into Atlanta-based artist and musician Lonnie Holley's imaginative and captivating world. Prolific artist, musician and lover of Mother Earth, Holley treasures the discarded. Nurturing the neglected, he finds healing in the transformative power of art. This short documentary is not so much a portrait of the prolific artist and musician, as an experiential reflection on art as a way of life. Holley's work is a product of the environment in which he was raised —Jim Crow Alabama—and reflects the impact of being socially discarded. Holley compulsively creates and his work is a means to deal with loss. It's through his unique perspective and the process of creating beauty that Lonnie draws us into an imaginative and captivating world.

Create a piece of art from garbage. What lyrics might accompany your art?

### **Celebrating Indigenous Language Through Song**

With a partner and using this guide, <https://earth.google.com/web/@15.16355347,-44.18799068,-16650.99999158a,31916368d,35y,0h,0.00000095t,0r/data=CjISMBIgYTY1Y2U1NTk3MzE4MTFIOTkzN2RjN2JkNTNhNDc1ZGIiDHNwbGFzaHNjcmVlbg>, listen again to the Celebrating Indigenous Languages for common lullabies. <https://earth.google.com/web/@15.16355347,-44.18799068,-16650.99999158a,31916368d,35y,0h,0.00000095t,0r/data=CjISMBIgYTY1Y2U1NTk3MzE4MTFIOTkzN2RjN2JkNTNhNDc1ZGIiDHNwbGFzaHNjcmVlbg>

### **Vincent Moon and Nana Vasconcelos: Hidden Music Rituals Around the World**



Vincent Moon travels the world with a backpack and a camera, filming astonishing music and ritual the world rarely sees -- from a powerful Sufi ritual in Chechnya to an ayahuasca journey in Peru. He hopes his films can help people see their own cultures in a new way, to make young people say: "Whoa, my grandfather is as cool as Beyoncé." Followed by a mesmerizing performance by jazz icon Naná Vasconcelos.

Take a look at his website and his films. You can start with the map.

Describe the 'soundscape' of several of his films.



A soundscape is the acoustic environment as perceived by humans, in context. The term was originally coined by Michael Southworth[1], and popularised by R. Murray Schafer.[2] There is a varied history of the use of soundscape depending on discipline, ranging from urban design to wildlife ecology to computer science.[3] An important distinction is to separate soundscape from the broader acoustic environment. The acoustic environment is the combination of all the acoustic resources, natural and artificial, within a given area as modified by the environment. The International Organization for Standardization (ISO) standardized these definitions in 2014.(ISO 12913-1:2014)

A soundscape is a sound or combination of sounds that forms or arises from an immersive environment. The study of soundscape is the subject of acoustic ecology or soundscape ecology. The idea of soundscape refers to both the natural acoustic environment, consisting of natural sounds, including animal vocalizations, the collective habitat expression of which is now referred to as the biophony, and, for instance, the sounds of weather and other natural elements, now referred to as the geophony; and environmental sounds created by humans, the anthropophony through a sub-set called controlled sound, such as musical composition, sound design, and language, work, and sounds of mechanical origin resulting from use of industrial technology. Crucially, the term soundscape also includes the listener's perception of sounds heard as an environment: "how that environment is understood by those living within it"[4] and therefore mediates their relations. The disruption of these acoustic environments results in noise pollution.[5] <https://en.Wikipedia.org/wiki/Soundscape>

<https://www.vincentmoon.com/map.php>

Let's go back to the essential questions from the beginning of this unit.

Here are several Ted Talks from a playlist that may answer some of those questions

**Robert Gupta: Between music and medicine.**



When Robert Gupta was caught between a career as a doctor and as a violinist, he realized his place was in the middle, with a bow in his hand and a sense of social justice in his heart. He tells a moving story of society's marginalized and the power of music therapy, which can succeed where conventional medicine fails.

