



AP[®] Art History

Course Planning and Pacing Guide

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Welcome to the AP Art History Course Planning and Pacing Guides

This guide is one of three course planning and pacing guides designed for AP Art History teachers. Each provides an example of how to design instruction for the AP course based on the author's teaching context (e.g., demographics, schedule, school type, setting). These course planning and pacing guides highlight how the components of the *AP Art History Curriculum Framework* — the big ideas and essential questions, enduring understanding and essential knowledge statements, learning objectives, and works of art within the image set — are addressed in the course. Each guide also provides valuable suggestions for teaching the course, including the selection of resources, instructional activities, and assessments. The authors have offered insight into the *why* and *how* behind their instructional choices — displayed along the right side of the individual unit plans — to aid in course planning for AP Art History teachers.

The primary purpose of these comprehensive guides is to model approaches for planning and pacing curriculum throughout the school year. However, they can also help with syllabus development when used in conjunction with the resources created to support the AP Course Audit: the Syllabus Development Guide and the four Annotated Sample Syllabi. These resources include samples of evidence and illustrate a variety of strategies for meeting curricular requirements.

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Instructional Setting

St. Andrew's Episcopal School ▶ Austin, Texas

School St. Andrew's is an independent Episcopal school.

Student population There are 415 students in grades 9–12. The student population is 78 percent Caucasian and 22 percent ethnically diverse. One hundred percent of St. Andrew's students go on to college, and approximately 30 percent of St. Andrew's students take AP® Art History.

Instructional time Classes at St. Andrew's start in mid-to-late August. There are 137 class sessions before the exam. We are on a rotating schedule in which classes meet six out of seven days. Five of those class periods run 50 minutes, while the sixth runs 75 minutes.

Student preparation AP Art History is a humanities elective offered to 11th and 12th graders. There is no prerequisite.

Textbooks and other main resources Stokstad, Marilyn, and Michael W. Cothren. *Art History*. 5th ed. Boston: Pearson, 2013.

Overview of the Course

The central questions of this course include the following: What is art and how is it made? Why and how does art change? How do we describe our thinking about art? As they address these questions, students master effective and precise articulation of an artwork's meaning and function, its maker's methodology, and the ways it reflects and affects its historical and cultural context. With these core questions as its foundation, this planning and pacing guide emphasizes daily practice of questioning techniques, discussion methods, analytical paradigms, guided discovery, and independent learning. Students develop critical thinking and visual literacy skills with which they can extract meaning from any artwork they encounter throughout their lives.

The course begins with a brief introductory unit establishing key concepts. Most students come into the course with very little training in visual literacy. Rather than being a disadvantage, this creates a level playing field for students with widely disparate skill sets — a powerfully positive factor in establishing class culture.

In the early units, I place special emphasis on skills acquisition. We may spend entire class periods focusing on only one or two learning objectives so that students have ample opportunity to master them before moving on. I regularly incorporate connections with students' lives and experiences, working to “familiarize the unfamiliar.” We establish our basic routine in the early units: Students come into class after doing independent reading and they sit in new arrangements daily, with constantly revolving discussion partners. We spend time looking closely at artworks. Then student partners discuss ideas using questions I pose for their consideration. I believe that helping students develop visual literacy requires me to have the pedagogical discipline not to *tell* students anything they can discover through guiding questions. After partner discussions, we explore students' responses as a class through cold calling; this enables an ongoing assessment and helps me differentiate instruction. We use analytical paradigms — sets of questions that move from concrete to abstract in ways all students can master. Students learn to independently create and apply such

paradigms to architectural plans, for example, inferring much about a building before ever seeing what it looks like. Students establish the practice of verbalizing the visual, as they keep continual notes from reading, research, video viewing, and discussion on individual Wiki blog pages. These function as a source of formative assessment to which I give individual responses.

As we move through the course, students begin to think globally, applying what they've learned in ever-deepening cross-cultural and thematic comparisons that work effectively as an ongoing review, keeping works from all units fresh in students' minds. Always encouraged to connect current and previous learning, students learn independently, with partners, in small groups, and as a class, demonstrating their knowledge and skills in a wide range of formats. Together we look, analyze, converse, write, evaluate, revise, and share online. The focus throughout is collaborative, with our common goals of mastering all the learning objectives, integrating essential knowledge, speaking and writing about artworks with precision, authority, and specificity, and growing together as a community of learners.

Guiding Questions:

- ▶ How do we talk with a work of art, and how does it talk to us? ▶ Why do some subjects, by artists from different times and places, look so similar, while others look so different? ▶ Why don't we always agree about what we see?

Works of Art**Resources****Instructional Activities and Assessments**

Wall plaque, from Oba's palace

Presentation of captives to Lord Chan Muwan*

Instructional Activity: Visual and Contextual Analysis

For 2 minutes students sketch the Benin plaque. I then guide them through an analytical paradigm, posing questions on content, form, function, patronage, and setting. In pairs, students talk about the questions before a discussion with the entire class begins. I fill in gaps in the conversation with contextual material before we apply the paradigm to the Lord Chan Muwan mural. After discussing its context, I display it and the wall plaque and student pairs compare the two, focusing on the ways in which the works communicate the power of the patron.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.5)

King Menkaura and queen

Fountain (second version)

Spiral Jetty

Terra cotta warriors from mausoleum of the first Qin emperor of China

Stokstad and Cothren, introduction

Web

"Steve Martin Pt. 1"

"Steve Martin Pt. 2"

Instructional Activity: But Is It Art?

Before class, students read "What Is Art?" in the textbook and watch the Colbert Nation videos. In class, students blog for 5 minutes regarding whether the portrait of Stephen Colbert is art. Partners discuss their responses, and then as a class we discuss the question, *What is art?* I explain the contextual background of King Menkaura and queen, including its function as a substitute body for the *ka*. I ask whether it is art since that was not its intended function. We discuss ways that its medium, function, form, and context intersect. We then discuss *Spiral Jetty*, the terra cotta warriors, and *Fountain* using the same approach.

(Primary learning objectives addressed: 1.2, 1.4)

Sketching enables students to practice looking closely and actively and to begin forming ideas independently.

Partnering students prior to the group discussion ensures that every student engages in active speaking and listening, builds confidence, and provides me opportunities to check for understanding. I use this method for all class discussions.

* Works marked with an asterisk are those from outside the image set defined in the curriculum framework.

Guiding Questions:

- How do we talk with a work of art, and how does it talk to us? ► Why do some subjects, by artists from different times and places, look so similar, while others look so different? ► Why don't we always agree about what we see?

Works of Art**Resources****Instructional Activities and Assessments**

Palette of King Narmer
King Menkaura and queen
Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*)
Anavysos Kouros
Kritios Boy*
Riace warrior*
Doryphoros (*Spear Bearer*)
Hermes and the Infant Dionysos*
Seated boxer

Stokstad and Cothren, chapter 5
Web
Peanuts characters

Instructional Activity: Tradition and Change

Before class, students read about Anavysos Kouros, Kritios Boy, Riace warrior, *Doryphoros*, Hermes and the Infant Dionysos, and the seated boxer in the textbook. In class, I project the *Peanuts* characters, and student groups of three each invent and sketch a new character, describing details that individualize their characters and details that make them appear “part of the gang.” Groups display their sketches. We explore the terms *naturalistic*, *idealized*, and *stylized* in the context of *Peanuts* characters. Referencing these terms along with *tradition* and *innovation*, students analyze features of tradition in the three Egyptian works. We then compare King Menkaura and queen with the Greek Anavysos Kouros. We use Kritios Boy, Riace warrior, *Doryphoros*, Hermes and the Infant Dionysos, and seated boxer to explore innovation, tradition, influence, and change.

(Primary learning objectives addressed: 2.1, 2.2, 2.3, 3.5)

Ludovisi Battle Sarcophagus
Isenheim altarpiece
Liberty Leading the People
Memorial Sheet for Karl Liebknecht

Stokstad and Cothren, introduction
MC Yogi, “Ganesh Is Fresh”

Instructional Activity: Audience Response

Before class, students read the textbook section on formal analysis. In class, I play the MC Yogi song without introductory comment. After 30 seconds, I ask students to look around and observe what they see. Students are given crayons and they listen again; this time they respond by using their crayons to make nonrepresentational lines and shapes. We use this exercise to discuss ways in which music elicits a response from listeners. We then talk about the range of responses visual artworks may elicit and how artists can shape those responses. Partners view *Liberty Leading the People* and the sarcophagus and discuss possible viewer responses, paying attention to both content and formal elements. We debrief. They do the same exercise with the other two images.

(Primary learning objective addressed: 3.2)

Debriefing is a technique I use in class as a follow-up to partnering (when pairs of students have discussed specific points or questions). To debrief, I cold call individual students for responses, and I ask follow-up questions (usually for a more thorough explanation, specific examples, or alternative views). This ongoing assessment process enables me to gauge both individual and group learning and instantly address areas of misunderstanding.

Guiding Questions:

- ▶ How do we talk with a work of art, and how does it talk to us? ▶ Why do some subjects, by artists from different times and places, look so similar, while others look so different? ▶ Why don't we always agree about what we see?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: How Do Works of Art Evoke Responses?**

From the art in the image set that we have already studied, students choose a work that they've had a strong reaction to, and in either a spoken or written format, each student identifies the work, explains his or her reaction, and analyzes the content and formal elements in the work that provoked the strong response. Students can use video presentation software (such as Windows Live Movie Maker) to embed the artwork and add their own spoken commentary, and these will be uploaded to the class SchoolTube site, or they can choose to do the work in writing on the class blog. In a follow-up assignment, students read and/or watch at least three other responses and offer comments and suggestions.

(Primary learning objectives addressed: 1.1, 3.2)

Yaxchilán
Power figure (*Nkisi n'kondi*)
*Untitled (Portrait of Ross in L.A.)**

Miner, "Body Ritual Among the Nacirema"

Instructional Activity: Differing Interpretations

Students read the Miner article before class. We use this as a springboard for a discussion of how outsiders can easily misinterpret works of art removed from their cultural contexts. I show a piece of hard candy and ask students whether it is art, what their response is upon seeing it, and what its function is. As students view the Gonzalez-Torres candy dump, I ask the same questions again. After group discussion, I explain that the artist's intent was for visitors to eat the candy and realize it symbolizes the shrinking body of a dying man. At this point we look at the African and Mayan works and discuss potential misinterpretations by outsiders along with the meaning of the works within their cultural contexts.

(Primary learning objective addressed: 3.3)

I use this analytical exercise to see how effectively individual students are developing the skills we have been addressing. I provide feedback in the form of brief written comments on a copy of the assignment sheet, noting things done particularly well and suggesting ways to improve in similar assessments.

Guiding Questions:

- ▶ How do we talk with a work of art, and how does it talk to us? ▶ Why do some subjects, by artists from different times and places, look so similar, while others look so different? ▶ Why don't we always agree about what we see?

Works of Art**Resources****Instructional Activities and Assessments**

The Saint-Lazare Station

*The City Rises**

*Nighthawks**

Dream of a Sunday

Afternoon in the

Alameda Park

Instructional Activity: Thematic Connections

I model thematic comparison for the class using the subtheme of urban experience. In pairs, students draw an image matched with one of the optional course themes or subthemes they've chosen from a hat. Students choose two other works from the image set that offer different approaches to their themes, and they prepare for a roundtable discussion over the following two days to discuss their works using the skills we have been practicing. They prepare to do both visual and contextual analysis as they justify their thematic choices and “connect the dots.”

(Primary learning objective addressed: 3.5)

Alexander Mosaic from
the House of Faun,
Pompeii

*Night Attack on the
Sanjō Palace*

Stokstad and Cothren,
chapters 5 and 12

Summative Assessment: Comparative Analysis

Before class, students read the essay scoring rubric I pass out and the sections relating to *The Night Attack on the Sanjō Palace* and *Alexander Mosaic* in the textbook. In class, partners spend 5 minutes discussing the form, function, content, and context of the works, as well as ways responses are elicited from the viewer. Students write an in-class 30-minute essay synthesizing those issues as they relate to the images.

(Primary learning objectives addressed: 1.1, 3.2)

After my introductory portion, this activity can also function pedagogically as a formative assessment, since I will have the opportunity to hear students put their comparative analytical skills into practice and offer them oral feedback.

This summative assessment addresses the following guiding questions:

- ▶ How do we talk with a work of art, and how does it talk to us?
- ▶ Why do some subjects, by artists from different times and places, look so similar, while others look so different?

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art? ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments**

Apollo 11 stones
Great Hall of the Bulls
Camelid sacrum in the shape of a canine
Swimming Reindeer*
Bushel with ibex motifs
The Ambum Stone

Web
MacGregor, "Swimming Reindeer"

Instructional Activity: Prehistoric Art

Before class, students listen to the podcast. In class, using Google Earth, I fly to the locations of the activity's six works, noting humankind's spread outward from Africa. I display each work for 90 seconds, while partners brainstorm things that can be said with certainty about it. I use student responses to emphasize that works from prehistory must be discussed cautiously as we cannot "know" anything other than what scientific evidence or formal analysis tells us. We examine the works again, and I present statements about each, asking students to judge their validity. For the Hall of Bulls, a valid statement might be, "The artists were familiar with horses," while an invalid one might be, "These people worshipped horses." Students write and share valid and invalid statements about each.

(Primary learning objectives addressed: 1.1, 3.2)

Apollo 11 stones
Great Hall of the Bulls
Camelid sacrum in the shape of a canine
Bushel with ibex motifs
The Ambum Stone

Stokstad and Cothren, chapter 1
Web
"Visite de la Grotte"

Instructional Activity: The Ancients Portray the World Around Them

Before class, students read the textbook's introduction to prehistory and the first half of the Paleolithic section. In class, students sketch the Great Hall of the Bulls and bushel with ibex motifs, and partners discuss what these works suggest about the relationship between prehistoric peoples and the natural world. I address prehistoric hunting/gathering and the concept of shamanism. We work through the images chronologically, and after we do a formal analysis, I teach what is known about each, emphasizing distinctions between solid contextual evidence, scholarly conjecture arrived at through interdisciplinary collaboration, and irresponsible speculation.

(Primary learning objectives addressed: 3.2, 3.3, 3.5)

In the latter part of the activity, before addressing the Great Hall of the Bulls, we take the virtual tour of the Lascaux caves so that students have a fuller understanding of its siting.

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments**

Running horned woman
 Anthropomorphic stele
 Jade cong
 Tlatilco female figurine
 Terra cotta fragment

Instructional Activity: The Human Figure

For homework, students blog in response to the following questions:

- ▶ What body parts most define us as human?
- ▶ What body part(s) would you least want to live without?
- ▶ What would you look like if you increased the size of your most significant parts and diminished the size of others?

(Primary learning objectives addressed: 1.2, 1.3, 1.4)

Instructional Activity: The Ancients Portray Themselves, Part 1

We discuss students' responses from the previous activity. I introduce the terms *naturalistic*, *stylized*, and *abstract*; students apply the terms to figures I project. We discuss ways the human form is modified when depicting a generic human or supernatural being. We analyze depictions of human form in the five works, addressing the relationships with the environment suggested by media (Long lasting? Portable?), technique (Is pigment available? Clay? Bone?), and known function (Vessel? Funerary object?). I present running horned woman in the context of Tassili n'Ajjer engravings and paintings and the stele in the context of Arabian Peninsula Neolithic funerary art. We do a comparative formal analysis of the two.

(Primary learning objectives addressed: 1.4, 3.2, 3.5)

Instructional Activity: Objects and the Afterlife

For homework, students blog about five objects they'd take with them to the afterlife, what those objects reveal about them, and what misinterpretations might result if they were discovered by future archeologists.

(Primary learning objective addressed: 3.3)

My aim with the questions in parentheses is to encourage students to consider ways in which representations of the human form can express more than just physical appearance and to reflect on reasons why images of the human figure might be simplified and/or stylized.

Guiding Questions:

- How are groups of people shaped by their relationships with the natural world? How is that expressed through art? ► How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art

Venus of Dolní Věstonice*
 Woman holding a bison horn*
 Venus of Willendorf*
 Bushel with ibex motifs
 Anthropomorphic stele
 Jade *cong*
 Tlatilco female figurine

Resources

Stokstad and Cothren, chapters 1 and 11
 Miner, “Body Ritual Among the Nacirema”

Instructional Activities and Assessments**Instructional Activity: The Ancients Portray Themselves, Part 2**

Partners compare stylized human forms in the first three works. We discuss the blog question from the previous activity to introduce funerary art, addressing the jade *cong* and bushel as examples. We recall our reading of the Miner article to underscore the conjectural nature of interpretation. I explain *sympathetic magic* (how an object can affect the person or thing it represents), and we discuss the theory that female figurines like the Tlatilco one were meant to encourage fertility. Noting that its two faces differentiate it from otherwise similar figurines, we explore theories about the two faces representing shamanic visions, dual consciousness, or conjoined twins. Students read “Liangzhu Culture” (in chapter 11) and “Female Figures” (in chapter 1) for homework.

(Primary learning objectives addressed: 1.4, 3.2, 3.5)

Stonehenge

Web

Alexander, “If the Stones Could Speak”
 “Henges: Stonehenge, Woodhenge, Avebury & Stanton Drew”
 Jones, “New Light on Stonehenge”
 “Secrets of Stonehenge”
Standing with Stones preview

Instructional Activity: The Ancients Build

Students sketch side and aerial views of Stonehenge. Next, partners write precise descriptions of its materials, shape, arrangement, size, and location. Acknowledging the absence of scholarly agreement regarding the functions of Stonehenge, we hypothesize what the structure might suggest about the people who built it and their concerns, needs, beliefs, and values. After I explain the most accepted theories of Stonehenge as an observatory, calendar, and healing, ceremonial, and burial site, partners discuss how these functions could justify the colossal effort it took to build the structure. We watch the *Standing with Stones* preview and the two other videos to get a sense of Stonehenge as part of a larger landscape of many such Neolithic structures. Students read their choice of the two articles for homework.

(Primary learning objectives addressed: 1.4, 3.2, 3.5)

◀ As in our lesson on the Tlatilco figure, I stress that our ideas about Stonehenge’s builders’ ideals, strengths, and concerns are only conjecture. When hypothesizing, possible responses include permanence, immensity, precision, organization, cooperation (or coercion), a common goal, problem-solving skills, a sense of order, abstract thinking, and a sense of design.

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments****Instructional Activity: Navigation, Part 1**

Students blog for 3 minutes in response to the prompt, *Describe a time you were lost. How did it feel?* We discuss our responses to such experiences. Next, for a few minutes, students blog in response to the prompt, *Write precise, step-by-step directions for your travel from school to home.* They then do the same task without using street names. We discuss this exercise as analogous to the navigation difficulties faced by nomadic hunter/gatherers. I ask students to explain the navigational challenges that would occur if they were surrounded by many miles of only water, with no streets, buildings, hills, or other landmarks, and no GPS, compass, or maps. This gives them a sense of the challenges faced by earlier Oceanic peoples navigating the open waters of the Pacific.

(Primary learning objective addressed: 1.3)

Navigation chart

Stokstad and Cothren,
chapter 28

Web

“The Navigators”

“The Ocean Shows Us
the Way”

Instructional Activity: Navigation, Part 2

I project Google Earth zoomed in on Majuro in the Marshall Islands. I zoom out gradually, showing students what an atoll is, and further out so they can see the hundreds of islands in the archipelago. We discuss both the importance and the challenges of maintaining cultural connections across these islands with only canoes as transportation. Students sketch the navigation chart, and we compare it with two other examples. I explain that the charts were created for personal use, only on land, to prepare for and remember pathways through the waters. We watch the two videos, and then I project the navigation chart again, asking partners first and then the class what they can decipher. Students read chapter 28’s introduction and “Micronesia” for homework.

(Primary learning objectives addressed: 1.3, 1.4, 3.5)

My aim with this lesson is to move students beyond any preconceived notion they may have of Pacific Islanders, and for them to realize the level of intensive, acute study of natural surroundings that would enable the Maori, for example, to successfully navigate vast distances.

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments**

Self-Portrait (Te Pehi Kupe)*

*At the Crease**

Instructional Activity: Protection

In their blog students respond to the following prompts:

- ▶ Describe a time when you experienced fear and wanted someone to protect you. Explain the feelings you had.
- ▶ Describe a time when you felt protective of someone or something. Explain those feelings.