**Tod Machover and Dan Ellsey: Inventing instruments that unlock new music**

Tod Machover of MIT's Media Lab is devoted to extending musical expression to everyone, from virtuosos to amateurs, and in the most diverse forms, from opera to video games. He and composer Dan Ellsey shed light on what's next.



**Ji-Hae Park: The violin, and my dark night of the soul**

In her quest to become a world-famous violinist, Ji-Hae Park fell into a severe depression. Only music was able to lift her out again -- showing her that her goal needn't be to play lofty concert halls, but instead to bring the wonder of the instrument to as many people as possible.



**Benjamin Zander: The transformative power of classical music**

Benjamin Zander has two infectious passions: classical music, and helping us all realize our untapped love for it -- and by extension, our untapped love for all new possibilities, new experiences, new connections.



### **Evelyn Glennie: How to truly listen**

In this soaring demonstration, deaf percussionist Evelyn Glennie illustrates how listening to music involves much more than simply letting sound waves hit your eardrums.



### **Michael Tilson Thomas: Music and emotion through time.**

In this epic overview, Michael Tilson Thomas traces the development of classical music through the development of written notation, the record, and the re-mix.



### Then...elements of music

Ethnomusicology is the study of music from the cultural and social aspects of the people who make it. It encompasses distinct theoretical and methodical approaches that emphasize cultural, social, material, cognitive, biological, and other dimensions or contexts of musical behavior, in addition to the sound component.

The suppressed Spanish Jesuit Antonio Eximeno (1729-1809) is considered the theoretical founder of the field. Folklorists, who began preserving and studying folklore music in Europe and the US in the 19th century, are also considered precursors of the field prior to the Second World War. The term ethnomusicology is said to have been first coined by Jaap Kunst from the Greek words ἔθνος (ethnos, "nation") and μουσική (mousikē, "music"). It is often defined as the anthropology or ethnography of music, or as musical anthropology.[1] During its early development from comparative musicology in the 1950s, ethnomusicology was primarily oriented toward non-Western music, but for several decades it has included the study of all and any musics of the world (including Western art music and popular music) from anthropological, sociological and intercultural perspectives. Bruno Nettl once characterized ethnomusicology as a product of Western thinking, proclaiming that "ethnomusicology as western culture knows it is actually a western phenomenon";[2] in 1992, Jeff Todd Titon described it as the study of "people making music".[3] <https://en.Wikipedia.org/wiki/Ethnomusicology>

### When we listen or perform music, how do we critique or categorize or study music?

Let's go back again to our essential questions. As you listen to these videos of music from around the world, which questions can you answer?

[https://www.ted.com/playlists/396/music\\_around\\_the\\_world](https://www.ted.com/playlists/396/music_around_the_world)

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## 1.9.2: Dance

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Dance is a performing art form consisting of purposefully selected sequences of human movement. This movement has aesthetic and symbolic value, and is acknowledged as dance by performers and observers within a particular culture. Dance can be categorized and described by its choreography, by its repertoire of movements, or by its historical period or place of origin.

An important distinction is to be drawn between the contexts of theatrical and participatory dance, although these two categories are not always completely separate; both may have special functions, whether social, ceremonial, competitive, erotic, martial, or sacred/liturgical. Other forms of human movement are sometimes said to have a dance-like quality, including martial arts, gymnastics, cheerleading, figure skating, synchronized swimming, marching bands, and many other forms of athletics.

<https://en.Wikipedia.org/wiki/Dance>

**Read the following three articles. Can you answer this question? What do you think? Why do humans dance?**

**Why Do Humans Dance?** By Denise Chow - Assistant Managing Editor March 22, 2010

<https://www.livescience.com/8132-humans-dance.html#:~:text=According%20to%20the%20study%2C%20dancing,have%20had%20an%20evolu%20tional%20advantage.&text=Dancers%20are%20more%20symmetrical%2C%20research%20has%20s%20own.>

**Why Do Humans Dance? Kimerer L LaMothe Ph.D.**

Reflections on a quintessential human experience

<https://www.psychologytoday.com/us/blog/what-body-knows/201503/why-do-humans-dance>

**Why do we like to dance--And move to the beat?**

Columbia University neurologist John Krakauer busts a move and rolls out an answer to this query: September 26, 2008

<https://www.scientificamerican.com/article/experts-dance/>

**Humans may be good at dancing, but that does not mean the skill is unique to us**

By Melissa Hogenboom: 9 January 2017

<http://www.bbc.com/earth/story/20170106-where-did-the-ability-to-dance-come-from>

There are various reasons people dance. Dance has three purposes:

Ceremonial

Recreational

Artistic

Dance is created and performed with a specific purpose.

As we take a look at various dance performances on the Ted Playlist, we can answer the following questions.

1. Why do people dance?
2. What are the characteristics of a ceremonial dance?
3. What are the characteristics of a recreational dance?

4. What are the characteristics of a dance created for the purpose of artistic expression?
5. Can a dance or style have more than one purpose? To what extent does kinesthetic communication differ from other disciplines?
6. When does dance heal and when does it hurt?
7. How is dance present in everyday life?
8. How is dance used to solve problems?
9. What can best be communicated through dance?
10. Are there limits to dance as a medium of expression?
11. To what extent is dance creative and to what extent is it deliberately ritualized?

Ted Dance Playlist

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### 1.9.3: Theater

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**As we take a look at theater can we find the answer to these questions?**

1. How did theater develop?
2. How do people connect through theater?
3. How does theater reflect and influence society? How does an audience communicate with actors?
4. What life skills can we learn from theater?
5. How does culture affect drama through history?
6. How does drama bridge cultural diversity?
7. How have the events in history molded drama

**Pasty Rodenburg: Why I do theater**

Pasty Rodenburg says the world needs actors more than ever. In this talk at Michael Howard Studios, she tells the story of a profound encounter that reveals the deeper role theater can play in people's lives.



Theatre or theater[a] is a collaborative form of performing art that uses live performers, typically actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. Elements of art, such as painted scenery and stagecraft such as lighting are used to enhance the physicality, presence and immediacy of the experience. The specific place of the performance is also named by the word "theatre" as derived from the Ancient Greek θέατρον (théatron, "a place for viewing"), itself from θεάομαι (theáomai, "to see", "to watch", "to observe").

Modern Western theatre comes, in large measure, from the theatre of ancient Greece, from which it borrows technical terminology, classification into genres, and many of its themes, stock characters, and plot elements. Theatre artist Patrice Pavis defines

theatricality, theatrical language, stage writing and the specificity of theatre as synonymous expressions that differentiate theatre from the other performing arts, literature and the arts in general.

Modern theatre includes performances of plays and musical theatre. The art forms of ballet and opera are also theatre and use many conventions such as acting, costumes and staging. They were influential to the development of musical theatre; see those articles for more information.

<https://en.Wikipedia.org/wiki/Theatre>

### **Kabuki: The people's dramatic art - Amanda Mattes**

The Japanese dance and theater art of kabuki, derived from the word kabuku, meaning "out of the ordinary," can be traced back to the streets of seventeenth-century Kyoto. Kabuki became a dramatic art for the common people, with its use of makeup and facial expressions rather than masks, as well as a playful take on current events. Amanda Mattes tracks the evolution of kabuki and its place in Japan's rich cultural heritage.



Answer these questions as you listen:

One way Kabuki differs from the \_\_\_\_\_ theater is that it relies on heavy makeup, rather than masks.

- A Bunraku
- B Kunqu
- C Noh
- D Commedia

The dry Kamo riverbed, where Izumo no Okuni first danced, was located in which city?

- A Tokyo
- B Kyoto
- C Osaka
- D Edo

The Onnagata were introduced into which form of Kabuki?

- A Yaro Kabuki
- B Mega Kabuki
- C Wakashu Kabuki
- D Onna Kabuki

Due to the influence of the Tokugawa Military and Bunraku, Kabuki soon evolved into a structured \_\_\_\_\_ play.