Partners discuss blog responses, focusing on emotions and the physical characteristics associated with protectors and protection. I project *At the Crease* and ask students to discuss how the goalie's gear symbolizes his power to protect the goal and therefore "his people," as it protects him physically. I project just the goalie's head next to Te Pehi Kupe's *Self-Portrait*, and students compare the formal aspects of the two "masks" as well as ways they might communicate power and protection.

(Primary learning objectives addressed: 3.2, 3.3, 3.5)

*Napoleon I on His Imperial Throne**

Tamati Waka Nene (Pulman)*

Tamati Waka Nene

Instructional Activity: Power and Protection, Part 1

I teach the concepts of *mana* (force, strength) and *tapu* (protective behaviors) in Oceanic cultures and apply them to the ways the images in this activity communicate the power and status of a ruler, who in turn represents the *mana* of his people. We examine the photograph of Tamati Waka Nene and then the Lindauer portrait of him, noting the specific objects signifying his power as ruler and the cloak and tattoos that wrap around and symbolically protect him. I project the painting next to *Napoleon I on His Imperial Throne*, and partners compare the two as I circulate among them, discussing ways in which both serve to project power and sustain social structure, implicitly reassuring those ruled of their own protection.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments**

*Napoleon I on His Imperial Throne**

Instructional Activity: Power and Protection, Part 2

I project the portrait of Napoleon again, asking partners to identify all the costly, difficult-to-obtain materials Napoleon is wearing and discuss how the impact of Napoleon's appearance would differ if he were wearing jeans and a T-shirt, not the cape, robe, collar, and crown. After a class discussion, we note the widespread association between high-status individuals and ownership and/or display of rare, costly objects, with the owners of those objects using them to overtly assert their power.

(Primary learning objectives addressed: 1.4, 3.2)

'Ahu 'ula (feather cape)
Staff god

Web

"A Captain's Chiefly Gift - Tales from Te Papa episode 52"

Instructional Activity: Power and Protection, Part 3

I display the feather cape and, after explaining its materials and construction, I remind students that *mana* is often protected in Pacific cultures by wrapping or sheathing to prevent contact. We examine the role of the protective cape, whose creation demanded intensive labor and precious resources, in asserting chiefly power and maintaining social control. We watch the video, which connects a similar cape to Britain's Captain Cook. Students sketch a detail of the carved portion of the staff god. After explaining the history of such staffs, we discuss the stylization of the human form as well as the act of wrapping the central shaft in protective materials to preserve the *mana* of the deity within.

(Primary learning objectives addressed: 1.3, 3.2, 3.3)

*Napoleon I on His Imperial Throne**

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments****Instructional Activity: Death and Memory, Part 1a**

For homework, students blog in response to the following questions:

- ▶ How do you and your family commemorate loved ones who have died?
- ▶ Do you think of passed loved ones as still present (e.g., do you talk with them, or do you write Facebook posts or print obituary messages to them on significant dates)? Do you talk about them, toast them, or display photos and mementos of them?
- ▶ In these practices acknowledging family members who have died, how many generations do you go back?
- ▶ Do you, or anyone you know, think of lost loved ones as guardian angels who protect you from harm or intervene on your behalf?

(Primary learning objectives addressed: 1.3, 1.4)

Moai on platform (*ahu*)
Female deity

Web
"Easter Island"

Instructional Activity: Death and Memory, Part 1b

Partners discuss their blog responses from the previous activity. As a group, we expand the discussion to include less personal figures like saints, who many appeal to for protection and mediation. We address the worship of ancestors as protectors and mediators among Oceanic groups, referring to *mana* and *tapu*. Students sketch the moai and female deity. We then discuss cross-cultural use of the abstracted human form to represent spiritual beings, as seen in the protector Goddess Kawe. After watching 10 minutes of "Easter Island," we discuss moai formal elements (massive, abstract, generic), the theory that they represent spirits of ancestral chiefs who mediate between gods and chiefs, and their placement on platforms marking sacred sites. Students watch the rest of "Easter Island" for homework.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments****Instructional Activity: Death and Memory, Part 2a**

For homework, students blog in response to the prompt, *Describe your experiences wearing masks. Why did you choose a certain mask? How did you feel wearing it? How did others respond when you wore it? How did you behave to assume the mask's identity?*

(Primary learning objectives addressed: 1.3, 1.4)

Moai on platform (*ahu*)

Female deity

Buk (mask)

Malagan display and mask

Web

"Malagan Labadama - Preview"

Instructional Activity: Death and Memory, Part 2b

Partners discuss the blog responses from the previous activity. I invite student actors to the class to explain "putting on the mask" of a character to inhabit a role. We discuss mask dances among Oceanic groups, in which dancers "become" the spirits the masks embody. Next, we revisit concepts of *mana* and *tapu*, discussing the buk and Malagan masks in the context of transitions and rites of passage. Students sketch the composite human/animal form buk, and we discuss performances of it commemorating cultural heroes. We watch the video performance of a Malagan ceremony, and compare the Malagan mask and display, in which the process of performing the mask creates a memory, with the moai and female deity, memorial works previously studied, which embody and continue memory.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

Buk (mask)

Malagan display and mask

Formative Assessment: Mask Analysis and Comparative Essay

Groups of three work together for 20 minutes to annotate photocopies of the masks, using specific visual evidence to explain how their creators adapted human and animal forms to depict both natural and supernatural beings, and how particular elements suggest their creators' relationships with the natural world. They then spend 5 minutes comparing ways that the two masks and their performance reveal the relationships of their creators with the natural and supernatural elements of their environments. Students work individually to write a 30-minute essay responding to these issues using visual and contextual evidence to support their ideas.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

I circulate as students are working, observing and giving feedback on the persuasiveness of their points, appropriateness and specificity of their evidence, and organizational logic of their arguments. I provide written feedback on students' essays.

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments**

Nan Madol

Stokstad and Cothren, chapter 28

Web

“Conversation: Land of the Flying Stones”

“FSM - Pohnpei - Nan Madol Tour”

“Mysterious Nan Madol, Pohnpei”

“The Mystery Behind the Ancient Stone City of Nan Madol”

“Nan Madol”

Pala, “Nan Madol: The City Built on Coral Reefs”

Instructional Activity: Architecture of Power

After viewing the Micronesian island of Pohnpei on a map, we watch 5 minutes of the FSM video. I replay it as students jot down questions about Nan Madol. These are combined to make a class list. I number the questions and partners draw numbers. They have 15 minutes to research their question using resources that I provide. If the question is unanswerable, the pair creates a related, answerable question. We go down the list bringing together everyone’s material, and I correct any misconceptions and fill in information and comprehension gaps. We conclude the activity by analyzing the specific ways that architecture communicates power and authority, in particular the way the site and form of Nan Madol communicates the status and power of the ruler/patron.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

Formative Assessment: Flash Cards

Students draw titles of works from this unit and prepare flash cards, which they complete for homework. Flash cards include image, title, culture, date, media, contextual information, and formal qualities and content that reveal meaning and/or elicit a response. These are submitted to our class StudyBlue flash cards set and are available for exam preparation. In class, we examine some multiple-choice questions from past AP Exams, looking carefully at both the stems and the choices. Groups of three create multiple-choice questions for artworks and put them on their flash cards. During the last 10 minutes of class, we go through the questions, both refining and answering as I display them with the document camera.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.1, 3.2)

If students do not generate questions themselves, I elicit questions regarding construction, patronage, occupants, functions, history, practical difficulties for occupants, and abandonment. In the final part of the discussion, my aim is for students to develop an awareness of how architects manipulate scale, materials, layout, ornamentation, and siting to intimidate and communicate power.

Flash cards are an approach to formative assessment throughout the year. Flash card requirements and activities can easily be fine-tuned for each unit of study. To provide feedback, I address the format, accuracy and specificity of information, and connections to EUs and EKs in a follow-up class session.

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources****Instructional Activities and Assessments**

Hiapo (tapa)

Presentation of Fijian mats and tapa cloths to Queen Elizabeth II

Web

“Kuo Hina E Hiapo: The Mulberry is White and Ready for Harvest - Preview”

“Object: Ngatu Launima (Tapa Cloth)”

“Pieces of Cloth Pieces of Culture, Tapa Making and Community Collaboration”

“Queen Elizabeth & Duke Of Edinburgh visit to Tonga 1954 PART 1”

“The Royal Funeral of King George Tupou 5 in Pictures”

“Tongan Arts and Crafts: Tapa Cloth Making”

“Tonga King George Tupou V funeral”

“Tribute to Queen Salote (1966)”

Instructional Activity: Status and Community

For homework, students blog in response to the following questions:

- ▶ Describe a group effort you participated in. Was the end result the only thing that mattered? What are your memories about working together?
- ▶ What does *roll out the red carpet* mean? What does it imply about the ones rolling and those it is rolled out for?

(Primary learning objectives addressed: 1.3, 1.4)

Instructional Activity: Cloth and Cloth Making as Metaphors for Status and Community

Students discuss blog responses from the previous activity, and then they view Tonga on Google Earth along with the photo essay of King George Tupou V's 2012 funeral. I discuss the ceremonial significance of tapa cloth and mats in this and Queen Salote's 1966 funeral. Students compare American and Tongan funerary dress and customs. We view images and the video of Queen Elizabeth II arriving in Tonga in 1954, noting use of tapa to signify honor and status. We examine the huge processional tapa cloth and discuss the monumental effort of creating it. Students watch the videos explaining the collaborative nature of creating a tapa and discuss the importance of such activities in perpetuating cultural traditions and identities.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.3)

Through this activity, students should understand that the tapa is a living tradition. Once they understand the cultural significance of tapa cloth, we analyze the importance of tapa making as a collaborative, culturally bonding activity among Tongan women.

Guiding Questions:

- ▶ How are groups of people shaped by their relationships with the natural world? How is that expressed through art?
- ▶ How have artists adapted human and animal forms to depict both natural and supernatural beings?

Works of Art**Resources**

Stokstad and Cothren,
chapters 1 and 28

Instructional Activities and Assessments**Formative Assessment: Thematic Extension**

Before class, students read the enduring understanding and essential knowledge statements for Global Prehistory and the Pacific. In pairs, students scan chapters 1 and 28 for two artworks, which we have not yet discussed, that reflect the EU/EK statements and relate thematically to works we have studied. Themes include humans' relationship with nature, ancestor worship, power, and protection. Partners find additional information on these works to analyze and develop thematic connections between selected works and those we studied relating to form, function, artistic intent (if known), and audience response. Students use detailed visual and contextual evidence to support their ideas in writing a video script, teaching the works and justifying the pairings.

(Primary learning objectives addressed: 1.3, 1.4, 3.1, 3.2, 3.5)

Summative Assessment: Thematic Comparisons

In a continuation of the preceding formative assessment, the pairs of students now edit their scripts based on my written feedback and a rubric I provide. Next, students create the video in which they teach the two new works and compare them formally, contextually, and thematically with works we have studied in this unit. Themes of the natural world, human body, individual and society, and knowledge and belief are especially relevant within this context. The completed videos are uploaded to our class SchoolTube site.

(Primary learning objectives addressed: 1.3, 1.4, 3.1, 3.2, 3.5)

I circulate as students work, troubleshooting, and I provide written feedback regarding evidence, accuracy, and development of scripts.

The rubric for the assignment measures students' valid connections with EU/EK statements and accurate contextual information and evidence, detailed formal analysis, specific visual evidence used to support ideas, and logical, well-articulated thematic comparisons with known works.

This summative assessment addresses both of the guiding questions for this unit.

Guiding Questions:

- ▶ How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ▶ How can works of art and architecture communicate the power of a patron? ▶ How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Acropolis
Chartres Cathedral
Chavín de Huántar
Lakshmana Temple

Web
Chavín video

Instructional Activity: Architecture and Sacred Space, Part 1

I provide images of the Parthenon, Chartres Cathedral, and Lakshmana Temple. Prior to class, in their blogs, students respond to the prompt, *These structures mark “sacred space.” Are there architectural characteristics that they share? What differentiates and separates these structures from nonsacred space and ordinary structures?* In class, students pair up to discuss their blog responses and then as a class we debrief. After I teach cultural context and show the Chavín video, partners discuss the ways its builders signify sacred space. I lead the class in comparing it to the first three structures, identifying similarities and differences in form, function, content, and context.

(Primary learning objectives addressed: 1.4, 3.2, 3.5)

Great Serpent Mound
Templo Mayor (Main Temple)
Coatlicue*

Stokstad and Cothren, chapter 27
“The Birth of Huitzilopochtli, Patron God of the Aztecs”

Web
“Mindscape3D Tenochtitlán 3D Flyby”
“The Serpent Mound”

Instructional Activity: Architecture and Sacred Space, Part 2

Before class, students read “The Birth of Huitzilopochtli, Patron God of the Aztecs” and about the Aztecs in the textbook. In class, I introduce Tenochtitlan with the Mindscape video, and then students sketch Templo Mayor. Partners compare its form to other sacred structures, particularly Chavín de Huántar. I lead a discussion of the Aztec story of Huitzilopochtli's birth. Students then examine Coatlicue and the Coyolxuahqui Stone as narrative illustrations and, along with the Calendar Stone, in their ritual function. I emphasize the astronomical orientation of the Templo Mayor and the Olmec-style mask as a temple offering. We also study the Great Serpent Mound as sacred space, comparing the serpent image with what we saw at Tenochtitlan, and theories that both functioned to mark solar events.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

With this introductory discussion, we are laying the groundwork for discussions of sacred space all year long, as well as establishing some of the techniques architects use to signify sacred space: boundaries limiting access, extraordinary height, changes in elevation, elaborate approaches and entryways, and changes in amount of light.

Guiding Questions:

- How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ► How can works of art and architecture communicate the power of a patron? ► How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Yaxchilán

Stokstad and Cothren,
chapters 13 and 27**Web**"Expert Perspective:
John Pohl""Maya Relief of Royal
Blood-Letting"**Instructional Activity: Shamanic Ritual, Part 1**

Before class, students describe in their blogs the feelings they experience on waking from a strange dream, and they listen to the BBC podcast on the Yaxchilán relief. In class, students sketch Lintel 24, and then partners respond to the question, *Why do we admire those who endure pain?* We discuss this concept, exploring how Mayan rulers inflicted pain on themselves via bloodletting rituals both to inspire awe among their subjects and to achieve a visionary state. I direct students to Lintel 25, examining the representation of the resulting vision, and students listen to the audio. I ask students to describe the use of animal and composite animal forms in both lintels, discussing their visual impact and their symbolic meaning.

(Primary learning objectives addressed: 1.3, 1.4, 3.3)

Chavín de Huántar

Stokstad and Cothren,
chapter 27**Instructional Activity: Shamanic Ritual, Part 2**

Having studied the architecture at Chavín de Huántar, we now address the images alluding to shamanic rituals. Students analyze the composite appearance of the Lanzón and its impact on ritual participants within the narrow, dark chamber. Referencing our earlier discussion of shamanic bloodletting as a way to achieve a visionary state, I describe a shaman as one who claimed a connection with the divine and often entered trance-like states to access the world of the spirits. Observing that the cactus-bearer relief-sculpture shaman has feline features and the wearer of the gold nose ring would appear to have feline whiskers, students consider the context of shamanic rituals for both works. Students read the textbook sections on the Maya and Chavín de Huántar for homework.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

Guiding Questions:

- How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ► How can works of art and architecture communicate the power of a patron? ► How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Transformation mask

Stokstad and Cothren,
chapter 27**Web**

“Fort Rupert”

Instructional Activity: Shamanic Ritual, Part 3

I explain the meaning of *totem*, and students respond in their blogs to the questions, *If there were one animal that you thought you might be in a parallel universe, what would it be? If you could combine your own body with parts of two or three other creatures, what would they be, and why?* Students sketch both states of the eagle transformation mask, and partners discuss the powerful, multisensory experience of the mask dance for both the wearer and those in attendance. We discuss the action of the mask as it makes visible the interior, transformative experience of the shaman, and we watch part of the Kwakiutl mask dance film to envision its original context. Students read the section on Hamatsa masks in the textbook.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

Mesa Verde cliff
dwellings**Web**

City of Cuzco video

City of Cusco, including
Qorikancha (Inka
main temple), Santo
Domingo (Spanish
colonial convent), and
Walls at Saqsá Waman
(Sacsayhuaman)

“Machu Picchu”

Machu Picchu video

City of Machu Picchu

Nan Madol

Instructional Activity: Architecture of Power

I project Nan Madol as partners review the ways this site supports and communicates the power of the elite. We debrief, and then I show Machu Picchu and students analyze the ways it does the same. After that discussion, I show the videos on Machu Picchu and explain contextual content. I direct students' attention to Cusco, explaining the Inkan labor taxation that was used to control their vast empire and build sites like Cusco and Machu Picchu. We examine the earthquake-resistant masonry at Cusco and describe ways in which the walls' massiveness and solidity function as metaphors for power. We explore ways the city layout formalizes the social hierarchy. Partners discuss how architecture might communicate the absence of social hierarchy, and they consider Mesa Verde in that context.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

When students are considering buildings commissioned by those with power and wealth, I work to elicit characteristics such as physical separation from the nonelite durable and/or costly building materials, monumental scale, spectacular setting, and extraordinary architectural techniques. When students are considering ways in which architecture can communicate the absence of social hierarchy, their discussion may include human scale, equal dwelling size, proximity among dwellers, uniformity of building materials, and a central arrangement.

Guiding Questions:

- ▶ How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ▶ How can works of art and architecture communicate the power of a patron? ▶ How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Ruler's feather
headdress (probably of
Motecuhzoma II)
Maize cobs
All-T'oqapu tunic
'Ahu 'ula (feather cape)
*Napoleon I on his
Imperial Throne**

Stokstad and Cothren,
chapter 27

Instructional Activity: Luxury Goods as Markers of Status and Power

I project Ingres's *Napoleon I on his Imperial Throne* and partners review the ways the objects and materials Napoleon holds and wears (e.g., ermine, silk, gold, ivory) communicate his power. I remind students that, as we saw with the 'ahu 'ula, rulers often claim materials that are rare or difficult to obtain as they suggest access to extraordinary wisdom, insight, powers, and/or a divine connection. Within this context we move to the ruler's feather headdress and the All-T'oqapu tunic, addressing the rareness of the materials, labor involved in creating them, and explanations of their symbolism and function. Before any discussion of the symbolic content of the All-T'oqapu tunic, I have students sketch any two of the abstract designs in the image.

(Primary learning objectives addressed: 1.4, 3.2, 3.5)

Instructional Activity: Gifts

For homework, students blog in response to the questions, *In our culture, on what occasions do we expect that if we receive a gift, we should give a gift in turn? What is the giver's reaction if giving isn't reciprocated?* They also read about the Eastern Woodlands in the textbook.

(Primary learning objectives addressed: 1.3, 3.3)

◀ Before examining the headdress, I show photos of the male quetzal's tail feathers, which can be up to 26 inches long. Integral to understanding the impact of the headdress on viewers is knowing that the Mexica (Aztec) associated the bird, and by extension the wearer of its feathers, with Quetzalcoatl. A student volunteer dons a 26-inch, hemispherical, green foil headdress to demonstrate the "hieratic scale" it creates.

Guiding Questions:

- ▶ How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ▶ How can works of art and architecture communicate the power of a patron? ▶ How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Bandolier bag

Black-on-black ceramic vessel

Stokstad and Cothren,
chapter 27**Instructional Activity: Reciprocity and Trade**

We discuss reciprocity and its practice among the Delaware tribe, and we explore the ceremonial use of bandolier bags and their importance as reciprocal gifts in diplomatic protocol. Students describe the differences between gift giving and selling and what they imply about the relationships between givers/recipients and sellers/buyers. I note that when bandolier bag makers began buying European beads rather than using exclusively traditional materials, the bags involved “outsider” trade and “insider” reciprocal giving. Next, we discuss the importance of trade in Puebloan economies, and I teach the black-on-black vessels as a revival of ancient art forms. Students explore the vessels’ evolution from decorated functional objects to communally produced artistic trade commodities. To conclude this activity, students search online for and watch “Hands of Maria.”