- A Comedy
- B One-act



C Musical

D Five-act

When Japan re-opened it's borders to the rest of the world, many artists, such as Claude Monet and Vincent Van Gogh, as well as composer \_\_\_\_\_, began to use Kabuki styles to influence their work.

A Scott Joplin

B Claude Debussy

C Igor Stravinsky

D Johann Sebastian Bach

Two Eastern philosophies shaped the early development of Kabuki. The first, Buddhism, was used by Izumo no Okuni to create unique dances, which were originally used for prayers. What was the second, and in what ways did Kabuki change due to its implementation?

Name three sanctions the Bakufu placed against Kabuki theatres during the Tokugawa Era.

What are the major differences between the dance form Izumo no Okuni established and Onna-Kabuki, Wakashu-Kabuki, and Yaro-Kabuki?

When the Tokugawa Shogunate fell, what Emperor rose to power, and thus, opened Japan's ports to the rest of the world?

What type of stories did Kabuki originally focus on, which set it apart from Noh dramas?

### **Oskar Eustis: Why theater is essential to democracy (What do you think?)**

Truth comes from the collision of different ideas, and theater plays an essential role in showing us that truth, says legendary artistic director Oskar Eustis. In this powerful talk, Eustis outlines his plan to reach (and listen to) people in places across the US where the theater, like many other institutions, has turned its back -- like the deindustrialized Rust Belt. "Our job is to try to hold up a vision to America that shows not only who all of us are individually, but that welds us back into the commonality that we need to be," Eustis says. "That's what the theater is supposed to do."



### **Adam Driver: My journey from Marine to actor**

Before he fought in the galactic battles of Star Wars, Adam Driver was a United States Marine with 1/1 Weapons Company. He tells the story of how and why he became a Marine, the complex transition from soldier to civilian -- and Arts in the Armed Forces, his nonprofit that brings theater to the military. Because, as he says: "Self-expression is just as valuable a tool as a rifle on your shoulder." Followed by a spirited performance of Marco Ramirez's "I am not Batman" by Jesse J. Perez and Matt Johnson. (Adult language)



### **Adong Judith: How I use art to bridge misunderstanding**

Director and playwright Adong Judith creates provocative art that sparks dialogue on issues from LGBTQ rights to war crimes. In this quick but powerful talk, the TED Fellow details her work -- including the play "Silent Voices," which brought victims of the Northern Ugandan war against Joseph Kony's rebel group together with political, religious and cultural leaders for transformative talks. "Listening to one another will not magically solve all problems," Judith says. "But it will give a chance to create avenues to start to work together to solve many of humanity's problems."



(Other videos on Theater)

<https://www.ted.com/search?cat=videos&q=theater>

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## 1.9.4: Film

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Films have been widely regarded as a magical experience for many people. Although films have undergone significant transformations over the last one hundred plus years and will continue to do so as society progresses and technology becomes more advanced, one thing remains certain. That certainty is that films will go down in history as one of the most cherished and sought out forms of entertainment.

Read the wikibook for an introduction to mass media and film.

[https://en.wikibooks.org/wiki/Introduction\\_to\\_Mass\\_Media/Film](https://en.wikibooks.org/wiki/Introduction_to_Mass_Media/Film)

1. How does film reflect the beliefs and values of society?
2. How do films make us think?
3. What is the relationship between the viewer and the film?

Choose two films to compare and answer the essential questions.

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## 1.10: Visual Arts



1. What conditions, attitudes, & behaviors support creativity & innovative thinking?
2. What factors prevent or encourage people to take creative risks?
3. How does collaboration expand the creative process?
4. How does knowing the contexts, histories, & traditions of art forms help us create works of art & design?
5. Why do artists follow or break from established traditions?
6. How do artists determine what resources & criteria are needed to formulate artistic investigations?
7. How do artists work?
8. How do artists & designers determine whether a particular direction in their work is effective?
9. How do artists & designers learn from trial & error?
10. How do artists & designers care for & maintain materials, tools, & equipment?
11. Why is it important for safety & health to understand the follow correct procedures in handling materials, tools, & equipment?
12. What responsibilities come with the freedom to create?
13. How do objects, places, & design shape lives & communities?
14. How do artists & designers determine goals for designing or redesigning objects, places, or systems?
15. How do artists & designers create works of art or design that effectively communicate?
16. What role does persistence play in revising, refining, & developing work?
17. How do artists grow & become accomplished in art forms?
18. How does collaboratively reflecting on a work help us experience it more completely?
19. How are artworks cared for & by whom?
20. What criteria, methods, & processes are used to select work for preservation or presentation?
21. Why do people value objects, artifacts, & artworks, & select them for presentation?
22. What methods & processes are considered when preparing artwork for presentation or preservation?
23. How does refining artwork affect its meaning to the viewer?
24. What criteria are considered when selecting work for presentation, a portfolio, or a collection?
25. What is an art museum?
26. How does the presenting & sharing of objects, artifacts, & artworks influence & shape ideas, beliefs, & experiences?
27. How do objects, artifacts, & artworks collected, preserved, or presented, cultivate appreciation & understanding?
28. How do life experiences influence the way you relate to art?
29. How does learning about art impact how we perceive the world?
30. What can we learn from our responses to art?
31. What is an image?
32. Where & how do we encounter images in our world?
33. How do images influence our views of the world?
34. What is the value of engaging in the process of art criticism?
35. How can the viewer “read” a work of art as text?
36. How does knowing and using visual art vocabularies help us understand and interpret works of art?
37. How does one determine criteria to evaluate a work of art?
38. How and why might criteria vary?
39. How is a personal preference different from an evaluation?

40. How does engaging in creating art enrich people's lives?
41. How does making art attune people to their surroundings?
42. How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?
43. How does art help us understand the lives of people of different times, places, and cultures?
44. How is art used to impact the views of a society?
45. How does art preserve aspects of life?

The visual arts are art forms such as painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts, and architecture. Many artistic disciplines such as performing arts, conceptual art, textile arts also involve aspects of visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.

Current usage of the term "visual arts" includes fine art as well as the applied or decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century, the term 'artist' had for some centuries often been restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the decorative arts, craft, or applied Visual arts media. The distinction was emphasized by artists of the Arts and Crafts Movement, who valued vernacular art forms as much as high forms.[4] Art schools made a distinction between the fine arts and the crafts, maintaining that a craftsman could not be considered a practitioner of the arts.

The increasing tendency to privilege painting, and to a lesser degree sculpture, above other arts has been a feature of Western art as well as East Asian art. In both regions painting has been seen as relying to the highest degree on the imagination of the artist, and the furthest removed from manual labour – in Chinese painting the most highly valued styles were those of "scholar-painting", at least in theory practiced by gentleman amateurs. The Western hierarchy of genres reflected similar attitudes.

[https://en.Wikipedia.org/wiki/Visual\\_arts#:~:text=The%20visual%20arts%20are%20art,as%20arts%20of%20other%20types](https://en.Wikipedia.org/wiki/Visual_arts#:~:text=The%20visual%20arts%20are%20art,as%20arts%20of%20other%20types).

<https://dc.etsu.edu/cgi/viewcontent.cgi?article=1025&context=art-appreciation-oer>

This course explores the world's visual arts, focusing on the development of visual awareness, assessment, and appreciation by examining a variety of styles from various periods and cultures while emphasizing the development of a common visual language. The materials are meant to foster a broader understanding of the role of visual art in human culture and experience from the prehistoric through the contemporary. The course materials consist of 24 presentations examining art across the globe from prehistory through the contemporary art world. These introduce key vocabulary, explore the way that culture and art are linked, describe the varying methods and techniques of the featured artists, and encourage classroom discourse.