(Primary learning objectives addressed: 1.2, 1.3, 3.3)

Instructional Activity: Memory

For homework, students blog in response to the prompt, *Imagine you are creating a visual autobiography. List ten of your most powerful memories. For each, list specific images you would use to make the memories concrete and visible for others.*

(Primary learning objective addressed: 1.2)

Guiding Questions:

- How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ► How can works of art and architecture communicate the power of a patron? ► How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Painted elk hide

Lukasa (memory board)

Navigation chart

Web

“Cantor Surprises:
Lukasa (Memory
Board)”

“History and Memory”
(3:40–5:40)

“Scenes of Plains
Indian Life, Wind River
Shoshone”

Instructional Activity: Visual Memory

Partners discuss the ways memories can be recorded, and then they sketch the images that they find striking in the hide painting. I display a photo of Cadzi Cody, and we consider his painting as a visual memory for him and his tribe for the time before they were confined to a reservation. Zooming in on the image, we listen to the audio discussion. After exploring image/memory among the Shoshone, we examine the *lukasa* as another visual memory guide. Students watch “History and Memory” to see the board in context, and we discuss the notion of an official memory or history specialist. Students compare these visual memory guides to Maori navigation charts, noting the differences in the functions of preserving public or private memory.

(Primary learning objectives addressed: 1.3, 1.4, 3.3, 3.5)

Conical tower and
circular wall of Great
Zimbabwe

Stokstad and Cothren,
chapter 14

Web

“Great Zimbabwe
(11th–15th century)”

Great Zimbabwe video

Tyson, “Mysteries of
Great Zimbabwe”

Formative Assessment: Architecture of Power

Before class, one group of students reads the first half of “Mysteries of Great Zimbabwe,” another reads the second half, a third group reads the Met article, and the last reads about Great Zimbabwe in the textbook. In class, after watching the brief video, each group meets for 10 minutes to discuss what they learned from their source. Students move into new groups of four, one from each source, where they combine their knowledge to create a script for a video on Great Zimbabwe. For homework, student groups embed images and use their approved scripts to create a video on Great Zimbabwe, which they upload to our SchoolTube site.

(Primary learning objectives addressed: 1.3, 1.4, 3.1, 3.2)

After this activity, we use the flash card formative assessment first described in Unit 2.

I circulate as students are working and offer feedback on contextual understanding. The groups submit drafts of their scripts for further feedback and final approval.

Guiding Questions:

- ▶ How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ▶ How can works of art and architecture communicate the power of a patron? ▶ How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Great Mosque of Djenné

Web
 “The Urban Experience”
 (10:00–13:00)

Instructional Activity: Architecture, Sacred Space, and Community

Before class, students comment on two other students’ earlier blog entries about working with others on a common goal. I project plans of three different mosques and ask partners to discover the elements all three share. I teach the ritual requirements for a mosque, and after I explain the terms *qibla*, *mihrab*, and *minaret*, students locate those on a plan of Djenné. Once we’ve discussed the mosque components, students act out a hypostyle hall. Noting that the royal patron of the Great Mosque of Djenné was an Islamic convert, we discuss the interconnection of religious and secular power. To help bring the contextual history to the present, students watch the video excerpt, observing the positive effect the mosque’s annual replastering has on the Djenné community.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.2, 3.1, 3.2, 3.5)

Templo Mayor (Main Temple)

Great Mosque of Djenné

Formative Assessment: Sacred Space

I give pairs of students photographs and plans of Templo Mayor and the Great Mosque at Djenné, as well as a chart on which to compare the two as examples of sacred space. After working together for 15 minutes, partners combine with another group and talk together, refining their charts. After 10 minutes, I take up the charts and we use the document camera to discuss them, evaluating the depth of analysis, strength of arguments, and specificity of evidence.

(Primary learning objectives addressed: 1.3, 3.5)

Acting out buildings and artworks is a terrific device for kinesthetic learners, and the entire class enjoys it — it’s fun and it builds class culture. I photograph tableaux vivants throughout the year and compile them to show just before the AP Exam.

I circulate among the groups, giving feedback on accuracy of information and level of detail.

Guiding Questions:

- ▶ How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ▶ How can works of art and architecture communicate the power of a patron? ▶ How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Templo Mayor (Main Temple)

Great Mosque of Djenné

Summative Assessment: Sacred Space

Students write for 30 minutes in response to a prompt asking them to compare and contrast the ways that the architects of both structures communicate the concept of sacred space. I distribute and explain the rubric, which is based on depth of analysis, strength of arguments, and specificity of evidence. Students evaluate their own essays, write an explanation for their score, and turn them in for my evaluation.

(Primary learning objectives addressed: 1.3, 3.5)

Wall plaque, from Oba's palace

Stokstad and Cothren, chapter 29

Ndop (portrait figure) of King Mishe miShyaang maMbul

Instructional Activity: Power, Part 1

Students read about Yoruba palace art and Olowe of Ise in the textbook before class. In class, partners sketch the wall plaque, review ways it demonstrates the patron's power, and annotate signifiers of that power on their sketches. Groups of five act out the plaque, using facial expressions, gestures, body language, attitude, and available props to embody political power. We discuss the *ndop* portrait within its cultural context, focusing on the idealization of the figure, objects symbolizing kingship, and functions of the work in serving as a "spirit double" during the king's absence, a confirmation of dynastic succession, and a point of contact with his spirit after his death.

(Primary learning objectives addressed: 1.3, 1.4, 3.5)

Students can earn bonus points with an accurate explanation of their own scoring. I do not look at their scoring until I've completed my own.

This summative assessment addresses the guiding question, How can religious structures communicate the beliefs and practices of their users?

Props students can use in enacting artworks may be ordinary classroom objects, such as a piece of paper taped around a head as a crown, umbrellas for scepters, pencils for weapons, books for shields, rolling chairs for thrones or chariots, paper towels as veils, and water bottles as vessels. Students love using their creativity to devise props.

Guiding Questions:

- How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ► How can works of art and architecture communicate the power of a patron? ► How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Acropolis

Sika dwa kofi (Golden Stool)

Veranda post of enthroned king and senior wife (Opo Ogoga)

Web

"In The Frame: 125 Years: Olowe of Ise Palace Doors"

"Yaa Asantewa: Warrior Queen of Ghana"

Instructional Activity: Power, Part 2

Partners discuss the meaning of *throne* and describe a perfect throne, who sits on it, and how others act around it. As I fill in the gaps in contextual understanding, students analyze the origin story of the Golden Stool and watch the video about the war over its possession. We review the previous activity's reading about Olowe of Ise, and then students sketch the veranda post before comparing its function, form, and imagery with the caryatids from the Acropolis' Porch of the Maidens. Next, we watch the video on Olowe's palace doors, and we discuss his body of work on royal palaces, including ways it reflects Yoruba notions of kingship and ways his figures reflect Yoruba artistic conventions while also breaking new ground.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.2, 3.3)

Instructional Activity: Rites of Passage

For homework, students blog in response to the questions, *What rites of passage are there in our society for girls moving from childhood into adulthood? For boys? What roles do adults play in this? How have those rites changed over the past century?*

(Primary learning objective addressed: 1.3)

Guiding Questions:

- ▶ How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ▶ How can works of art and architecture communicate the power of a patron? ▶ How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Female (*Pwo*) mask
Bundu mask

Web
 “Ceremony and Society”
 (4:10–6:24)
 “The Makishi
 Masquerade”
 “Makishi Masquerade”
 “Mask: Female (*Pwo*)”

Instructional Activity: Art of Initiation

Partners discuss the responses from the previous activity, and then we discuss them as a group. Next, students sketch both masks and do a comparative formal analysis. I explain African concepts of duality and complementarity, especially relating to education in gender roles. We discuss the Mende initiation of girls into adulthood and the role of the *Bundu* mask performances. We watch “Ceremony and Society” and discuss the impact on our senses of seeing the mask danced rather than in static isolation on our screen. We watch the videos on the Makishi masquerade and discuss Chokwe initiation rites for boys, including the role of the *Pwo* mask in representing the ideal woman. Students compare the two masks as symbolic representatives of ideal women and female beauty.

(Primary learning objectives addressed: 1.3, 1.4, 3.3, 3.5)

Female (*Pwo*) mask
Bundu mask

Formative Assessment: 15-Minute Practice Essay

Students talk with a partner about the following prompt and then write individually for 15 minutes: *Each of these masks plays a key function for its group. Explain that function, and describe the ways in which each one’s formal qualities and performance contribute to fulfilling its function.* After students have written, I explain a four-point rubric to them. Students assign a score to their essays (to be used to help them improve their writing with similar types of prompts) and turn them in for my written feedback.

(Primary learning objectives addressed: 1.3, 1.4)

The rubric addresses accuracy of content, quality of elaboration, and use of specific supporting evidence. This is useful for assessing student understanding and informing me of anything that needs further teaching. I circulate while students are working with the rubrics and provide feedback.

Guiding Questions:

- How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? ► How can works of art and architecture communicate the power of a patron? ► How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments**

Power figure (*Nkisi n'kondi*)

Stokstad and Cothren, chapter 29

Instructional Activity: Maintaining Social Order and Royal Power

In their blogs, students respond to the following prompt about *Nkisi n'kondi*: Describe this work. How do you respond to it and why? We discuss their responses and the class divides into groups of four. Each group member is assigned one of the following: creative process, form, function/meaning, or performance. Students independently use the provided resources to research their components, and then the groups come back together to create a flash card for the work that addresses all four aspects. Group members trade components to research and repeat the same steps with the elephant mask. As the groups share information with the class, I ask questions and contribute ideas, ensuring students understand how both support social order — the *Nkisi n'kondi* through problem solving and the elephant mask through representation of leadership.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

Aka elephant mask

Web

“First Glance”

“Kuosi Society Elephant Mask”

“Lesson 2: Efficacy and Action. *Nkisi Nkondi*: A Power Figure of Central Africa”

“Power Figure (*Nkisi*) 19th–20th Century”

“Power Figure (*Nkisi Nkondi*)”

“Power Figure (*Nkisi Nkondi*)”

“Zheu Dance”

Portrait mask (*Mblo*)

Web

“Igbo Ikenga”

Instructional Activity: Connecting with the Sacred

Students sketch the first three works. Partners discuss similarities in content and do a comparative formal analysis, which we expand into a group activity. Next, I ask students to explore the ways that sculptors reinterpret the human form to portray supernatural beings. I teach the specific cultural context for each work, guiding our discussion toward ways that the works connect the natural and supernatural worlds, and emphasizing that the connective efficacy of the works derives from practices performed by the living. We tie our discussion of the works to our exploration of ancestor worship and the Easter Island moai, and I fill in contextual information for the three African works.

(Primary learning objectives addressed: 1.3, 1.4, 3.3, 3.5)

Ikenga (shrine figure)

“Igbo Ikenga”

Reliquary figure (*byeri*)

“Male Figure (*Ikenga*)”

Moai on platform (*ahu*)

“Male Reliquary Figure (*Nlo Bieri*)”

“*Mblo* Portrait Mask”

“Portrait Mask (*Mblo*)”

“Reliquary Half Figure (*Nlo Bieri*)”

◀ If students do not come up with this in their research of form or function and meaning, I emphasize for the first work that the spiritual force is attracted by substances appended to the sculpture and is invoked by driving blades into the figure. If when researching performance, they don't come up with it for the second work, I emphasize that practitioners believe the dance allows the spirit represented by the mask to enter the mask-wearing dancer's body.

◀ When discussing how the human form is reinterpreted to portray supernatural beings, I work to elicit responses such as abstraction, symbolism, idealization, formal balance, frontal pose, disproportionate body parts, and calm expression. After this activity, we use the flash card formative assessment.

Guiding Questions:

- ▶ How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural?
- ▶ How can works of art and architecture communicate the power of a patron?
- ▶ How can religious structures communicate the beliefs and practices of their users?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Exam: Units 1–3**

Students take a unit exam composed of multiple-choice questions, one 15-minute essay question analyzing how a selected work of art is used to connect with the supernatural realm, and one 30-minute essay question comparing and contrasting how two works of art from different content areas communicate the power of a patron.

(Primary learning objectives addressed: 1.4, 3.1, 3.5)

This cumulative assessment spans learning objectives and content from the first three units. It is intended to evaluate students' understanding of the art historical skills and concepts learned thus far and their ability to relate artistic traditions.

This summative assessment addresses all of the guiding questions in Units 1–3.

Guiding Questions:

- ▶ How does art and architecture reflect beliefs and practices? ▶ How does art and architecture reveal cross-cultural connections and influences?

Works of Art

Jade *cong*
Terra cotta warriors from mausoleum of the first Qin emperor of China
Funeral banner of Lady Dai (Xin Zhui)

Resources

Web
“China Archives of World Heritage (3) - Qin Shi Huang Mausoleum”
“From State to Empire”
Ludlow, “Terra Cotta Soldiers on the March”
“Mausoleum of the First Qin Emperor”

Instructional Activities and Assessments**Instructional Activity: China before Buddhism — Funerary Art**

Students watch the mausoleum videos before class. In class, partners review prehistoric Chinese funerary art, referring to the jade *cong*. After I remind students of the ancient and ongoing practice of constructing elite tombs containing luxury goods, students watch “From State to Empire” for geographic orientation. I use questions I ask about the CCTV video to elicit the history of the patron and construction of his tomb, noting this ruler commanded vast resources and labor to serve his religious beliefs. We do a formal analysis of the terra cotta warriors. Next, students compare Lady Dai’s elaborate tomb construction to Qin Shi Huang’s before they examine the banner’s depiction of funerary objects, auspicious animal motifs, and three realms of ancient Chinese cosmology. Students read the *Smithsonian* article for homework.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Doryphoros (Spear Bearer)
*God Vishnu with His Consorts Lakshmi and Sarasvati**
Shiva as Lord of Dance (Nataraja)
*Durga Slaying the Buffalo Demon**

Web
“Beliefs Made Visible: Hindu Art in South Asia”
“Hinduism and Hindu Art”

Instructional Activity: India, Birthplace of Hinduism

Students read the article and watch the video before class. In class, students sketch a dancing Shiva. I introduce Hinduism by asking questions about the homework, emphasizing “one in many” polytheism, deities’ narratives, visual ways of identifying deities, ritual practices, cyclical time, and overarching notions of deities’ generosity expressed through sensuality and natural abundance. Students compare Vishnu and Shiva, noting their identifying attributes and how both are based on the idealized human form yet communicate divine nature. Students compare the two works with *Doryphoros*, noting the differences between Indian and Greek idealizations of the male figure. We examine Shiva’s dance of destruction as portrayed in this artwork, and finally, we analyze the image of the goddess Durga in the context of her triumphant story.

(Primary learning objectives addressed: 1.3, 2.1, 3.5)

◀ *Since Hinduism appears earlier in India, I teach it before addressing Buddhism. In Indian art, students often have difficulty recognizing that male figures are not female; addressing this immediately by noting that the ideal male figure is based on beautiful, graceful forms in nature, such as a lotus petal or bamboo shoot, rather than on the actual male body, as Doryphoros is, helps explain why Indian male deities look feminine to students.*

Guiding Questions:

- How does art and architecture reflect beliefs and practices? ► How does art and architecture reveal cross-cultural connections and influences?

Works of Art

The Buddha triumphing over Mara*
Seated Buddha from Gandhara*

Resources

Web
“Beliefs Made Visible: Buddhist Art in South Asia”
“The Buddha Triumphant Over Mara”
“Buddhism and Buddhist Art”
“Eight Scenes of the Buddha’s Life”
MacGregor, “Seated Buddha from Gandhara”

Instructional Activities and Assessments**Instructional Activity: India, Birthplace of Buddhism**

Students read the Met article and watch the Buddhism video before class. In class, students sketch the seated Buddha. I ask questions about the homework, focusing on Siddhartha’s life as the content for Buddhist art, Buddhism’s egalitarian appeal in caste-based Hindu culture, reincarnation, meditation and pilgrimage, and symbolic and anthropomorphic images of the Buddha. We watch and discuss the Mara video. Partners compare the two Buddhas, and I point out that the Gandharan Buddha results from cultural cross-fertilization, with Alexander the Great having brought classical culture east and Buddhism having spread west through the Hindu Kush. We analyze Buddhism’s impact on Hinduism along with the decline of Buddhism in India in the 12th and 13th centuries. Students read “Eight Scenes of the Buddha’s Life” for homework.

(Primary learning objectives addressed: 2.1, 2.5, 3.5)

Guiding Questions:

- How does art and architecture reflect beliefs and practices? ► How does art and architecture reveal cross-cultural connections and influences?

Works of Art

Chavín de Huántar
Great Stupa at Sanchi
Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia
Lakshmana Temple

Resources

Web
“Angkor Temple Mountains”
“Angkor Wat: City on Water”
“Angkor Wat: How Was It Built”
“Bodh Gaya: Center of the Buddhist World”
Buddhist monuments at Sanchi video
“A Digital Reconstruction of Angkor Wat”
“Hindu Temple”
“How to Build a Khmer Temple”
“Journeys in Time 2011-01-09 Folkways of Indochina Part 9 – Mysterious Angkor Wat”
Khajuraho group of monuments video
“The Longest Bas Relief in the World”
Mahabodhi Temple Complex at Bodh Gaya video
“The Stupa”

Instructional Activities and Assessments**Instructional Activity: Religious Architecture in India and Cambodia**

Partners review Chavín de Huántar and the ways that architects represent sacred space before they sketch the stupa and watch the stupa videos. I lead an exploration of Sanchi as a shrine and cosmological diagram, noting the incorporation of ancient religious motifs. Students watch the Bodh Gaya and Hindu temple videos, observing architectural, symbolic, and ritual similarities. After teaching Khajuraho’s patronage history, I “walk” students through Lakshmana Temple’s plan, asking where they’d enter, what they’d see, and the path they’d take. Next, students discuss Hindu ritual practice and analyze the temple and ornamentation. I explain Hinduism’s spread into Southeast Asia via trade, and after watching selected Angkor videos, we discuss Angkor’s Hindu then Buddhist history. Partners compare plans and elevations of Angkor Wat and Lakshmana Temple. We debrief.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.2, 3.5)

I train students to ask a set of questions that architects must address when designing sacred structures.

Sacred-Architecture Questions:

- 1) Is there communal ritual?
- 2) Is there movement from point to point by ritual participants?
- 3) Is there a focal point participants must be able to see?
- 4) How are transitions from less into more sacred space provided?
- 5) How do the plan and decoration reflect the beliefs of the participants?

Guiding Questions:

- How does art and architecture reflect beliefs and practices? ► How does art and architecture reveal cross-cultural connections and influences?

Works of Art**Resources****Instructional Activities and Assessments**

Buddha

Jowo Rinpoche, enshrined in the Jokhang Temple
Seated Buddha from Gandhara*

Web

“A 1970s Visit to Bamiyan”
“Afghan Soldiers from the Ruling Taliban Movement and Visiting Journalists Stand in Front of One of the Destroyed Buddha Statues in the Central Province of Bamiyan, March 26, 2001”
“Afghans Resurrect Buddha from Rubble”
Harold, “Bamiyan and Buddhist Afghanistan”
“The Jokhang temple (Lhasa - Tibet - China)”

Instructional Activity: Buddhism Spreads North and Northeast

Students read the articles before class. In class, partners review the seated Buddha’s Gandharan style. Next, I ask questions about the articles, explaining Bamiyan as a trading and cultural crossroad and its role in spreading Buddhism from India into East Asia via the Silk Road. We examine the syncretic Bamiyan Buddha, revisiting the impact of cultural cross-fertilization in the monument’s incorporation of Greco–Roman, Gandharan, and Guptan influences. The class watches the Bamiyan videos and discusses the Buddhas’ destruction as emblematic of religious/political conflict. Students sketch Jowo Rinpoche. I teach Buddhism’s introduction to Tibet from China, when the Tibetan king was converted by his Chinese Buddhist bride. We discuss royal patronage of Jokhang and its ongoing importance as a pilgrimage site. Students watch the Jokhang Temple video.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 2.3, 3.2, 3.5)

Ajanta Caves*

Buddha
Longmen caves
Todai-ji
Borobudur Temple

Web

“03/23/2013 World Heritage China Part 8 - Longmen Grottoes”
Borobudur Temple compounds video
“Chinese Buddhist Cave Shrines”
“Cleaning the Great Buddha of Nara”

Instructional Activity: Buddhism Spreads East and Southeast

Students watch the Longmen video before class. In class, I show photos of India’s Ajanta Caves, comparing them to Bamiyan and Longmen to demonstrate the roots of Buddhist cave shrines. I teach *bodhisattva*. Students examine Longmen, focusing on monumentality and royal patronage. We compare Longmen’s Buddhas with Bamiyan’s. I explain Buddhism’s expansion through Korea to Japan, where it absorbed elements of Shinto and its nature spirits. After watching the Todai-ji video, students discuss the emperor’s commission as employing religious authority to consolidate political power. Next, we compare the Nara Daibutsu with the Longmen Vairocana. To conclude the lesson, students watch the Borobudur video and explore the three-dimensional mandala Buddhist pilgrims circumambulated while contemplating narratives and increasingly abstract iconography on their journey toward enlightenment.