### **Titus Kaphar: Can art amend history?**

Artist Titus Kaphar makes paintings and sculptures that wrestle with the struggles of the past while speaking to the diversity and advances of the present. In an unforgettable live workshop, Kaphar takes a brush full of white paint to a replica of a 17th-century Frans Hals painting, obscuring parts of the composition and bringing its hidden story into view. There's a narrative coded in art like this, Kaphar says. What happens when we shift our focus and confront unspoken truths?



### **LaToya Ruby Frazier: A visual history of inequality in industrial America**

For the last 12 years, LaToya Ruby Frazier has photographed friends, neighbors and family in Braddock, Pennsylvania. But though the steel town has lately been hailed as a posterchild of "rustbelt revitalization," Frazier's pictures tell a different story, of the real impact of inequality and environmental toxicity. In this short, powerful talk, the TED Fellow shares a deeply personal glimpse of an often-unseen world.



### **Sanford Biggers: An Artist's unflinching look at racial violence**

Conceptual artist and TED Fellow Sanford Biggers uses painting, sculpture, video and performance to spark challenging conversations about the history and trauma of black America. Join him as he details two compelling works and shares the motivation behind his art. "Only through more thoughtful dialogue about history and race can we evolve as individuals and society," Biggers says.



### **Angelica Dass: The beauty of human skin in every color**

Angélica Dass's photography challenges how we think about skin color and ethnic identity. In this personal talk, hear about the inspiration behind her portrait project, *Humanæ*, and her pursuit to document humanity's true colors rather than the untrue white, red, black and yellow associated with race.



**eL Seed: A project of peace, painted across 50 buildings**

eL Seed fuses Arabic calligraphy with graffiti to paint colorful, swirling messages of hope and peace on buildings from Tunisia to Paris. The artist and TED Fellow shares the story of his most ambitious project yet: a mural painted across 50 buildings in Manshiyat Naser, a district of Cairo, Egypt, that can only be fully seen from a nearby mountain.



**Sethembile Msezane: Living sculptures that stand for history's truths**

In the century-old statues that occupy Cape Town, Sethembile Mzesane didn't see anything that looked like her own reality. So she became a living sculpture herself, standing for hours on end in public spaces dressed in symbolic costumes, to reclaim the city and its public spaces for her community. In this powerful, tour-de-force talk, she shares the stories and motivation behind her mesmerizing performance art.



### **Dustin Yellin: A journey through the mind of an artist**

Dustin Yellin makes mesmerizing artwork that tells complex, myth-inspired stories. How did he develop his style? In this disarming talk, he shares the journey of an artist -- starting from age 8 -- and his idiosyncratic way of thinking and seeing. Follow the path that leads him up to his latest major work (or two).



### **Kayla Briët: Why do I make art? To build time capsules for my heritage**

Kayla Briët creates art that explores identity and self-discovery -- and the fear that her culture may someday be forgotten. She shares how she found her creative voice and reclaimed the stories of her Dutch-Indonesian, Chinese and Native American heritage by infusing them into film and music time capsules.



### **Christoph Niemann: You are fluent in this language (and don't even know it)**

Without realizing it, we're fluent in the language of pictures, says illustrator Christoph Niemann. In a charming talk packed with witty, whimsical drawings, Niemann takes us on a hilarious visual tour that shows how artists tap into our emotions and minds -- all without words.





### Wanuri Kahiu: Fun, Fierce and fantastical African art

We're so used to narratives out of Africa being about war, poverty and devastation, says TED Fellow Wanuri Kahiu. Where's the fun? Introducing "AfroBubbleGum" -- African art that's vibrant, lighthearted and without a political agenda. Rethink the value of all that is unserious as Kahiu explains why we need art that captures the full range of human experiences to tell the stories of Africa.



### Frida Kahlo: The woman behind the legend



Answer these questions as you listen:

Before she decided to pursue art, Frida Kahlo was planning to be:

A A writer

- B A doctor
- C A chemist
- D A politician

Over time Frida Kahlo's self portraits became:

- A More symbolic and experimental
- B More structured and traditional

Kahlo's recurring imagery includes:

- A Flowers and animals
- B Death and pain
- C Herself
- D All of the above

Frida Kahlo has been associated with which artistic movements:

- A Impressionism
- B Abstract expressionism
- C Surrealism
- D Dadaism

Along with her husband Diego Rivera, Frida Kahlo supported Mexican political and cultural nationalism.

- A True
- B False

What are some of the most common symbols that appear in Kahlo's paintings?

How did Frida Kahlo and Diego Rivera meet?

What is the role of disability as a theme and experience in Kahlo's work?

#### **eL Seed: Street art with a message of hope and peace**

What does this gorgeous street art say? It's Arabic poetry, inspired by bold graffiti and placed where a message of hope and peace can do the most good. In this quietly passionate talk, artist and TED Fellow eL Seed describes his ambition: to create art so beautiful it needs no translation.



#### **Amit Sood: Every piece of art you've every wanted to see – up close and searchable**

What does a cultural Big Bang look like? For Amit Sood, director of Google's Cultural Institute and Art Project, it's an online platform where anyone can explore the world's greatest collections of art and artifacts in vivid, lifelike detail. Join Sood and

Google artist in residence Cyril Diagne in a mind-bending demo of experiments from the Cultural Institute and glimpse the exciting future of accessibility to arts and culture.



On this website, we're going to explore art from a variety of places around the world.

<https://artsandculture.google.com/project/street-view>

What do you see? There are so many questions at the beginning of this unit. Can you answer any of them by exploring these museums?

#### **To your Instructor:**

The following are the best resources I found so far on Visual Arts. There are a variety of resources from the Smithsonian. I've chosen just a few. I've also included links to several open resources on Art Appreciation. You might take a look at choose one or two to expand on the Visual Arts.

Smithsonian Educator Resources (so many open resources here, I've chosen just a few)

#### **China's Calligraphic Arts**

<https://asia.si.edu/learn/chinas-calligraphic-arts/>

#### **Discovering Babur's Gardens**

The Elizabeth Moynihan Collection in the Freer and Sackler Archives

Travel back to sixteenth-century Central Asia with architectural historian Elizabeth Moynihan. Follow in the footsteps of Babur, the first Mughal emperor, as he carves lush and fragrant gardens into the landscape of India, Afghanistan, and Pakistan.

<https://asia.si.edu/learn/discovering-baburs-gardens/>

#### **How to Look at a Quran**

<https://asia.si.edu/wp-content/uploads/2017/07/how-to-look-at-a-quran.pdf>

#### **How to Identify a Buddha**

<https://education.asianart.org/resources/how-to-identify-a-buddha/>

#### **An open resource for Art Appreciation.**

<https://dc.etsu.edu/cgi/viewcontent.cgi?article=1025&context=art-appreciation-oer>

#### **Another good art appreciation resource to pull from**

<https://www.oercommons.org/courses/art-appreciation-and-techniques-3/view>

#### **Ted Ed on Visual Art**

<https://ed.ted.com/search?q=visual+art>

#### **Architecture**

Explore this Chinese House: <http://yinyutang.pem.org/index.html>

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## 1.11: Culinary Arts

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Culinary arts, in which culinary means "related to cooking", are the cuisine arts of food preparation, cooking, and presentation of food, usually in the form of meals. People working in this field – especially in establishments such as restaurants – are commonly called "chefs" or "cooks", although, at its most general, the terms "culinary artist" and "culinarian" are also used. Table manners ("the table arts") are sometimes referred to as a culinary art.