(Primary learning objectives addressed: 1.3, 2.3, 3.2, 3.5)

◀ The video on the Annenberg Learner page deals with destruction of the Bamiyan Buddhas from 17:30–20:06. The first 4 minutes of the Tibet Jokhang Temple are useful for showing street scenes in Jokhang, rituals by pilgrims, and interior/ exterior views of the temple. Jowo Rinpoche is visible briefly.

Guiding Questions:

- How does art and architecture reflect beliefs and practices? ► How does art and architecture reveal cross-cultural connections and influences?

Works of Art**Resources****Instructional Activities and Assessments**

Borobudur Temple

Formative Assessment: Short Essay

Partners spend 1 minute discussing the ways in which Borobudur Temple reflects the religious beliefs and practices of its patron and visitors. Students then write about this topic individually for 15 minutes and pass their work in without putting their names on their papers. I distribute and explain the rubric and then randomly select five essays to read aloud. We evaluate these according to the rubric and discuss the strengths and ways each might be improved. I distribute the other essays randomly, and pairs of students evaluate them according to the rubric. Students retrieve and put their names on their essays.

(Primary learning objectives addressed: 1.3, 1.4)

Gold and jade crown

The David Vases

Ryoan-ji

Instructional Activity: Nature

Students are divided into three groups and assigned a monument or artwork to research independently using the textbook and the Internet. I instruct them to include an investigation of iconographic symbolism, the ways motifs from the natural world reflect cultural beliefs, and ways the works reflect cross-cultural connections. Students conduct this research and bring their completed website evaluations to class. They meet with their groups for 10 minutes to discuss the most important aspects of their topics before presenting their works to the class. I fill in any gaps in understanding by asking questions to solicit what students have left out. Each group concludes with a formal or thematic comparison of their work with another we have studied.

(Primary learning objectives addressed: 1.3, 2.2, 3.5)

The rubric addresses full identification, accuracy of arguments, quality of elaboration, and use of specific supporting evidence. This is useful for assessing student understanding and informing me of anything that needs further teaching.

I circulate while students are working with the rubrics and provide feedback. Once students' names are on their papers, I provide further written feedback.

Website evaluations address the credentials and contact information of the author, possible biases, source listing, associated institution or organization, how up-to-date the information is, and the presence or absence of advertising that might influence content or create bias.

Guiding Questions:

- How does art and architecture reflect beliefs and practices? ► How does art and architecture reveal cross-cultural connections and influences?

Works of Art

Travelers among Mountains and Streams

Night Attack on the Sanjō Palace

Portrait of Sin Sukju (1417–1475)

White and Red Plum Blossoms

Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji

City of Machu Picchu

Travelers among Mountains and Streams

Forbidden City

Chairman Mao en Route to Anyuan

Nan Madol

Resources**Web**

“Hokusai and Hiroshige: Great Japanese Prints from the James A. Michener Collection”

MacGregor, “Hokusai’s The Great Wave”

“Neo-Confucianism & Fan Kuan’s Travelers by Streams and Mountains”

“Night Attack on the Sanjo Palace from the Illustrated Scrolls of the Event of the Heiji Era”

“Northern Song Landscape Painting”

“Travelers among Mountains and Streams”

Web

“04/10/2013 World Heritage China Part 26 - The Forbidden City”

“Expert Perspective: Melissa Chiu”

“The Forbidden City”

Raffaele, “Forbidden No More”

Instructional Activities and Assessments**Instructional Activity: Chinese, Japanese, and Korean Painting and Printmaking**

Students read the Fan Kuan article before class. In class, I explain Daoism, and then partners discuss ways that *Travelers* reflects Kuan’s Daoist beliefs. We explore *Travelers’* multiple perspectives, use of scale, and technique of ink on silk. I teach *Night Attack’s* historical context, and then students examine it using the interactive website, observing narrative devices. I explain Confucianism, and the class analyzes Sin Sukju’s depiction as a loyal Confucian “meritorious subject.” After I present the Korin work, students explore how it uses nature imagery to symbolize the Japanese legend of Tanabata. Lastly, students sketch the Hokusai print as we listen to the podcast. We discuss the print’s representation of nature’s power, symbolism to different audiences, and influence on European artists. Students watch the video for homework.

(Primary learning objectives addressed: 1.3, 3.3)

Instructional Activity: The Forbidden City and Chairman Mao

Using Nan Madol and Machu Picchu, partners review the ways that architects design structures and spaces that communicate the power of the patron and state. Students examine the Forbidden City’s plan, making preliminary guesses about how this palace communicates power. We watch the videos and discuss the history of the complex not merely as a temporal palace but as a concrete embodiment of the relationship between Earth and Heaven with the emperor as intermediary. I lead students in examining details of the palace, ending with the banner of Mao at the Noon Gate. Students sketch the Chairman Mao poster and listen to the expert audio. They analyze the work’s propagandistic techniques and compare its implied relationship between humans and nature with *Travelers*. Students read the *Smithsonian* article for homework.

(Primary learning objectives addressed: 1.3, 3.2)

◀ After this activity, we use the flash card formative assessment.

Guiding Questions:

- ▶ How does art and architecture reflect beliefs and practices? ▶ How does art and architecture reveal cross-cultural connections and influences?

Works of Art**Resources****Instructional Activities and Assessments**

*Travelers among
Mountains and Streams*

Summative Assessment: Unit Exam

Students take an exam composed of one 15-minute essay question, one 30-minute essay question, and multiple-choice questions. The short essay addresses ways that *Travelers among Mountains and Streams* reflects beliefs and practices, while the long essay question asks students to select two works to compare and contrast, considering the cross-cultural connections and influences demonstrated by each.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.1)

This summative assessment addresses both of the guiding questions for this unit.

Guiding Questions:

- ▶ How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ▶ How do works of art and architecture reflect their historical and cultural context? ▶ How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Palette of King Narmer

Web
“TICE ART 1010
Ancient Near Eastern
and Ancient Egyptian
Art”

Instructional Activity: Geography Defines Culture

In their blogs, students write 10 things they know about ancient Egypt and Mesopotamia. We discuss some of their ideas, noting that we have more vivid notions of Egypt than Mesopotamia, and use this as a starting point for comparing the geographical circumstances and resulting cultures of the two areas. After using Google Earth to explore Egypt's geography, we discuss the way of life and concept of permanence reflected in ancient Egypt's cosmology, religious practices, and political organization. Students sketch the Palette of King Narmer. Partners consider, *If this work is typical of ancient Egyptian art, what are their conventions?* We debrief, discussing registers, hieratic scale, composite stance, stylized portraiture, and hieroglyphs, tying the work into Egypt's geography and concept of permanence. We conclude with the video.

(Primary learning objectives addressed: 1.3, 1.4, 2.1)

Seated scribe

Stokstad and Cothren,
chapter 3

Instructional Activity: Ordinary/Extraordinary

Students read about the Old Kingdom before class. In class, after reviewing Egypt's geographical advantages, students explain their relationship to the optimistic view of the afterlife, the *ka*, and the funerary functions of Egyptian art. Partners do a formal analytical comparison of the Egyptian sculptures. As a class, we generate a list of Egyptian conventions, noting especially the idealized depictions of gods and pharaohs and naturalistic depictions of regular beings. Partners discuss *Ti* in light of those conventions and we debrief. Groups of four act out the Egyptian sculptures; then groups combine to act out *Ti*. I project *Ti* and the wall plaque together and we consider the ways both works depict extraordinary beings.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 3.2, 3.5)

Khafre enthroned, from
Giza, Egypt*

King Menkaura and
queen

Ti Watching a
Hippopotamus Hunt*

Portrait statue of
Ka-Aper*

Wall plaque, from Oba's
palace

In teaching the ancient Near East, I begin with Egypt rather than Mesopotamia because students have more familiarity with it. When using Google Earth, I note that topographical and climatic features are similar but not identical to those in ancient times. Once we've examined the art of Egypt, we do a comparative study of Mesopotamian art. With both cultures, I tie in the theme of art reflecting the relationship between people and their environment, a focus in earlier units.

*A question I ask frequently throughout the course is, How do artists differentiate extraordinary beings from ordinary ones? This question trains students to recognize markers of spiritual and political power. Works simultaneously depicting extraordinary and ordinary beings, such as *Ti Watching a Hippopotamus Hunt*, are particularly useful in helping students recognize the distinction.*

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx
Great Stupa at Sanchi
Taj Mahal

Web
“Giza3D”
“The Great Pyramid of Giza”
“The Great Pyramids of Giza”
“Pyramid of Khafre and the Great Sphinx”
“Pyramid of Khufu”
“Pyramid of Menkaure”

Instructional Activity: The Tomb

Students read the Smarthistory articles before class. In class, we discuss tombs as gateways to the afterlife, monuments for the dead, and points of connection between the living and the dead. We watch the Discovery video, and groups of four list must-know facts and concepts about Giza. We use Giza3D for virtual tours of the complex and individual structures. Partners discuss ways the complex reflects the geography of Egypt and the concept of permanence, religious beliefs and practices, and political and social hierarchy that develop from that geographical context. After debriefing, I project images of Giza, the Taj Mahal, and the Great Stupa, asking partners to use the chart I distribute to compare ways each complex site functions as a tomb.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx

Stokstad and Cothren, chapter 3

Formative Assessment: 15-Minute Practice Essay

Before class, students read the sections on Pre-Dynastic and Old Kingdom architecture. In class, students talk for 2 minutes with partners about the following prompt and then write individually for 15 minutes: *Fully identify these structures. How do they reflect cultural concerns and values? Use visual and contextual evidence to support your response.* After they have written their essays, I share a rubric with them and explain it.

(Primary learning objectives addressed: 1.3, 3.1, 3.2)

The rubric addresses correct identification, quality of elaboration, and use of specific supporting evidence.

I provide written feedback on students' essays.

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

King Menkaura and queen

Stokstad and Cothren, chapter 3

Colossal statue of Akhenaton*

Web

"New Kingdom: House Altar Depicting Akhenaten, Nefertiti, and Three Daughters"

Akhenaton, Nefertiti, and three daughters
Tutankhamun's tomb, innermost coffin

Instructional Activity: The Amarna Period

Before class, students read about the Amarna Period and Tutankhamun in the textbook. In class, partners discuss how the sculpture of Menkaura suggests the authority and divinity of the pharaoh. We debrief, and then partners compare that image with the colossal figure of Akhenaten. Students explain the religious reasons behind Akhenaten deviating from artistic conventions to convey that he is not divine. Students sketch the relief sculpture and we discuss the ways it breaks from Egyptian conventions. We watch the video, and then we examine Tutankhamun's coffin, considering how it reflects the move back to the traditional religious and artistic conventions.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.2, 3.5)

Temple of Amun-Re and Hypostyle Hall
Mortuary temple of Hatshepsut

Instructional Activity: The Temple

I project the plan of Hatshepsut's temple and students sketch it. I "walk" them through the plan, asking questions about where they would enter, what they would see, how it would feel, and how they would know where to go. In the analysis, I include characteristics we have already observed in sacred architecture, including barriers from nonsacred space and changing elevation, light, and square footage. I guide students in confirming their analysis by examining photos of the temple. I review *hypostyle hall* and teach *axial temple*. Students summarize the function of temples and discuss the separation of temples from tombs after the Old Kingdom in response to the tombs' functional failures. We follow the same process with the Temple of Amun-Re. I teach *clerestory*.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.2, 3.5)

My approach to teaching architecture, whenever possible, is to begin by guiding students through an analysis of the plan by asking questions as if they were walking through the structure: plan walk-through questions. This exercise should be done before students see photographs of the structure itself. We form hypotheses and then test them when we look at the photos and/or reconstruction images of the structure. This practice helps students speak the language of architectural plans and visualize structures three-dimensionally.

Guiding Questions:

- ▶ How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture?
- ▶ How do works of art and architecture reflect their historical and cultural context?
- ▶ How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Mortuary temple of Hatshepsut

Stokstad and Cothren, chapter 3

Formative Assessment: 15-Minute Practice Essay

Before class, students read the textbook sections on New Kingdom architecture. In class, students talk for 2 minutes with partners about the following prompt and then write individually for 15 minutes: *Fully identify these structures. How does the design of each structure facilitate and communicate its function as sacred space?* After they have written, I share a four-point rubric with them and explain it. Volunteers read their essays and we discuss them in terms of the rubric.

(Primary learning objectives addressed: 1.3, 3.2)

Templo Mayor (Main Temple)

Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*)

Web

"Journey through the Afterlife: Ancient Egyptian Book of the Dead"

The Scales of Justice statue*

"New Kingdom: Last Judgement of Hunefer, from his Tomb"

Instructional Activity: The Book of the Dead

Without indicating the title of the work, I ask students to sketch the last judgment of Hu-Nefer. Partners speculate about the subject matter, and then we compare it to the statue of Lady Justice. We explore the similarities between the Egyptian image and a scene in a modern courtroom. We watch the videos and discuss the meaning and function of the *Book of the Dead* as a guidebook for the soul's difficult passage to the afterlife. Partners review the narrative aspects of the last judgement scene and analyze the ways the work reflects Egyptian conventions. One group of students acts out the top register, while another acts out the bottom. I photograph both groups so that we can splice together the photos into one image.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.2)

The rubric addresses correct identification, quality of elaboration, and use of specific supporting evidence.

As students are reading their essays, I point out specific aspects of successful responses and give suggestions about strengthening arguments and any additional reading and research to clarify and deepen understanding of concepts, content, and relationships among works of art.

After this activity, we use the flash card formative assessment.

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*)

Summative Assessment: Attribution Short Essay

Students write for 15 minutes in response to the prompt, *To what culture would you attribute this work? Justify your attribution using visual and contextual evidence, including information about the historical and cultural contexts reflected by the work.* After the writing, I distribute and explain the rubric, which addresses correct identification, discussion of cogent characteristics, quality of elaboration, and use of specific supporting evidence. Students evaluate their own essays in writing before turning them in. I then evaluate the essays and provide feedback on accuracies/inaccuracies in students' responses and self-scoring. I return the essays and read an exemplary one aloud to the class, applying the rubric to ensure students understand how their responses are graded.

(Primary learning objective addressed: 3.4)

White Temple and its ziggurat
Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq)
Mortuary temple of Hatshepsut

Web
"Mesopotamia: Crash Course World History #3"

Instructional Activity: Mesopotamia

Partners review the ways that geography shaped Egyptian culture, and we compare Egyptian geography with that of Mesopotamia, noting the latter's violent flooding, temperature extremes, lack of natural barriers, and scarcity of building stone. How might these have created a culture different from that in Egypt? We watch the first 6 minutes of the video, and students sketch the votive figures. Partners talk about ways the figures' artists represent devotees, as well as ways the works reflect the Sumerian mindset as distinct from the Egyptian one. Students act out the votive figures. Next, partners compare the White Temple with Hatshepsut's temple. As a class, we explore how the two structures convey administrative authority and signify sacred space while reflecting different mindsets and religious practices.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

While students are not yet writing about an unknown work of art, they are gaining practice in attribution skills.

This summative assessment addresses the guiding question, How do works of art and architecture reflect their historical and cultural context?

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq)
The Code of Hammurabi
Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*)

Web
"Babylonian Art: Law Code of Hammurabi"
MacGregor, "Standard of Ur"
"Sumerian Art: Standard of Ur from the Royal Tombs at Ur"

Instructional Activity: Narrative

Before class, students listen to the podcast. In class, partners brainstorm ways that artists can tell stories with pictures. After we debrief, students sketch the Standard of Ur, and we explore how its story is told. We watch the Standard video and compare this work's narrative devices with those used in last judgment of Hu-Nefer. I guide students in examining the use of narrative in The Code of Hammurabi, particularly the seriousness of mood and the hierarchical relationship between the figures. We watch The Code video and then return to the image, discussing the propagandistic function of the stele in communicating Hammurabi's close relationship with the gods and his authority in administering the laws. Students act out the scene on the stele.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx

Stokstad and Cothren, chapter 2

Stone panel from the North-West Palace of Ashurnasirpal II (Room B, Panel 19)*

Web
"Human-Headed Winged Lion and Bull (Lamassu), 883–859 B.C.E."

Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq)

"Mesopotamia: Crash Course World History #3"

Bronze lions: Art Institute of Chicago*

Patience and Fortitude, New York Public Library lions*

Instructional Activity: Lamassu

Students read about the Assyrians before class. In class, they blog in response to the prompt, *Design a composite creature with your face. The creatures you combine should express your personality.* We discuss the effects a sculpture of such a creature would have in front of our houses. We watch the last 6 minutes of the Crash Course video and discuss its commentary on Assyrians who used art to characterize themselves as fearsome warriors; then we watch the lamassu video. Students examine the lamassu and Great Sphinx as guardian figures and emblems of power set in monumental entryways within colossal architectural programs. We imagine our growing intimidation walking between frightening reliefs approaching the lamassu. We compare the lamassu with well-known present-day animal guardian sculptures.

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.2)

Our discussion of narrative devices includes the use of registers, repeated figures to suggest large numbers, nudity to suggest low status, and hieratic scale. I note that the hieratic scale in the Standard of Ur is less pronounced than that found in Egyptian works like the Palette of King Narmer because the Sumerian king was not considered divine.

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Athenian agora
Audience Hall (*apadana*)
of Darius and Xerxes

Stokstad and Cothren,
chapter 5

Instructional Activity: Architecture of Empire and City-State

Partners discuss the type of architecture that might be seen in an imperial capital city, and they make a list of what specific characteristics they would expect. We debrief, and then I display unidentified plans of Persepolis and the Athenian agora. After leading floor plan “walk” throughs, I ask partners to determine which one is imperial. Reminding them of Nan Madol and Machu Picchu, we review ways that architects design structures and spaces to communicate the power of the patron or the state. Students examine the dramatic Audience Hall in that light, and we compare it with the more prosaic Athenian agora, noting its multipurpose urban space where the architects are linking domestic, commercial, and religious aims and spaces, rather than focusing on an intimidating architecture of power.

(Primary learning objectives addressed: 1.3, 1.4, 2.2, 3.5)

Standard of Ur from
the Royal Tombs at
Ur (modern Tell el-
Muqayyar, Iraq)

Web

“The Persians & Greeks:
Crash Course World
History #5”

Instructional Activity: Funerary Art

Students watch the video before class. In class, partners review the use of nudity as a marker of low status. Students sketch the krater, and then partners describe the stylized human figures on this funerary marker. We explore the beginnings of Greek trade with Egypt and the subsequent transition to statues of increasingly naturalistic humans in Greek funerary art. I introduce the concept of humanism in Greek culture. The class compares Menkaura with the Anavysos Kouros, then Menkaura's queen with Peplos Kore. After creating a description of Greek Archaic figures, we discuss Greek trade with and influence on the Etruscans, as seen in the sarcophagus and Apollo. Partners use a chart to compare form and function of the Egyptian, Greek, and Etruscan funerary works.

(Primary learning objectives addressed: 1.3, 2.3, 3.3, 3.5)

King Menkaura and
queen

Ti Watching a
Hippopotamus Hunt*

Terra cotta krater*

Anavysos Kouros

Peplos Kore from the
Acropolis

*Sarcophagus of the
Spouses*

Temple of Minerva (Veii,
near Rome, Italy) and
sculpture of Apollo

The reconstruction drawing of the Athenian agora in Stokstad and Cothren is particularly useful for helping students make the leap from imagining structures and spaces shown on a plan to seeing three-dimensional images of them.

One aim of this lesson is to help students recognize that while the Greeks do adopt Egyptian conventions in depicting the human figure, they immediately begin refining it to depict their humanistic mindset. By extension, Greek influence on Etruscan sculpture is modulated by an Etruscan sense of vitality and eclecticism.

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Anavysos Kouros
Kritios Boy*
Doryphoros (Spear
Bearer)

Stokstad and Cothren,
chapter 5

Web
“Art History
Abbreviated:
Doryphoros (Spear-
Bearer)”
“Expert Perspective:
Andrew Stewart”

Instructional Activity: The Greek Male Figure

Students read about the early Classical period before class. In class, we watch the video, and then zoom in on *Doryphoros* while listening to the audio. Students act out Kouros's stance, then the contrapposto of *Doryphoros*. Partners review the key ideas in the resources and compose questions about that material for 15 minutes. Taking up the questions, I divide the class into two groups. I read a question to one group, give them 15 seconds to confer, and take an answer. If they are not successful, the question goes to the other side. After each, we discuss ways that students might refine both the question and the answer. We continue taking turns and keeping score. Winners exit first after class.

(Primary learning objectives addressed: 1.3, 1.4, 2.1)

Riace warrior*

Formative Assessment: Attribution Short Essay

Students are shown the Riace warrior and they write for 15 minutes in response to the prompt, *To what culture and period would you attribute this work? Justify your attribution.* I distribute and explain the rubric, and students evaluate their own essays and justify their scores before turning them in.

(Primary learning objective addressed: 3.4)

If students have not created questions dealing with the impact of winning the Persian Wars, the significance of contrapposto, typical characteristics of Archaic and Classical sculpture, the search for perfect proportions, or Greek ideals of harmony and order, I insert them into the mix.

The rubric addresses correct identification, discussion of cogent characteristics, quality of elaboration, and use of specific supporting evidence.

I provide written feedback when I return the essays and offer additional oral feedback to the group.

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Tomb of the Triclinium

Niobides Krater

Web

"Attic Red-Figure Calyx Krater known as the 'Niobid Krater'"

"The Etruscans - Legacy of a Lost Civilization"

"Euphronios, Attic Calyx-Krater"

"Ovid: The Metamorphoses: Book VI"

Video

Rome: Power and Glory

Instructional Activity: The Painted Surface

Students listen to the Euphronios audio before class. In class, one group reads Ovid's story of the Niobides, another researches Greek black- and red-figure pottery, and a third researches the functions of Greek pottery. After 15 minutes, we reconvene as a class and compile the insights from all the groups as we examine the krater. Students sketch the tomb painting, and we discuss Etruscan tomb construction and furnishings, looking to the painting for other hints about Etruscan life. We watch the videos on the Etruscans (from 11:00 to 19:00 in the second episode of *Rome: Power and Glory*), and partners engage in formal and contextual comparison of the Niobides painting and the tomb painting.

(Primary learning objectives addressed: 1.3, 1.4, 3.5)

Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo Acropolis

Web

"Secrets of the Parthenon"

Instructional Activity: The Temple

We review previously covered sacred architecture and the techniques used to denote sacred space. Students sketch the plan of the Temple of Minerva and then I walk them through it. After I show them the plan of the Acropolis, students sketch the plan of the Parthenon. Partners formulate questions they have about this plan and we answer them as a group, comparing the two temple plans. Partners extend their comparisons using images of the structures and we debrief. Next, students watch portions of the Nova video, and I review such key points as the differences in Etruscan and Greek materials, differences in surrounding architectural settings, and the Greek Classical period's focus on ideal proportions, balance, and harmony. I guide students in acting out the Parthenon.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Guiding Questions:

- ▶ How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture?
- ▶ How do works of art and architecture reflect their historical and cultural context?
- ▶ How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Acropolis

Stokstad and Cothren,
chapter 5**Web**

"Parthenon Sculptures"

"Secrets of the
Parthenon"**Instructional Activity: Acropolis Sculpture**

The class is divided into four groups and each is assigned one sculptural work from the Acropolis to read about in the textbook before class. In class, the groups meet for 10 minutes to review the most important things they learned, and then they present their works to the class. I fill in any gaps in understanding, being sure to emphasize the Phidian style and Classical ideals of proportions, balance, restraint, harmony, and order. Each group concludes with a formal comparison of their work with a similar work from earlier in this unit. We watch the British Museum video and additional portions of the Nova video.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

Grave stele of Hegeso

Formative Assessment: Short Essay Practice

Partners spend 1 minute discussing the prompt, *How does the grave stele of Hegeso reflect both the cultural values and the formal artistic norms of the High Classical period?* Students individually write in response to the prompt for 15 minutes and pass in their essays without putting their names on them. I distribute and explain the rubric, and then I randomly pull five essays from the stack to read aloud.

(Primary learning objectives addressed: 2.2, 2.3, 3.1)

The rubric addresses clarity of contextual connections, discussion of cogent characteristics, quality of elaboration, and use of specific supporting evidence.

We evaluate the essays read aloud according to the rubric and discuss the strengths and ways each might be improved. I distribute the other essays randomly, and pairs of students evaluate them according to the rubric as I circulate and offer feedback.

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Winged Victory of Samothrace

Stokstad and Cothren, chapter 5

Instructional Activity: Hellenistic Art

Students read “The Late Classical Period” and the introduction to “The Hellenistic Period” (both in chapter 5) before class. In class, I randomly call on students as a way to establish the historical events leading from the Classical into the Hellenistic period, the change in focus from the ideal and abstract to the real and concrete, and the change in mood from calm and balanced to emotional and dramatic. We watch the Louvre video on the *Winged Victory of Samothrace* and examine the work and ways it reflects the Hellenistic period. We watch the videos on the altar at Pergamon and the *Alexander Mosaic*, pausing for analysis and discussion after each.

(Primary learning objectives addressed: 1.3, 2.1, 3.2)

Great Altar of Zeus and Athena at Pergamon
Alexander Mosaic from the House of Faun, Pompeii

Web

“A Closer Look at the Winged Victory of Samothrace”

“Hellenistic: Alexander Mosaic, from the House of Faun, Pompeii”

“Hellenistic: Great Altar of Zeus and Athena at Pergamon”

*Discobolus (Discus Thrower)**

Instructional Activity: Classical and Hellenistic Sculpture

Students annotate photocopies of *Discobolus* and the seated boxer, noting ways these depictions of athletes reveal the artistic and cultural concerns of their respective periods. After annotating for 5 minutes, they compare notes with a partner and amend their annotations. We use the same process with the other two works. To conclude the lesson, I check for understanding by soliciting observations from the entire class as we examine the works together, comparing and contrasting form, context, and content.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.2, 3.5)

Aphrodite of Knidos*

Great Altar of Zeus and Athena at Pergamon

Seated boxer

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Winged Victory of Samothrace

Stokstad and Cothren, chapter 5

Great Altar of Zeus and Athena at Pergamon

Alexander Mosaic from the House of Faun, Pompeii

Seated boxer

Summative Assessment: Short Text-Based Essay

Students write a 15-minute essay responding to the following prompt:

Your textbook states, "Where earlier artists sought to codify a generalized artistic ideal, Hellenistic artists shifted focus to the individual and the specific. They turned increasingly away from the heroic to the everyday, from gods to mortals, from aloof serenity to individual emotion, and from decorous drama to emotional melodrama. Their works appeal to the senses through luscious or lustrous surface treatments and to our hearts as well as our intellects through expressive subjects and poses." Making specific reference to the quotation and to any one of the works shown, analyze how the work reflects the Hellenistic period.

After I explain the rubric, students score their own essays and justify their score in writing.

(Primary learning objective addressed: 1.3)

Doryphoros (Spear Bearer)

Stokstad and Cothren, chapter 6

Head of a Roman patrician

Web

"Empire: Augustus of Prima Porta"

Augustus of Prima Porta

Instructional Activity: Roman Portraiture

Students read about Republic and Early Empire portrait sculpture before class. In class, partners compare *Doryphoros* and Augustus of Prima Porta. As a group, we explore the influence of the former on the latter. Students sketch both the head and Augustus, and partners compare the two. We discuss the Republic period focus on ancestor worship and reasons for the resulting veristic style of ancestor busts. Students watch the video and explore the emergence of idealized portraiture as imperial propaganda in the early Empire period. For both works, I emphasize the patrons' specific desires and the functions the works are intended to serve. I bring the class back to the first pair, asking students to identify ways the Roman sculptor differentiates Augustus from *Doryphoros* to fulfill its function.

(Primary learning objectives addressed: 1.3, 2.3, 3.5)

The rubric addresses references to the quote and the image, clarity of contextual connections, discussion of cogent characteristics, quality of elaboration, and use of specific supporting evidence.

This summative assessment addresses the guiding question, How do works of art and architecture reflect their historical and cultural context?

Guiding Questions:

- ▶ How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture?
- ▶ How do works of art and architecture reflect their historical and cultural context?
- ▶ How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

House of the Vettii
Odysseus in the Land of the Laestrygonians*

Stokstad and Cothren, chapter 6
Web
"Casa de los Vettii, Pompeya / House of the Vettii, Pompeii"
"Pompeya, Ciudad Romana / Pompeii"
"Virtual Roman House"
"Virtual Roman House 3D Reconstruction"

Instructional Activity: Roman House and Wall Painting
Partners create a set of walk-through questions using the House of the Vettii plan. I use these questions to play a game where I ask a question and throw a Nerf ball. The student who catches it answers. After answering, they toss the ball back and we continue tossing, asking, and answering. We watch the 3D reconstruction videos, and I ask students to explain why the interior walls might be decorated with spatially illusionistic paintings. Partners examine the way the Odysseus fresco is made to look 3D by applying the phrase, "foreground (blank)er, background (blank)er." We debrief, and I teach students devices painters use today to suggest perspective, including *linear perspective, atmospheric perspective, diminution, and unified light source*. We look for evidence of these in both frescoes.

(Primary learning objectives addressed: 1.3, 1.4)

City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsá Waman (Sacsayhuaman)

City of Machu Picchu
Conical tower and circular wall of Great Zimbabwe
Nan Madol

Instructional Activity: Reviewing Architecture of Power

Partners review the techniques architects use to communicate the power of their patrons through structures. Next, I display images of Nan Madol and Machu Picchu side-by-side. Partners look for and compare the application of such techniques in these works. They do the same with Cusco and Great Zimbabwe. I circulate, checking for understanding and offering feedback. We discuss their responses as a class.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Plan walk-through questions can include the following: *Where do you go in? What do you see when you look around? What do you see when you look up? Where is the light coming from? What might the function of this space be? What holds the building up?*

There are standard walk-through questions but it's helpful to use plan-specific questions as well.

Guiding Questions:

- How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? ► How do works of art and architecture reflect their historical and cultural context? ► How can we understand a structure by interpreting its plan?

Works of Art**Resources****Instructional Activities and Assessments**

Colosseum (Flavian Amphitheater)
Forum of Trajan
Pantheon

Web
“Ancient History: Rome If You Want To, The Pantheon (EP2)”
“Ancient Rome”
“Animations of the Forum of Trajan”
“Empire: Colosseum (Flavian Amphitheater).”
Historic Centre of Rome video
“Hi-Tech Romans”
“Rome Reborn 2.2”
“ROM-Story Of Rome”

Instructional Activity: Imperial Architecture

I distribute plans of the Colosseum, Pantheon, Basilica Ulpia, and Trajan markets and assign students to one of four groups, and within each of those groups, to two sub-groups. In their smaller groups, students create walk-through questions and then meet with their larger group to combine and order their questions. These groups pose their questions for the rest of the class to answer. When the first set of questions has been asked and answered, we look at photographs of the structure as well as 3D reconstruction photos and videos before moving on to the next. Our focus in discussion is the employment of the round arch, the vault, the dome, and concrete in creating structures that fulfill both practical and imperial propagandist functions.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

Formative Assessment: Architecture of Power

Without telling students which monument will accompany it, I distribute a prompt that asks them to identify the structure shown and analyze the techniques used to communicate the power of the patron. Partners create lists of Classical buildings I might choose and characteristics I might expect to see referenced. I circulate, offering feedback on their choices before groups turn in their work. I distribute clean copies of the prompt, display the monument, and students write individually for 15 minutes. I then distribute red pens and we discuss the prompt and possible responses together, referring to the image, and students make additions and corrections to their essays in red.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

Students hand in their work, and I write comments about each aspect, calling out effective strategies and offering guidance and information to address gaps in understanding.

Guiding Questions:

- ▶ How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture?
- ▶ How do works of art and architecture reflect their historical and cultural context?
- ▶ How can we understand a structure by interpreting its plan?

Works of Art

Acropolis
Great Altar of Zeus and Athena at Pergamon
Forum of Trajan
Ludovisi Battle Sarcophagus
Durga Slaying the Buffalo Demon
Mahisha, from the Mahishasuramardini cave temple*
Night Attack on the Sanjô Palace

Resources

Web
"Empire: Column of Trajan (Forum of Trajan)"
"Ludovisi Battle Sarcophagus"

Instructional Activities and Assessments**Instructional Activity: Narrative Relief Sculpture**

Before class, students respond in their blogs to the questions, *How can relief sculptors use composition, line, and space to create tension in a story? How do they communicate who the "good guys" and "bad guys" are?* In class, students watch the column of Trajan video. We discuss the monumental placement and propagandistic function of the column within the Forum of Trajan. Partners examine the sarcophagus in the context of their blogging, and then we debrief. After watching the video on it, partners compare narrative techniques in the Ludovisi Battle Sarcophagus with those in the horsemen from the Parthenon frieze and Athena at Pergamon. We compare the sarcophagus's narrative devices with those in the last two works.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Summative Assessment: Unit Exam

Students take an exam composed of one 15-minute essay question that requires them to analyze how a selected work of art reflects the influence of geography on the worldview of its culture of origin; one 30-minute essay question that asks them to compare and contrast two selected architectural plans on the basis of the structures' functions; and multiple-choice questions about works of art within this unit, their context and relationships, and related unknown works.

(Primary learning objectives addressed: 1.4, 3.1, 3.5)

After this activity, we use the flash card formative assessment.

This summative assessment addresses all of the guiding questions for this unit.

Guiding Questions:

- ▶ How does patronage affect artistic and architectural production? ▶ How are cultural exchanges reflected in art?

Works of Art**Resources****Instructional Activities and Assessments**

Odysseus in the Land of the Laestrygonians*
Catacomb of Priscilla
Catacomb of Saints Peter and Marcellinus*
Petra, Jordan: Treasury and Great Temple

Web
Lawler, “Reconstructing Petra”
“Petra: Ancient City”
Petra video

Instructional Activity: Petra and the Tomb

Students read “Reconstructing Petra” before class. In class, I teach the emergence of Petra as a thriving commercial city with eclectic architecture reflecting Nabataean, Roman, and Byzantine influences. We watch the videos. Then partners analyze the temple plan, generating walk-through questions and comparing it with previously studied sacred architecture. I address students’ questions and we analyze photos to identify Greco-Roman influences. We analyze the Treasury façade in the same way, before comparing the structure to previously studied tombs. We discuss Rome’s early Christian catacombs as excavated from solid rock, like Petra, and decorated, like Etruscan tombs. After sketching the catacomb frescoes, partners compare them with the naturalistic Odysseus painting. As a class, we discuss *denaturing* and Christian painters’ use of symbols to illustrate their beliefs.

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.5)

Forum of Trajan
Pantheon
Santa Sabina
Sant’ Apollinare Nuovo, including the miracle of the loaves and fishes mosaic*
San Vitale
Hagia Sophia

Stokstad and Cothren, chapter 7

Instructional Activity: Christian Architecture

Students read about early Christian architecture before class. In class, partners compare Basilica Ulpia’s plan with Santa Sabina’s. They apply the sacred-architecture questions (from Unit 4) to Christian practice to understand how architects based Christian churches on secular basilicas. I extend the analysis using photos of both structures. Students sketch and annotate Santa Sabina’s plan. Partners compare plans and photos of the Pantheon and San Vitale. We contrast the symbolically plain exterior of San Vitale with its lavish interior, studying Byzantine motifs and regenerative symbolism. Partners compare the regal Jesus in the Sant’ Apollinare Nuovo mosaic with the image of Justinian, and we debrief. As a class, we compare the plans and photos of Hagia Sophia with San Vitale, analyzing how both connect Byzantine religious and secular power.

(Primary learning objectives addressed: 1.2, 1.3, 2.3, 3.2, 3.5)

To contextualize the catacomb fresco, I ask students why Jesus would have been depicted most commonly as a humble shepherd prior to the legalization of Christianity. This makes discussions of authoritative, regal postlegalization images of Jesus more meaningful and connections between religious and secular power more concrete.

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art**Resources****Instructional Activities and Assessments**

Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*)
 Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*
 Virgin (Theotokos) and Child between Saints Theodore and George
Night Attack on the Sanjō Palace

Instructional Activity: Books

For homework, students blog in response to the following prompts:

- Did you learn to read using books or computer screens? Which format do you use most often now?
- Explain the advantages and disadvantages of each format.
- Do you think children of the future will learn to read from books? Explain your rationale.

(Primary learning objectives addressed: 1.2, 1.3)

Instructional Activity: Manuscript and Icon

Partners review the illustrated stories (narrative works) we've studied, and they describe the experience of reading a scroll. Tying in the blog responses from the previous activity, we discuss how the innovation of binding books altered the practice of reading. I teach medieval book making and describe illuminated manuscripts as laboriously created luxury objects that convey the prestige of their patrons. Students formally analyze the *Vienna Genesis* illuminations, discussing media, narrative techniques, and classical motifs. We compare those classical motifs with ones found in the icon. I explain Byzantine Christian icon veneration as a means of connecting with the divine. We discuss the tension between supporters and opponents of the practice and the resulting Iconoclastic Controversy. We compare the icon's traces of classicism with its elements of Byzantine stylization.

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.3, 3.5)

Students from aniconic religious traditions and secular backgrounds often have a hard time understanding how worshippers' use of icons enhances their connection with those to whom they are praying. For those students, I suggest a comparison to the experience of using Skype or Facetime. We see the digital image of the person we are talking to as we are talking to them, making that person feel present with us.

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art

Merovingian looped fibulae

Purse lid from Sutton Hoo ship burial*

Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page

Animal-head post, from the Viking ship burial, Oseberg*

Resources

Stokstad and Cothren, chapter 15

Web

"The Lindisfarne Gospels"

Instructional Activities and Assessments**Instructional Activity: Migratory Art and Art of Conversion**

Students read about migratory and Hiberno-Saxon art before class. In class, partners identify similarities in media, motifs, and size among the first three images. Together we discuss such works as highly decorated, utilitarian, portable objects bearing abstracted animal forms and intricate interlace patterns. Noting that these are all grave goods, we explore their similarities to the funerary objects placed in the graves of high-status figures we've studied. We discuss such works as expressions of wealth when worn by the living as well. Zooming in on the cross-carpet page, we address the inclusion of migratory artistic traditions in manuscript illuminations as a tool for converting pagans to Christianity via ritual and display. How are manuscript pages hybrids of migratory and Mediterranean motifs and content? Students read the article for homework.

(Primary learning objectives addressed: 1.3, 2.3, 3.5)

San Vitale

Formative Assessment: 15-Minute Practice Essay

Students talk for 2 minutes with partners about the following prompt and then write independently for 15 minutes as I project *Theodora and her attendants* from San Vitale: *To what period or culture would you attribute this image? Justify your response using visual and contextual evidence.* After students have written their essays, I share a four-point rubric with them and explain it. Volunteers read their essays and we discuss them in terms of the rubric.

(Primary learning objectives addressed: 1.3, 3.2)

The rubric addresses correct identification, quality of elaboration, and use of specific supporting evidence.

I read students' essays and provide written feedback.

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art**Resources****Instructional Activities and Assessments**

San Vitale
The Kaaba
Dome of the Rock

Stokstad and Cothren,
chapter 9

Instructional Activity: Islamic Monuments

Before class, students read about Islamic beliefs and practices, early history, and architecture. In class, I reinforce the reading by asking students questions and expanding on their responses, emphasizing the differences between Islamic monuments and mosques. After analyzing the Kaaba, we search for and watch a video of pilgrims circumambulating it. Students sketch the Dome of the Rock and investigate its significance, history, renovations over time, and decorative motifs. Partners compare its form and ornamentation with San Vitale, noting similarities and differences. What are religious reasons for the aniconic tradition in Islamic sacred structures? I lead students in reviewing other religious structures circumambulated by devotees and pilgrims (e.g., the Great Stupa, Lakshmana Temple) to underscore intercultural commonalities and influences.