Expert chefs are required to have knowledge of food science, nutrition and diet and are responsible for preparing meals that are pleasing to the eye as they are to the palate. After restaurants, their primary places of work include delicatessens and relatively large institutions such as hotels and hospitals. [https://en.Wikipedia.org/wiki/Culinary\\_arts](https://en.Wikipedia.org/wiki/Culinary_arts)

So, why include culinary arts in an Introduction to Humanities course? If we look back at our essential questions, maybe we can find an answer. Who are we? What makes us human? Can we find culinary arts in this? I decided that we could. The food we eat makes us human. It is a important to our culture.

Let's take a look at Food around the World

<http://www.foodbycountry.com/>

Choose one that you would never have tried and try it. Follow the recipe and make a new kind of food!

### **Taste the Nation**

The trailer for this amazing show: [https://www.youtube.com/watch?v=OzN76UMkT\\_w](https://www.youtube.com/watch?v=OzN76UMkT_w)

Padma Lakshmi's New Food Show Is a Trojan Horse: Taste the Nation is breezy in tone, but it exposes the betrayals at the heart of "American" cuisine.

This is a show on Hulu, so it isn't available to everyone. However, if there is a way to use this, it is a wonderful introduction to the culinary arts of America.

<https://www.theatlantic.com/culture/archive/2020/07/padma-lakshmi-hulu-taste-nation-american-cuisine/613915/>

Listen to 'Taste The Nation': Padma Lakshmi Explores The American Palate on NPR

<https://www.npr.org/2020/07/09/889351610/taste-the-nation-padma-lakshmi-explores-the-american-palate>

### **Special Issue "Food, Culture, and Heritage. Identity Formation through Eating Customs"**

Dr. Francesca Muccini

[https://www.mdpi.com/journal/humanities/special\\_issues/eatingcustoms](https://www.mdpi.com/journal/humanities/special_issues/eatingcustoms)

### **How Food Shaped Humanity**

By Lisa Bramen SMITHSONIANMAG.COM MARCH 26, 2010

<https://www.smithsonianmag.com/arts-culture/how-food-shaped-humanity-83840262/>

### **19 Amazing Culinary Traditions Around the World**

<https://wander-lush.org/food-culture-unesco/>

### **The Role of Food in Human Culture**

<https://globalgastros.com/food-culture/role-of-food-in-human-culture>

### **5 times food has changed the course of history**

<https://www.globalcitizen.org/en/content/5-times-food-has-changed-the-course-of-history/#:~:text=More%20than%20just%20snacks%2C%20food,stories%20than%20you%20might%20think!&text=The%20history%20of%20food%20is,transform%20the%20way%20we%20live.>

### How food helped shape history

<https://www.weforum.org/agenda/2015/03/how-food-helped-shape-history/>

<https://www.nationalgeographic.com/foodfeatures/joy-of-food/>

<https://www.nationalgeographic.com/foodfeatures/communal-table/>

### Culinary Arts of Asia

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Ohnuki-Tierney, Emiko. "[Rice As Self: Japanese Identities through Time](#)." *Education about Asia* 9, no. 3 (2004): 4–9.

Kushner, Barak. "[Food History & National Myths](#)." *Japan Society*, January 14, 2008. [On Ramen in Japan]

Chung, Haekyung. "Introduction." In [Korean Cuisine: A Cultural Journey](#). Translated by Yoojin Lee. 2009.

Watson, James. "[Prosperity Versus Pathology: A Social History of Obesity in China](#)." (PDF) *Harvard Asia Pacific Review*, 2000.

北海道グルメ動画【GouTube北海道】. "[Edo Sushi Video](#)." August 19, 2013. YouTube.

The Culinary Institute of America. "[Medicinal Food in Hong Kong](#)." February 20, 2013. YouTube.

Arirang. "[Globalizing Korean Food](#)." February 7, 2014. YouTube.

Arirang Culture. "[Tales of Hansik – Kimchee](#)." September 26, 2013. YouTube.

The Fishy Channel. "[Tsukiji Fish Market](#)." November 4, 2014. YouTube.

A History of Kimchi <https://zenkimchi.com/top-posts/kimchi-1-short-history>

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