(Primary learning objectives addressed: 1.3, 2.3, 3.2, 3.5)

Dome of the Rock

Web

A virtual walking tour
of Dome of the Rock and
Al-Aqsa Mosque

Instructional Activity: Virtual Walking Tour

For homework, students take the virtual walking tour of the Dome of the Rock and create five multiple-choice questions that address different learning objectives based on their visit. Partners exchange questions via email, respond to them, and provide each other with feedback on the questions (are they related to key aspects of the monument?) and responses, helping each other address gaps in understanding.

(Primary learning objectives addressed: varies based on students' choices)

We also discuss the ongoing artistic creation with the Kaaba's annual redressing. When doing so, it's helpful to remind students of other examples involving ritualized architectural building, maintenance, and/or decoration, such as the Great Mosque at Djenné and Shinto Grand Shrine at Ise.

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art**Resources****Instructional Activities and Assessments**

Santa Sabina
Great Mosque
Great Mosque (Masjid-e
Jameh)

Web
“The Great Mosque of
Córdoba”
“Mosque of Córdoba,
Spain | A Walk to the
Mezquita’s Mihrab”

Instructional Activity: Sacred Space/The Mosque
Students read the Smarthistory article before class. Partners review the sacred-architectural questions using Santa Sabina, and then we address how those would be answered for a mosque. Students sketch the Córdoba mosque’s plan. After explaining the need for a *qibla* to orient practitioners toward Mecca, I pose both walk-through and sacred-architecture questions as partners analyze the plan. Students apply that analysis to the photographs, discussing Córdoba being based on the original mosque, Prophet Mohammed’s house and courtyard. We act out the mosque. I lead a discussion on *spolia*, double arches, and Islamic ornamentation. We study the Isfahan mosque — originally like Córdoba but later incorporated into the four-iwan plan. We note that the north and south iwans reveal divergent designs by rival patrons.

(Primary learning objectives addressed: 1.2, 1.3, 2.1, 2.3)

Sant’ Apollinare Nuovo,
including miracle of
the loaves and fishes
mosaic*

Great Mosque of
Damascus*

Formative Assessment: Sacred Space

I provide photocopies of the plan and elevation (or interior) of two structures students have not studied: the Great Mosque of Damascus and Sant’ Apollinare Nuovo. Students have 10 minutes to annotate the copies, noting key elements that suggest the religious tradition each structure serves and the ways it accommodates the needs of the practitioners. They collaborate with a partner for an additional 2 minutes to refine their annotations. I project the plans and elevations and cold call questions about specific forms, functions, and meanings.

(Primary learning objectives addressed: 1.3, 1.4, 3.4)

◀ This formative assessment allows me to assess students’ learning while providing feedback and additional information to expand and clarify their understanding

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art

Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page

Pyxis of al-Mughira

Folio from a Qur'an

Resources**Web**

"Pyxis of al-Mughira"

"Treasures of Islamic Manuscript Painting from the Morgan"

Instructional Activities and Assessments**Instructional Activity: Islamic Calligraphy and Ivory Carving**

Students read "Pyxis of al-Mughira" before class. In class, partners discuss questions about calligraphy: When and where are we most likely to see it? What does it suggest about the words the calligrapher is writing? We debrief. Together we compare the folio with the Luke incipit page, noting that in both, calligraphy is created by specialists to elevate the words as sacred text and affirm and spread religious beliefs. How does the calligrapher's skill heighten the beauty of the luxurious materials that, in turn, express the generosity of the patron? We do a close study of the pyxis, noting that Islamic aniconism applies only in religious contexts and that intricate carving, precious material, and calligraphy combine to create a highly prized luxury object.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Sant' Apollinare in Classe*

Great Mosque of Kairouan*

Summative Assessment: 30-Minute Essay

I provide students with the plan and elevation (or interior) of the Great Mosque of Kairouan and Sant' Apollinare in Classe. I do not identify the structures. Students write a 30-minute essay in which they identify the religious tradition of each structure and analyze ways in which the structure's design accommodates the needs of those who use it.

(Primary learning objectives addressed: 1.3, 1.4, 3.4)

My aim in this discussion is for students to realize that calligraphy is used now, as it has been used historically, to enhance the value of the written text, the events and people to which it refers, and often the possessor of the text.

This summative assessment addresses the guiding question, How does patronage affect artistic and architectural production?

Guiding Questions:

- ▶ How does patronage affect artistic and architectural production? ▶ How are cultural exchanges reflected in art?

Works of Art	Resources	Instructional Activities and Assessments
Forum of Trajan Ludovisi Battle Sarcophagus <i>Bayeux Tapestry</i> <i>Night Attack on the Sanjō Palace</i>	Stokstad and Cothren, chapter 16 Web “Bayeux Tapestry Animated” “The Bayeux Tapestry - Seven Ages of Britain - BBC One” “History and Memory” (14:07–16:28)	Instructional Activity: Bayeux Tapestry Before class, students read about the tapestry in chapter 16. In class, partners investigate narrative devices on Trajan’s column and the sarcophagus, especially ways they characterize the combatants. Students sketch a section of the tapestry. We watch the animated video before discussing the historical context of the Battle of Hastings. We watch “History and Memory” and discuss how the Norman commission and Anglo-Saxon creation might have influenced the narrative. Finally, we watch the BBC video, paying particular attention to the narrative point of view. How did the work justify the invasion and legitimize William’s right to rule the English? Partners compare the <i>Bayeux Tapestry</i> and <i>Night Attack</i> as narrative artworks. Students discuss the experience of “reading” the history told by each. <i>(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.5)</i>
	Web “Pilgrimage Routes & the Cult of the Relic”	Instructional Activity: Pilgrimage For homework, students read about pilgrimage and the relic cult, and they blog in response to the prompt, <i>Describe a journey you have taken or would like to take to a place that is especially meaningful to you. Why is it meaningful?</i> <i>(Primary learning objectives addressed: 1.2, 1.3)</i>

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art**Resources****Instructional Activities and Assessments**

Santa Sabina
Church of Sainte-Foy
Chartres Cathedral

Web
"Birth of the Gothic:
Abbot Suger and the
Ambulatory at St.
Denis"

Instructional Activity: Romanesque and Gothic Architecture

We discuss the concept of religious pilgrimage, and then we review Buddhist and Islamic pilgrimage sites we have studied. How has the architecture accommodated pilgrims? I teach the historical foundation for medieval pilgrimage. We consider why Santa Sabina's plan wouldn't work as a pilgrimage church housing holy relics. We analyze Sainte-Foy's plan, discussing the Romanesque modifications for pilgrimage. Students compare interior and exterior images of Santa Sabina and Sainte-Foy, noting differences in light, height, support, materials, and ornamentation, as well as practical limitations of Romanesque construction. The class observes and describes the influence of the Islamic pointed arch on the evolution into Gothic architecture seen at Chartres. Students watch the Smarthistory video, and we discuss *lux nova*. We compare then act out Romanesque and Gothic structures.

(Primary learning objectives addressed: 1.3, 2.1, 3.2, 3.5)

Church of Sainte-Foy
Chartres Cathedral
Cathédrale St-Lazare*
Reliquary figure (*byeri*)

Web
"Chartres Cathedral"
"Chartres, Cathédrale
Notre-Dame"
"Conques"
"Gothic Architecture"
"Last Judgment
Tympanum, Cathedral
of St. Lazare, Autun"

Instructional Activity: Romanesque and Gothic Ornamentation

Students read "Gothic Architecture" before class. In class, they sketch Sainte-Foy's reliquary. We compare and contrast it with the reliquary figure (*byeri*), connecting understanding of beliefs and sacred practices. Students watch a video of Sainte-Foy's reliquary procession through Conques and a video on the St-Lazare tympanum. Partners do comparative annotations on photocopies of the Autun and Sainte-Foy portals. I extend the comparison, adding Chartres's Royal Portal, discussing content, particularly the shift from Romanesque scenes of damnation to gentler images of the Virgin and saints, and formal aspects, such as increasing naturalism of the figure. We analyze *Notre Dame de la Belle Verriere* and the west rose window, discussing the idea and experience of *lux nova*. For homework, students spend 30 minutes exploring either website on Chartres and writing a half-page synthesis.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.2, 3.5)

An important aspect of this activity is reviewing the ways that architects shape structures to communicate a sense of the numinous, differentiating sacred space from commonplace secular space. The contrast between ordinary, mundane structures used by an average medieval European and ones like the Church of Sainte-Foy and Chartres Cathedral must have been staggering.

Guiding Questions:

- ▶ How does patronage affect artistic and architectural production? ▶ How are cultural exchanges reflected in art?

Works of Art	Resources	Instructional Activities and Assessments
Chartres Cathedral Röttgen Pietà		<p>Instructional Activity: Early Gothic Serenity versus Late Gothic Emotion Students sketch the Virgin and Child in <i>Notre Dame de la Belle Verriere</i>, and partners discuss ways in which both the formal qualities and the content communicate the regal serenity of the figures. I explain the late Gothic humanization of religious figures, particularly in images used for private devotion. I ask how the Virgin and Child might be depicted if this were the intent. We view the <i>Röttgen Pietà</i>. Students sketch it, and partners infer the intent of the sculptor based on how the work might elicit a response from the viewer. We discuss this as a group.</p> <p><i>(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)</i></p>
Röttgen Pietà Pietà*		<p>Formative Assessment: Short Essay Practice Students write for 15 minutes in response to the prompt, <i>Although the narrative moment depicted in these two works is the same, the artists evoke very different responses from their viewers. Fully identify the first work. Analyze the similarities and differences in the ways each sculptor manipulated formal qualities and content to achieve his aims.</i></p> <p><i>(Primary learning objectives addressed: 1.4, 3.2)</i></p>

I provide written feedback on students' essays.

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art**Resources****Instructional Activities and Assessments**

Dedication page with Blanche of Castile and King Louis IX of France and Scenes from the Apocalypse, from a *Bible moralisée*

Arena (Scrovegni) Chapel, including *Lamentation*

Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover)

Stokstad and Cothren, chapter 17

Web

"Blanche of Castile and King Louis IX of France; Author Dictating to a Scribe"

"Giotto, Arena Chapel"

"Giotto's Arena (Scrovegni) Chapel"

"Golden Haggadah"

The history of Scrovegni Chapel

Instructional Activity: Narrative in Books and on Walls

In advance, partners draw slips for one portion of the three works to research and teach to the class, using both the textbook and Web resources. Their task is to analyze and present the formal qualities, narrative techniques, historical context, patronage, and function. Students present in narrative order through the three monuments. When necessary, I clarify and elaborate, especially on the court style of the manuscripts, the influence of stained glass, the devotional functions, the wealth of the patrons, the emerging naturalism in Giotto's work, and why some scholars believe the Golden Haggadah illuminations were created by Christian artists for Jewish patrons. Afterward, partners compare narrative techniques of the work they taught with any other one narrative scene previously studied. We discuss these comparisons.

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.2, 3.5)

Merovingian looped fibulae

Purse lid from Sutton Hoo ship burial*

Pyxis of al-Mughira

Basin (*Baptistère de St. Louis*)

Bahram Gur Fights the Karg, folio from the Great Il-Khanid *Shahnama*

The Court of the Gayumars, folio from Shah Tahmasp's *Shanama*

The Ardabil Carpet

Stokstad and Cothren, chapter 9

Web

"Expert Perspective: Nasser Rabat"

Instructional Activity: Islamic Secular Art and Cross-Cultural Connections

Students read about the basin before class. In class, they use charts to compare the pyxis and basin. Partners share observations, noting ways they might attribute these works to Islamic craftsmen. After a group discussion, partners compare both works with the purse cover and fibulae. We note formal similarities and explore the ways in which conquest and trade networks created artistic and cultural exchange. We listen to the audio and discuss the change away from the basin's original function when acquired by French royals. I describe the *Shahnama* manuscript's history, and then we discuss the cultural (Mongol patrons, Persian story) and artistic (range of Asian influences) convergences in the folio. Students analyze the narrative aspects and discuss both the basin and manuscript as luxury objects.

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.4, 3.5)

Works are assigned as follows: Bible moralisée in two parts (*Blanche and Louis IX and scribes, Apocalypse scenes*), the Golden Haggadah in six pieces (two each from the *plagues, liberation, and Passover preparation*) and the chapel in four (*complete, Lamentation, Betrayal, Last Judgment*.)

Each scene in the Golden Haggadah is explained in the text of the British Library's "Turning the Pages" site (accessible at the bottom of the "Golden Haggadah" resource).

Guiding Questions:

- How does patronage affect artistic and architectural production? ► How are cultural exchanges reflected in art?

Works of Art**Resources****Instructional Activities and Assessments**

Great Mosque
Alhambra

City of Machu Picchu
Forbidden City
Nan Madol

Stokstad and Cothren,
chapter 9

Web

"The Alhambra"

"The Alhambra, Divine
Symmetry"

"The Alhambra: Palaces
& Gardens"

"The Alhambra: The
Watch Tower"

"The Alhambra: Water"

"The Alhambra: Wonder
of Islam"

"Granada's Alhambra
palace"

"Granada, Spain: The
Exquisite Alhambra"

A virtual walking tour of
Alhambra

Instructional Activity: Islamic Architecture — The Palace

Before class, students read about Alhambra in chapter 9. In class, partners review questions architects might consider when designing royal residences. We view Nan Madol, Machu Picchu, and the Forbidden City and partners analyze these in the context of the questions. I display the aerial view of the Alhambra before identifying it and students do a preliminary analysis. I teach the history of the site, and we apply the royal-residence questions to the plan and images of the complex before watching the National Geographic videos. Next, we examine various interior details, extending what we have learned about Islamic ornamentation and comparing the muqarnas to those in Córdoba. Students' homework includes the other three videos and the virtual walking tour.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

Summative Assessment: Unit Exam

Students take a unit exam composed of one 15-minute essay question analyzing the effects of patronage on architectural production; one 30-minute essay question comparing and contrasting two works of art whose content addresses notions of cultural exchange; and multiple-choice questions about works of art within this unit, their context and relationships, and related unknown works (attribution).

(Primary learning objectives addressed: 1.4, 3.1, 3.5)

Royal-residence questions might include the following:

- 1) What does the structure communicate about its patron?
- 2) How does it communicate power and authority? Wealth? Fashion or taste?
- 3) What are the "must have" elements? How should they be arranged?
- 4) Does the structure need to be defensible?
- 5) How does the structure interact with its surroundings?
- 6) How is transition provided leading from ordinary into increasingly royal space?

After this activity, we use the flash card formative assessment.

This summative assessment addresses both of the guiding questions for this unit.

Guiding Questions:

- ▶ How are historical developments of this period reflected in its art and architecture? ▶ How are religious and geographic differences reflected in artistic patronage and production?

Works of Art**Resources****Instructional Activities and Assessments**

Stokstad and Cothren,
chapters 19–22

Web

“The Renaissance: Was
it a Thing?”

Instructional Activity: Setting the Stage

As class begins, in their blogs, students respond to the prompt, *What comes to mind when you hear the term, Renaissance? Explain the connotations of the term.* We discuss their responses before we watch the online video. I review the historical background for the period, including the Crusades, accompanying cultural and economic exchanges, the rise of urban culture, and the social upheaval of the Black Death. I explain the rebirth of interest in classical culture and emerging humanism in the context of those events. Using the textbook and notes from the video and our discussion, partners annotate photocopied maps of Europe and the Near East and create timelines covering these developments from 1100 to 1400. These will serve as study aids throughout the unit.

(Primary learning objectives addressed: 1.3, 2.2)

*Doryphoros (Spear
Bearer)*

Web

“Donatello’s David”

Odysseus in the Land of
the Laestrygonians*

“Empire of the Eye:
The Magic of Illusion:
The Trinity-Masaccio,
Part 2”

*Holy Trinity**

*The Tribute Money**

“How One-Point Linear
Perspective Works”

David

“Masaccio’s The Tribute
Money in the Brancacci
Chapel”

Instructional Activity: Learning from the Ancients, Part 1

Before class, students watch the three Smarthistory videos. In class, partners revisit the Classical characteristics of *Doryphoros*. I review the story of David and Goliath, and then we brainstorm depictions of virtuous underdogs and discuss why the Florentines embraced David. Partners compare *David* and *Doryphoros*, and we explore why Donatello depicted this narrative moment, why he portrayed David nude, and what ways the work reveals re-emerging classicism and humanism. Partners discuss illusionistic and classical elements in *Odysseus*, before comparing it formally with *The Tribute Money*. We examine Masaccio’s skillful storytelling through composition, facial expression, repeated gestures, and continuous narration, while he simultaneously demonstrates mastery of perspective and the human form. Students trace orthogonals on *Holy Trinity* photocopies. We watch “The Trinity-Masaccio, Part 2.”

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.5)

Students often don’t recognize that naturalistic figures and landscapes are evidence of humanism. It helps to remind them throughout the course that the more people focus on the supernatural, the more their art tends to appear stylized and unnaturalistic, while the more they focus on life in this world, the more optically realistic their art tends to appear.

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art

Colosseum (Flavian Amphitheater)
Forum of Trajan
Pantheon
Santa Sabina
Chartres Cathedral
San Lorenzo*
Pazzi Chapel
Palazzo Medici Ricardi*
Palazzo Rucellai

Resources

Web
“Brunelleschi’s Pazzi Chapel”

Instructional Activities and Assessments**Instructional Activity: Learning from the Ancients, Part 2**

Students sketch San Lorenzo’s plan and compose walk-through questions for it. Partners trade questions and then compare Chartres’s and San Lorenzo’s plans and elevations. Together we discuss Brunelleschi’s application of geometry and numerical ratios before creating a chart that compares Gothic and Renaissance church architecture. Students identify classical elements in San Lorenzo and then analyze it alongside Santa Sabina, the Pantheon, and Basilica Ulpia. We extend the discussion to Pazzi Chapel and watch the video. Partners compare Palazzo Medici Ricardi’s and Palazzo Rucellai’s façades. I project the Colosseum with Palazzo Rucellai, guiding students to discover its influence on Alberti’s design. I reinforce architectural vocabulary throughout the lesson by applying the following terms to plans and photographs: *arcade, clerestory, crossing, transepts, cornice, pilaster, cupola, drum, oculus, and pendentive.*

(Primary learning objectives addressed: 2.2, 2.3, 3.5)

Arena (Scrovegni) Chapel, including *Lamentation*
The Tribute Money
Madonna and Child with Two Angels
*The Adoration of the Magi**
*Christ Handing the Keys to Saint Peter**
Birth of Venus

Web
“ArtSleuth 3: The Birth of Venus by Botticelli”
“The Birth of Venus by Botticelli”
“Fra Filippo Lippi”
Jones, “Madonna With Child and Two Angels, Filippo Lippi (c1465)”
“Madonna with Child and Two Angels by Fra Filippo Lippi”
“Masaccio’s The Tribute Money in the Brancacci Chapel”

Instructional Activity: Mastering the Illusion of Naturalism, Italian Style

Students sketch the Lippi. Partners review Giotto’s and Masaccio’s techniques for figural and spatial naturalism and discuss evidence of their influence in Lippi’s work. Together we contrast this more human-appearing Madonna with ones we’ve previously studied. Partners each read one of the Lippi articles and discuss their discoveries. We watch the Lippi video, and students compare *Madonna with Birth of Venus* and analyze Lippi’s influence on Botticelli. Partners then compare the Venus with Botticelli’s more illusionistic nativity scene. After asking why Botticelli would avoid naturalism in the Venus work, I explain Neo-Platonism. We watch the Botticelli video. Partners compare Botticelli’s *Venus* with Perugino’s *Christ Handing the Keys to Saint Peter*. Students read the Botticelli article for homework.

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.5)

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art

Annunciation Triptych
(Merode Altarpiece)

The Arnolfini Portrait

*Christ Handing the Keys
to Saint Peter**

Adam and Eve

Resources**Web**

“Adam and Eve,
Albrecht Dürer, 1504”

“Annunciation Triptych
(Merode Altarpiece), ca.
1427–1432”

“Campin’s Merode
Altarpiece”

“Flanders”

“The Road to van Eyck”

“Van Eyck’s Portrait of
Giovanni Arnolfini and
his Wife”

Instructional Activities and Assessments**Instructional Activity: Mastering the Illusion of Naturalism, Northern Style**

Students watch “The Road to van Eyck” and read the two articles before class. In class, we discuss humanism, economic growth in northern Europe, artistic patronage, and factors uniting and dividing northern Europe and Italy. Partners compare *Christ Handing the Keys* with the Annunciation Triptych, and after discussing oil paint, we compare Italian 3D realism with northern surface realism. I review differing artistic influences and expressions of humanism in Flanders and Italy. After studying the triptych, we watch “Campin’s Merode Altarpiece.” Partners apply their learning by comparing the triptych with The Arnolfini Portrait. We analyze disguised symbols, surface realism, minute detail, and humanism in the portrait before watching the video on it. We discuss ways that Dürer’s prints bridge northern and southern Europe, and we watch the Dürer video.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.5)

Adam and Eve

Formative Assessment: Short Essay Practice

I distribute the prompt, *Fully identify this work of art and its medium. How does it reflect both the northern European artistic background of the artist and the influence of his exposure to artistic traditions in Italy?* Students read the prompt closely, marking its key words and tasks, and then they jot down bullet points they would include in an actual essay. They discuss their approaches with a partner, and then they create a four-point rubric addressing the prompt. We discuss their responses together. I distribute a rubric I have created for students to compare with those they generate. We debrief.

(Primary learning objectives addressed: 1.2, 2.2)

◀ *My rubric addresses full identification, accuracy of arguments, quality of elaboration, and use of specific supporting evidence.*

I provide oral feedback during the debriefing.

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art**Resources****Instructional Activities and Assessments***Röttgen Pietà**Crucifixion*, known as the Calvary**Resurrection**

Isenheim altarpiece

*Allegory of Law and Grace**Hunters in the Snow***Web**

“Cranach’s The Law and Gospel”

“The Isenheim Altarpiece”

“Isenheim Altarpiece (Exterior)”

Jones, “Hidden Horror”

Meisler, “A Masterpiece Born of Saint Anthony’s Fire”

Instructional Activity: 16th-Century Northern European Art

Before class, students read the Grünewald articles. In class, they sketch the closed altarpiece. Partners compare this first with the *Röttgen Pietà*, then with Mantegna’s Calvary. We discuss the ways Grünewald tailors his depiction for viewers suffering from ergotism, imagining ourselves as patients viewing the work in the hospital chapel. Students compare the emotionally powerful treatment here with the more rational approach used by Mantegna, and do the same with Grünewald’s and Piero’s resurrection portrayals. We listen to the Grünewald audio and discuss the Reformation’s impact on artistic production in Protestant versus Catholic areas. Partners read the Cranach article and create discussion questions before we examine the work and address their questions. Partners explore the Bruegel in high resolution, noting the ways it continues northern interests.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 3.2, 3.5)

Last Supper (del Castagno)**The Virgin of the Rocks***Last Supper*

Sistine Chapel ceiling and altar wall frescoes

*School of Athens***Web**

Katz, “The Measure of Genius: Michelangelo’s Sistine Chapel at 500”

“Leonardo’s Last Supper”

“Michelangelo’s Ceiling of the Sistine Chapel”

“Raphael’s Fresco of the School of Athens”

“Raphael’s School of Athens”

“Sistine Chapel”

Instructional Activity: Leonardo, Michelangelo, and Raphael

Before class, students watch the Smarthistory videos. In class, partners compare Andrea’s and Leonardo’s *Last Supper* and they annotate copies of Leonardo’s, indicating how it reflects Italian Renaissance concerns. We explore Leonardo’s skill with narrative. Why is his the more famous version? Students examine *chiaroscuro* and perspective in *The Virgin of the Rocks*, and then compare it to Michelangelo’s focus on figures in *Creation of Adam*. We go outdoors to mark the dimensions of the Sistine Chapel. When we return, we take the virtual tour. I explain Julius II’s patronage of both Michelangelo and Raphael. Partners discuss Leonardo’s and Michelangelo’s influence on Raphael. We watch “Raphael’s Fresco of the School of Athens” and then analyze the fresco as an artifact of Renaissance Rome. Students read the Michelangelo article for homework.

(Primary learning objectives addressed: 2.1, 2.3, 3.5)

It is powerful for students to see the size of Michelangelo’s fresco. I take students outside, which is easy at my school, with a ball of string that has red marks at premeasured intervals of 45 feet, then 128 feet, then 45 feet, then 128 feet. I hold the string’s end and send out four students with the ball. When they reach a red mark, one stops and the others turn right. The last student completes the rectangle.

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art

*Moses Defending the Daughters of Jethro**
*Madonna in the Meadow**
*The Bacchanal of the Andrians**
Entombment of Christ
Venus of Urbino

Resources

Web
 “Mannerism: Bronzino (1503–1572) and His Contemporaries”
 “Pontormo’s Entombment”
 “Sixteenth-Century Painting in Venice and the Veneto”
 “Titian’s Venus of Urbino”
 “Venus of Urbino by Titian”

Instructional Activities and Assessments**Instructional Activity: Art of the Mannerists and the Venetians**

Students read the articles before class. In class, partners compare the Raphael and Pontormo works. I explain Mannerism’s emergence in Rome during the Protestant Reformation and regional political instability. I help students identify contextual connections and Mannerist characteristics in the Pontormo and Rosso works. We watch the Pontormo video and discuss Mannerism’s departure from Renaissance ideals. Students sketch *Venus of Urbino*. I review the geographic, political, and economic context of 16th-century Venice and the impact on artistic patronage. Students examine the contextual connections and Venetian characteristics in both Titian works and watch the Titian video. Why is *Venus of Urbino* the prototypical reclining nude appropriated by later artists? Partners use Raphael, Pontormo, and Titian to create a chart comparing the High Renaissance, Mannerism, and Venetian Style.

(Primary learning objectives addressed: 1.3, 2.2, 3.5)

Frontispiece of the Codex Mendoza
 Templo Mayor (Main Temple)

Web
 “Codex Mendoza”
 “The Codex Mendoza, pt. 1”

Instructional Activity: Converging Cultures in New Spain

Using Templo Mayor (including The Coyolxauhqui Stone and Calendar Stone), partners review their earlier learning about Aztec culture and Tenochtitlan. We discuss the history of the Spanish conquest and analyze the overlapping aims and methods of Spanish political conquest and Catholic religious conversion. Students explore reasons why the Spanish rulers in Mexico and in Spain would benefit from knowing the history of the indigenous peoples, their customs, and their methods of securing tribute from subject populations. Students sketch the Frontispiece then compare it formally with the Coyolxauhqui and Calendar stones. We use the Bodleian Library resources to explore the history and the pages of the Codex. We zoom in on the Frontispiece and study it closely, identifying indigenous as well as European artistic influences.

(Primary learning objectives addressed: 1.3, 2.2, 3.5)

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art**Resources****Instructional Activities and Assessments**

Hagia Sophia

Mosque of Selim II

Great Mosque (Masjid-e Jameh)

Saint Peter's Basilica*

Süleymaniye Mosque*

Web

"Biography of Sinan the Great Architect"

"Bramante, et al., St. Peter's Basilica"

Ferren, "Tracking Turkey's First Starchitect"

"Mimar Sinan"

"Selimiye Mosque (Minar Sinan)"

"St. Peter's Basilica, Vatican City"

"The Süleymaniye Mosque Tour"

Instructional Activity: Sacred Architecture of the 16th Century

Students read the Ferren article before class. In class, partners review the ritual requirements for a mosque and annotate the plan of the Mosque of Selim II. Students examine Selimiye Mosque photos and blog about whether they think it is more like Hagia Sophia or the Great Mosque (Masjid-e Jameh). We debrief, watch the two videos on Sinan, and do the Süleymaniye Mosque virtual walking tour. Partners review the ritual needs for a church and annotate Saint Peter's plan. I guide students in comparing Saint Peter's with the Mosque of Selim II, using Michelangelo's plan and aerial views, elevations, and interiors. How do both monuments communicate religious and political power? Before class ends, we watch the video on Saint Peter's, and students read the article for homework.

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

Mosque of Selim II

Great Mosque (Masjid-e Jameh)

Bahram Gur Fights the Karg, folio from the Great Il-Khanid *Shahnama*

Lakshmana Temple

Jahangir Preferring a Sufi Shaikh to Kings

Taj Mahal

Web

"Built for Love"

"More Than An Architectural Masterpiece"

"Mughal Empire (1500s, 1600s)"

"Secrets of the Taj Mahal - Stone by Stone"

"Taj Mahal (UNESCO/NHK)"

"Taj Mahal (UNESCO/TBS)"

Instructional Activity: The Mughal Empire

Students read "Mughal Empire (1500s, 1600s)" before class. In class, we discuss the cultural inclusiveness of Mughal rule under Akbar, Jahangir, and Jahan. We examine a high-definition image of Jahangir. The painting exemplified the cosmopolitan Mughal court style, which incorporated Persian vertical-page format and Persian, European, and indigenous Indian elements. I help students compare it to the *Shahnama* folio, asking how both reflect cultural convergence. Next, partners review Islamic architectural forms and ornament using the mosques. We watch "Taj Mahal (UNESCO/TBS)"; partners analyze the Taj Mahal's Islamic characteristics. After viewing the other videos, we analyze the Taj Mahal's history, imperial patronage, construction, mortuary function, and outlying mosque, tombs, and gardens. Partners compare the Taj Mahal to the Persian and Turkish mosques and Lakshmana Temple. We debrief.

(Primary learning objectives addressed: 1.3, 2.1, 3.2, 3.5)

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art

*Madonna in the Meadow**
Calling of Saint Matthew
*Deposition from the Cross**
*Crucifixion of St. Peter**
Ecstasy of Saint Teresa

Resources

Web
 “The Baroque: Art, Politics & Religion in 17th-Century Europe” (first half for this activity)
 “Bernini’s Ecstasy of St. Teresa”
 “Caravaggio (Michelangelo Merisi) (1571 - 1610) and His Followers”
 “Caravaggio’s Calling of Saint Matthew”
 “The Ecstasy of St. Teresa”
 “Fury of Creation”

Instructional Activities and Assessments**Instructional Activity: Southern Baroque, Art of the Counter-Reformation**

Before class, students read the articles and watch the Caravaggio video. In class, we review the Catholic Church’s stance on religious art as aids for worshippers and the resulting patronage boom. We discuss 17th-century historical context (e.g., the scientific revolution, theater/opera, religious conflict, political developments, colonization). Partners create charts comparing Renaissance and Baroque using Raphael’s *Madonna* and Caravaggio’s *Deposition*. Together we analyze the emotional impact of Caravaggio’s *Calling of Saint Matthew*. I extend that analysis to Bernini’s Cornaro Chapel. Students watch the Smarthistory video. Partners each take either Caravaggio or Bernini and choose one additional work to learn about using the textbook and Internet sources. After 15 minutes, partners teach each other what they’ve learned, citing sources. We debrief. Students watch the PBS video for homework.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Santa Sabina
 Saint-Sernin*
 Saint Peter’s Basilica*
 Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco
 San Carlo alle Quattro Fontane

Web
 “Borromini, San Carlo alle Quattro Fontane”
 “Il Gesù, Rome”

Instructional Activity: Counter-Reformation Architecture

Students sketch Il Gesù’s plan. Partners compare it with that of Santa Sabina and Saint-Sernin. What are the reasons for the architectural differences? We discuss Il Gesù as the Jesuits’ mother church. How do both its interior and proto-Baroque façade reaffirm the Church’s power? We examine the *di sotto en su* ceiling fresco as reflective of Counter-Reformation/Baroque intensity, emotion, and drama. After watching the video, I teach the façade’s architectural vocabulary: *colossal order*, *cartouche*, *broken pediment*, *scroll buttress*, *volute*. Students compare Il Gesù’s façade with Saint Peter’s to better understand mature Italian Baroque characteristics. Partners compare Il Gesù’s plan with San Carlo’s. We debrief and then compare Saint Peter’s façade with Borromini’s. We watch the Borromini video after studying the interior.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.2, 3.5)

◀ Students’ charts might include categories such as mood, composition, dominant lines, light, color, treatment of space, motion/stasis, and proximity of scene to viewer.

Guiding Questions:

- ▶ How are historical developments of this period reflected in its art and architecture? ▶ How are religious and geographic differences reflected in artistic patronage and production?

Works of Art**Resources****Instructional Activities and Assessments**

San Carlo alle Quattro Fontane

Formative Assessment: Short Essay Practice

Students write for 15 minutes in response to the prompt, *Fully identify this structure and its architect. How do both the plan and the elevation reflect Counter-Reformation/Italian Baroque ideals?* I distribute and explain a rubric, and students evaluate their own essays.

(Primary learning objectives addressed: 1.3, 3.2)

The rubric addresses full identification, accuracy of arguments, quality of elaboration, and use of specific supporting evidence.

I use the document camera to display volunteers' essays, and we evaluate them using the rubric. I invite students to submit any revised evaluations of their own essays. I provide written feedback on their essays and evaluations, acknowledging successful approaches and addressing problems.

Instructional Activity: Your Portrait

For homework, students blog in response to the following prompts:

- ▶ Think of the best photo that's ever been taken of you. Analyze why you like this image. What kind of person does it make you appear to be?
- ▶ Imagine yourself 20 years from now. You have achieved success and are being honored with a painted portrait that will be hung in public. How would you pose? How would you be dressed? What expression would you be wearing, and what would you do with your hands? What kind of setting would you choose? What objects would you want near you? Remember, people's ideas of you will forever be based on this: who do you want to be?

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.2)

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art

Henri IV Receives the Portrait of Marie de' Medici, from the Marie de' Medici Cycle

*Arrival (or Disembarkation) of Marie de' Medici at Marseilles**

Self-Portrait with Saskia

*Self-Portrait at the Age of 34**

Las Meninas

*Self-Portrait (Rembrandt)**

Ecstasy of Saint Teresa

Woman Holding a Balance

Fruit and Insects

Resources**Web**

“Rubens’s Arrival (or Disembarkation) of Marie de Medici at Marseilles, Medici Cycle”

“Velázquez’s Las Meninas”

Web

“The Baroque: Art, Politics & Religion in 17th-Century Europe” (second half for this activity)

“Carving Marble with Traditional Tools”

“Francis Bacon and the Scientific Revolution”

“Johannes Vermeer, Woman Holding a Balance”

“Vermeer: Master of Light”

“Women in Art: Flowers in a Glass Vase by Rachel Ruysch”

Instructional Activities and Assessments**Instructional Activity: Portraits**

Partners discuss their homework from the previous activity. We talk generally about portraits: What are some famous ones? Who has portraits made today? Why? How can subjects manipulate viewers’ perceptions of them? Who are the intended viewers? We use these questions to address Baroque portraits. We discuss the commission of the Marie de’ Medici Cycle, watch the video, and explore both Rubens works. How does he flatter the queen? Students sketch *Las Meninas*. I identify the figures and we discuss the variety of characters and personalities Velazquez portrays. How is the royal presence acknowledged in this artwork? Who was the intended audience? We study the work and watch the video. Partners compare Velazquez’s and Rembrandt’s self-portraits. How did they portray themselves? Who was the intended audience?

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Instructional Activity: The Scientific Revolution, Protestantism, and Dutch Genre Painting

Students read the articles before class. In class, they sketch the Vermeer. After discussing Dutch Protestantism’s rejection of religious art in churches, we consider ways that the absence of royal or church patronage created the art market. We analyze the emergence of genre painting, with artists specializing in specific genres such as still lifes. We watch the Vermeer videos (Parts 1 and 4). How does this Vermeer address religious notions through secular content in Protestant Delft? We review the intentions of Counter-Reformation artists and then partners compare the Bernini and the Vermeer as expressions of southern and northern Baroque art. After discussing the obstacles for female artists, we watch the Ruysch video. How does her still life integrate both scientific observation and *vanitas* symbolism?

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

If students have trouble coming up with contemporary portraits, remind them of album art, athlete program photos, engagement and wedding photos, and, even though they are not portraits per se, mug shots. These may help prime the pump.

Dutch Protestant painting makes more sense when students understand that Calvinists believed achieving material success in this life was evidence one was among God’s elect. Those with the means to invest in art took pride in their wealth; at the same time they would have been receptive to the cautionary reminder to balance the material and spiritual parts of their lives.

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Research and Extension**

Partners draw from the following categories:

- Dutch genre scenes
- Counter-Reformation religious art
- Art created for royal patrons
- Art reflecting international conflict
- Art reflecting transoceanic colonization and trade

They choose an artwork we have not discussed from that category, research it in the context of the unit's guiding questions, and create a teaching video of 10 minutes or less for our SchoolTube site. Pairs may use the textbook, but they must also refer to at least two online sources, for which they complete website evaluation forms. The videos must include source citations. Once the videos are uploaded, students view three, leaving written commentary on the effectiveness with which the videos address the unit's guiding questions.

(Primary learning objectives addressed: 1.3, 1.4)

Alhambra
Saint Peter's Basilica*
The Palace at Versailles
City of Machu Picchu
Forbidden City
Nan Madol

Web
"Versailles 3D: In Video"

Instructional Activity: Architecture of Power

Partners review the questions architects might consider when designing royal residences. We view Nan Madol, Machu Picchu, the Forbidden City, and Alhambra. Partners analyze these in the context of the royal-residence questions. I display the aerial view of Versailles before identifying it and students do a preliminary analysis. I teach the history of the site. We watch the three videos and then apply the royal-residence questions to the complex. How does Versailles communicate absolute monarchy? I underscore the use of an elevated site, massive scale, a single long, controlled, grand entryway with architecture extending to encompass visitors, regularity of architectural features and spacing, disciplined rectilinearity, and dominance over the surroundings. How do both Versailles and Saint Peter's reflect 17th-century history, patronage, and sensibilities?

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

I view and evaluate all videos, leaving written feedback for the student creators. Evaluations are based on production values, clarity of presentation, accuracy of information, and success in meeting the terms of the assignment.

Guiding Questions:

- How are historical developments of this period reflected in its art and architecture? ► How are religious and geographic differences reflected in artistic patronage and production?

Works of Art

Angel with Arquebus, Asiel Timor Dei
 Screen with the Siege of Belgrade and hunting scene
The Virgin of Guadalupe (Virgen de Guadalupe)
Spaniard and Indian Produce a Mestizo

Resources

Donahue-Wallace, pp. 160–161
 Katzew, chapter 3
Web
 “Brooklyn Museum Acquires Rare Folding Screen”
 “Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse)”
 “New Acquisition: Miguel Gonzalez, Virgin of Guadalupe”
 “The Virgin of Guadalupe (Virgen de Guadalupe)”

Instructional Activities and Assessments**Instructional Activity: The Spanish Viceroyalties and Artistic Hybridization**

Students are divided into four groups in advance, and each group is assigned one artwork to research, focusing particularly on the ways the work synthesizes European, indigenous American, African, and/or Asian influences. In class, the groups have 10 minutes to develop key points with which to lead a discussion of their work. Our discussions explore the ways the artworks reflect Spanish political and religious colonialism and how images were used to facilitate colonialism, such as co-opting indigenous deities and giving them Christian identities. When considering the screen with the Siege of Belgrade and hunting scene, we explore the popularity of Japanese screens and the end of Japanese trade as the catalyst for inventing this hybrid colonial art form incorporating European motifs.

(Primary learning objectives addressed: 1.3, 1.4)

Summative Assessment: Unit Exam

Students take a unit exam composed of one 15-minute attribution essay question; one short essay question dealing with ways a work reflects the context in which it was created; one 30-minute essay question asking students to compare and contrast ways in which two 17th-century works reflect religious and geographic differences; and multiple-choice questions about works of art within this unit, their context, and their relationships.

(Primary learning objectives addressed: 1.3, 3.4, 3.5)

After this activity, we use the flash card formative assessment.

This summative assessment addresses both of the guiding questions for this unit.

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments**

The Tête à Tête, from
Marriage à la Mode
A Philosopher Giving a
Lecture on the Orrery
An Experiment on a Bird
*in the Air Pump**

Web
“An Experiment on a
Bird in the Air Pump”
“Hogarth’s Series,
Marriage a-la-Mode”
“Wright of Derby’s A
Philosopher Lecturing
on the Orrery”

Instructional Activity: 18th-Century Britain: The Enlightenment and the Belief in Progress

Before class, students read the Smarthistory article. In class, they blog in response to the prompt, *Do you believe in progress? Is the world getting better? Explain.* We discuss their responses, and I ask questions about the article to establish an understanding of Enlightenment thought and modes of expression. Together we explore the intersections of the Industrial Revolution, a newly wealthy middle class, and enduring class-consciousness in Britain. We watch the Hogarth video and study *The Tête à Tête* as social satire expressing Enlightenment values on marriage. Partners analyze how *Philosopher* dramatizes scientific advances. Then the class listens to the podcast while viewing *Experiment*. Students compare the two works, noting ways Wright of Derby employs traditional formal elements and symbolism while championing Enlightenment concerns.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

The Swing
The Oath of the Horatii
Cornelia, Mother of
the Gracchi, Pointing
to Her Children as Her
*Treasures**

Web
“David, Oath of the
Horatii, 1784”
“Fragonard’s The
Swing”
“The Oath of the
Horatii”

Instructional Activity: Seeds of Revolution in France

Students read the articles before class. In class, they sketch *The Swing*. Partners discuss the prompt, *If this is quintessentially Rococo, describe Rococo art.* We discuss aristocratic privilege and leisure during the *ancien régime*. How does *The Swing* portray aristocratic subjects’ light-hearted self-absorption and disregard for ethical concerns? After the Smarthistory video, students discuss how and why middle-class responses to prints of such works prompted Diderot’s call for moral art. Students sketch *The Oath*. Partners discuss the prompt, *If this is quintessentially Neoclassical, describe Neoclassical art.* We discuss the appeal that the ennobling themes, classical allusions, precise technique, and idealized figures in *The Oath* and *Cornelia* would have had on the eve of the French Revolution. We conclude with the video.

(Primary learning objectives addressed: 1.2, 1.3, 3.3)

Some questions I might ask when discussing the Wright of Derby article include the following: What does the “light” in “Enlightenment” refer to? What traditional religious notions of the universe were challenged during the Enlightenment? How did writers and artists participate in the Enlightenment? How does the symbolic use of light in Wright of Derby’s work differ from that in works by Caravaggio?

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments**

The Tête à Tête, from
Marriage à la Mode
*A Philosopher Giving a
Lecture on the Orrery*
The Swing
The Oath of the Horatii

Portrait of Sor Juana
Inés de la Cruz
*Madame Bergeret**
Self-Portrait
Courtesan applying lip
rouge*
The Coiffure
*Under the Wave off
Kanagawa (Kanagawa
oki nami ura)*, also
known as the Great
Wave, from the series
Thirty-six Views of
Mount Fuji

Web

“Élisabeth-Louise
Vigée Le Brun, Madame
Perregaux, 1789”
“Expert Perspective:
Karen Sherry”
“Japonisme”
“The Marquise de
Pezay, and the Marquise
De Rougé with Her Sons
Alexis and Adrien,
1787, Elisabeth-Louise
Vigée Le Brun”
“Mary Cassatt —
Selected Color Prints”
“Portrait of Sor Juana
Inés de la Cruz”
“Vigée-Lebrun: Marie-
Antoinette and Her
Children”

Formative Assessment: Short Essay

Students write for 15 minutes in response to the prompt, *Select and fully identify one work of art we've studied in the previous two activities. How do the subject matter and formal characteristics of your selection reflect the historical, social, and/or intellectual climate in which it was created?*
(Primary learning objectives addressed: 1.1, 1.3, 3.2)

Instructional Activity: Images of Women, Part 1 (Gender Restrictions and Expectations)

Students read the Peabody and National Gallery articles before class. In class, students consider why Sor Juana's status as a 17th-century Creole female scholar and writer was unusual. We examine her commemorative portrait, which underscores Novohispanic achievements in a time of Mexican anti-Spanish sentiment. We move from discussing the challenges facing female scholars to those confronting female painters, and we watch the Vigée Le Brun videos. Partners compare her more naturalistic, intimate *Self-Portrait*, which reflects Enlightenment ideals, with the aristocratic *Madame Bergeret*. We listen to the Cassatt audio and discuss Cassatt's career, including her fascination with Japanese prints. Partners compare Utamaro and Hokusai with Cassatt. We discuss ways that social restrictions on Cassatt limited her subject matter primarily to women and children. Students read “Japonisme” for homework.
(Primary learning objectives addressed: 1.2, 1.3, 2.1, 3.3, 3.5)

I display volunteers' essays and we evaluate them as a class. I provide further written feedback on each essay.

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art

A Roman patrician with busts of his ancestors*
 Villa Rotonda*
 Monticello
George Washington
George Washington
 (Greenough)*

Resources

Web
 Anderson, “American Icons: Monticello”
 “George Washington Marble Statue”
 Kamerer and Nolley, “Rediscovering an American Icon: Houdon’s Washington”
 “Monticello and the University of Virginia in Charlottesville”

Instructional Activities and Assessments**Instructional Activity: Neoclassicism in America**

Before class, students read about Monticello. In class, they sketch the structure, and then partners identify the classical elements. We compare Monticello to Villa Rotonda and discuss Palladio’s influence on Jefferson. I ask questions, focusing on Jefferson’s championing of Neoclassical architecture for the young republic due to its associations with the Roman Republic and republican virtues. Students watch the video on the UNESCO site, noting the use of “democratic” building materials of brick and wood. Partners compare the Roman patrician portrait with Houdon’s Washington, and then Houdon’s with Greenough’s. Why does Houdon’s receive more respect than Greenough’s? How does Houdon adapt classical influences to American ideals, similar to Jefferson’s Monticello?

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.5)

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments**

*The Death of General Wolfe**

Y no hai remedio (And There's Nothing to Be Done), from *Los Desastres de la Guerra (The Disasters of War)*, plate 15

*The Third of May, 1808**
Liberty Leading the People

Web

"Conflict and Resistance" (6:35–7:53)

"Delacroix: Liberty Leading the People"

"Goya's Mastery in Prints: Los Desastres de la Guerra"

"Images and Power: Goya's Third of May, 1808 (1814)"

Jones, "Cry Freedom"
Profile of Francisco de Goya

"Romanticism in France
Delacroix's Liberty Leading the People"

"The Third of May, 1808"

"What a Liberty!"

"Y no hai remedio (And There's Nothing to Be Done)"

Instructional Activity: Romanticism and Revolution

Students read about Goya before class. In class, partners examine the heroic ways West glorifies war in *The Death of General Wolfe*. We discuss the propagandistic purposes behind such positive depictions. I ask questions about the articles, explaining Romanticism's non-rational reaction to Enlightenment rationalism. We discuss Napoleon's invasion of Spain and atrocities including the 1808 execution of Spanish rebels. Students sketch *The Third of May*. Partners compare the ways West and Goya express opposing sentiments regarding war. Students analyze *Third* and then watch the Goya videos. We discuss the political situation in post-Napoleonic France that culminated in the July Revolution. Students sketch *Liberty*. They explore the historical details and Delacroix's Romantic appeal to emotion through Baroque techniques. Students watch the Delacroix videos for homework.

(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Instructional Activity: Nature

For homework, students blog in response to the prompt, *What is the most powerful and/or beautiful natural occurrence you have ever experienced? Describe it and its impact on you in detail.*

(Primary learning objective addressed: 3.2)

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments**

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)

Slave Ship (Slavers Throwing Overboard the Dead and Dying – Typhoon Coming On)

Web

- “Cole’s *The Oxbow*”
- “Edmund Burke’s On the Sublime”
- Exploring Thomas Cole
- Profile of J.M.W. Turner
- “*Slave Ship* (Slavers Throwing Overboard the Dead and Dying – Typhoon Coming On)”
- “Turner’s *Slave Ship*”

Instructional Activity: Romanticism, Nature, and Human Action

We discuss the blog responses from the previous activity; I tie students’ responses to Romantic notions of nature and Burke’s concepts of the sublime and beautiful. Before discussing the content of *Slave Ship*, I project a **small** image of it, asking students to rapidly brainstorm adjectives. After 20 seconds, I project a **large** image and guide them in discovering its horrific elements. What was its historical context? How did Turner express his response to both human atrocities and nature’s implied consequences? Students watch the Turner videos. They sketch *The Oxbow* as I play the audio for the Smarthistory Cole video. We discuss the collision between Americans’ identification with the “sublime and beautiful” wilderness, industrialization, and Manifest Destiny. Students explore the Cole website, including the great hi-res image of *The Oxbow*.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2)

*Still Life with Nautilus**

Still Life in Studio

Nadar Raising Photography to the Height of Art

The Horse in Motion

Web

- “Daguerre (1787–1851) and the Invention of Photography”
- “Eadweard Muybridge”
- “Early Photography”
- “Early Photography: Making Daguerreotypes”
- “First Motion Picture Horse, 1878”
- “Nadar (Gaspard-Félix Tournachon) (French, 1820–1910)”
- “Photography: The Wet Collodion Process”

Instructional Activity: Photography and Lithography

Students read about early photography, Daguerre, Nadar, and Muybridge before class. In class, students blog in response to the question, *Why have photographers struggled to be considered “artists”?* We address their responses and then discuss the readings, focusing on photography’s roots in the camera obscura, birth during the Industrial Revolution’s technological innovation, and popularity, especially among the middle class. Students watch the Daguerrotype video. They compare *Still Life in Studio* with *Still Life with Nautilus* and discuss photography’s adaptation of other traditional genres such as portraiture and landscapes. After the collodion video, we discuss Nadar. How did Daumier’s lithograph comment on photography’s growing popularity? We survey photography’s technological advancements with Muybridge’s forays into motion pictures and watch his animation of a running horse.

(Primary learning objectives addressed: 1.2, 1.3, 2.2)

◀ In teaching *The Oxbow*, it is a powerful exercise to display the painting, discuss Americans’ simultaneous identification with and destruction of the wilderness, and then show the current configuration of the Oxbow using Google Earth. This helps to underscore the ongoing subjugation of nature to human needs. To find it in Google Earth, search “Oxbow Marina, Hadley, MA,” turn the directional wheel 90 degrees to the right, and zoom out.

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments**

The Stone Breakers
*Third-Class Carriage**
The Burghers of Calais

Web
 Benedek, “August Rodin: The Burghers of Calais: A Resource for Educators”
 “The Burghers of Calais”
 Profile of Gustave Courbet
 “Realism”
 “Stone Breakers”
 “The Stonebreakers”

Instructional Activity: Realism

Before class, students read all the resources except Benedek. In class, they sketch *The Stone Breakers*. Partners discuss Courbet’s statement, “Show me an angel and I’ll paint one.” How does it reflect the new modern age and Courbet’s insistence on portraying only the visible everyday world? We examine how both Courbet and Daumier, critiquing the new industrial age, reflect mid-19th-century Realists’ sympathies toward the working class. We discuss the Hundred Years War and *Burghers of Calais*. Partners infer how both the Neoclassicist David and the Romantic Delacroix would have portrayed the burghers. We debrief, and then we study Rodin’s work in detail, exploring reasons for his portrayal of the figures and reasons why the city of Calais was unhappy with the work.

(Primary learning objectives addressed: 1.2, 1.3)

*Pilgrimage to Cythera**
*The Death of Socrates**
*The Raft of the Medusa**
*The Burden**

Formative Assessment: Attribution Practice

I display one of the artworks listed. Students have 2 minutes to informally jot down what movement they attribute the work to and justify their responses. Partners compare answers for 1 minute. I send students a link to a pre-made Google Form on which to register their responses. After revealing the results, I solicit reasons for the correct attribution. We follow the same process for all four works.

(Primary learning objective addressed: 3.4)

Benedek’s Met publication, “August Rodin: The Burghers of Calais: A Resource for Educators,” is an outstanding resource to use prior to teaching the work.

I provide feedback, particularly as I perceive areas of uncertainty or misunderstanding.

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art	Resources	Instructional Activities and Assessments
	Mulvey, “Visual Pleasure and Narrative Cinema”	<p>Instructional Activity: The Gaze</p> <p>For homework, students blog in response to the following prompt:</p> <p>Read the following excerpt, paraphrase it, and list examples of works we’ve studied or images from popular culture that support ideas expressed within the excerpt.</p> <p>“In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy on to the female form, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. Woman displayed as sexual object is the leit-motif of erotic spectacle...she holds the look, plays to and signifies male desire.” (Laura Mulvey, “Visual Pleasure and Narrative Cinema”)</p> <p><i>(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.2, 3.2, 3.3)</i></p>
Aphrodite of Knidos* Hermes and the Infant Dionysos* <i>Venus of Urbino</i>	Mulvey, “Visual Pleasure and Narrative Cinema”	<p>Instructional Activity: Images of Women, Part 2 (What Is “the Male Gaze”?)</p> <p>Partners discuss their responses from the previous activity. We explore Laura Mulvey’s concept of the male gaze, centering on the notion that, except for images of female religious figures, a preponderance of artworks depicting women have shown them as passive, sensualized objects created for the pleasure of active male viewers. Partners compare Praxiteles’s differing treatment of nudity in Aphrodite and Hermes, contrasting the heroic, unselfconscious male’s nudity with the passive female who recognizes both her own nudity and the fact that she is being observed. Students brainstorm other examples. I extend the discussion to ideas of artworks’ appropriateness for public display, as in museums, noting that Titian’s <i>Venus</i>, once it came into public view, was deemed acceptable due to its classical associations, intended or not.</p> <p><i>(Primary learning objectives addressed: 1.3, 3.3, 3.5)</i></p>

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments***Venus of Urbino**La Grande Odalisque**Le déjeuner sur l'herbe***Olympia**The Birth of Venus****Web**

"Ingres' La Grande Odalisque"

"Manet's Olympia"

Profile of Edouard Manet

"The Shock of the Nude: Manet's Olympia"

"Une Odalisque"

Williams, "Manet's Olympia"

Instructional Activity: Images of Women, Part 3 (Reactions to the Female Nude)

Students read the articles about *Odalisque* and *Olympia* before class. In class, partners compare Titian's *Venus* with Ingres's *Odalisque*. We watch the Smarthistory Ingres video and then discuss 19th-century French colonialism in the Near East and the popularity of Orientalism. I ask students how *Odalisque* bridged Neoclassical precision and classical references with the burgeoning Romantic taste for exotic subjects. Partners discuss the implied relationship between the *Odalisque* and the viewer and do the same with both Manets. Students consider why the public ultimately embraced the Ingres while vehemently rejecting both works by Manet. We watch the Manet videos and then discuss his works in light of his Realist concerns. Partners compare *Olympia* with Cabanel's *Venus*, and we discuss both in the context of public acceptance and Mulvey's premise.

(Primary learning objectives addressed: 1.3, 1.4, 3.3, 3.5)

I have listed several articles to be read by students. None is especially long, but they needn't all be read. One option for stimulating discussion is to assign different readings to different groups of students.

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments**

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)

The Saint-Lazare Station

The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)

The Starry Night

Mont Sainte-Victoire

Web

“ArtSleuth 1: The Starry Night by Van Gogh”

“Cézanne and Beyond”

“In Focus on Paintings: Cézanne’s Montagne Sainte Victoire”

“Monet, Gare St. Lazare, 1877”

“Paul Cézanne The Montagne Sainte-Victoire, c.1887”

“The Starry Night”

Trachtman, “Van Gogh’s Night Visions”

“Vincent van Gogh – Starry Night”

Instructional Activity: New Visions of the Landscape

Students read the Cézanne and van Gogh articles before class. In class, partners review the ways *The Oxbow* signifies American identity. We discuss *The Valley of Mexico* similarly, with Velasco’s representation of Mexican identity in the Valley of Mexico, site of Tenochtitlan and Mexico City, and Iztaccihuatl and Popocatepetl peaks, as references to Aztec deities. Students compare Velasco’s academic techniques to Monet’s Impressionist ones, situating Monet’s painting in 19th-century industrialized Paris. We watch the Monet video and note connections between Monet’s rapid techniques with a rapidly changing modern Paris. After watching the van Gogh videos, students compare his emotionally expressive approach with Monet’s objective visual impressions. We watch the Cézanne video and explore his use of abstraction. How did the public respond to Monet’s, Cézanne’s, and van Gogh’s works?

(Primary learning objectives addressed: 1.3, 3.2, 3.5)

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments**

The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)

*Vision of the Sermon (Jacob Wrestling with the Angel)**

The Scream

Where Do We Come From? What Are We? Where Are We Going?

Web

“Gauguin: Maker of Myth”

“Gauguin: Maker of Myth, Parts 1-4”

Lubow, “Edvard Munch: Beyond The Scream”

Morrison, “Gauguin’s Bid for Glory”

“Paul Gauguin, Nevermore, 1897”

Prideaux, “Edvard Munch Behind the Scream”

Richardson, “Gauguin’s Last Testament”

“The Scream”

“The Scream by Edvard Munch - Versions and Variations”

Temkin, “The Scream: Edvard Munch”

Instructional Activity: Rejection of the Modern World/The View Within

Students read their assigned articles before class. In class, they blog in response to the question, *How do artists alter appearances of the visible world to portray dreams/nightmares/visions?* Partners discuss their ideas. Referring to the articles, we analyze Gauguin’s and Munch’s immersion in *fin-de-siècle* pessimism, their sense of alienation from the capitalist modern world, and their fascination with the human psyche. Partners compare *The Valley of Mexico* with *Vision of the Sermon*. How did Gauguin depart from natural appearances to suggest internal experience? After the Gauguin video, we examine his travels, his syncretic style and *synthetism*, and his visionary portrayal of humanness in *Where Do We Come From? What Are We? Where Are We Going?* Partners analyze *The Scream*; we investigate ways that it embodies Symbolism by portraying not the “trivial” facts of our lives but our inner experience of those facts.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

In order to facilitate richer discussion, I assign one Gauguin and one Munch article to every student in advance. In class discussion, I ask article-specific questions to the appropriate students.

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments****Instructional Activity: Independent Research**

Partners draw names — one per partnership — of Impressionists and Post-Impressionists we have not yet studied: Renoir, Degas, Morisot, Pissarro, Sisley, Caillebotte, Whistler, Seurat, Signac, or Toulouse-Lautrec. Using both textual and online sources, they do independent research on their assigned artists and the ways their works reflect the late 19th-century in Europe. They present their research by creating a teaching video to upload to our SchoolTube site. Students' videos must include at least three works by their artist and a bibliography with at least five sources. They complete a website evaluation for each online resource they use. After all videos are posted, students view and fill out evaluations for five videos.

(Primary learning objectives addressed: 1.3, 1.4, 3.1)

Instructional Activity: 19th-Century Architecture — Reviving the Old, Rejecting the Old

Students read all articles before class. In class, partners review Gothic elements using Chartres, and then deduce Perpendicular Gothic features using Henry VII's Chapel. Referring to the articles, I situate the Palace of Westminster's construction in mid-19th-century Britain, whose booming economy resulted from the Industrial Revolution and British imperialism. We discuss the Gothic as Britain's self-proclaimed national style and then watch the videos (including the one available on the UNESCO site). We discuss radical changes in 19th-century architectural needs and materials, examining Crystal Palace as exemplifying nonhistorical architectural innovation. Partners identify elements of contemporary skyscrapers unavailable in 19th-century London. We move to 1890s Chicago to study Sullivan's emphatically modern, ahistorical structure incorporating modern principles, materials, and technology.

(Primary learning objectives addressed: 1.3, 1.4, 3.2)

Chartres Cathedral
Henry VII's Chapel,
Westminster Abbey,
London*
Palace of Westminster
(Houses of Parliament)
Crystal Palace*
Carson, Pirie, Scott and
Company Building

Web
Bright, "Photographing
the Architecture of
the Carson Pirie Scott
Building"
"Charles Barry and
A.W.N. Pugin, Palace of
Westminster (Houses of
Parliament)"
"Palace of Westminster
and Westminster
Abbey including Saint
Margaret's Church"
"Sullivan Center"

Student video evaluations are based on production values, clarity of presentation, accuracy of information, and success in meeting the terms of the assignment.

After this activity, we use the flash card formative assessment.

Guiding Questions:

- ▶ How do works of art reflect the rapidly changing modern world of the late 18th, 19th, and 20th centuries?
- ▶ How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas during this time period?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Unit Exam**

Students take a unit exam composed of two parts. In the written part, they respond to one 15-minute essay question analyzing a work of art (of their choosing) whose purpose breaks artistic tradition and one 30-minute essay question comparing and contrasting how two works of art I select relate modern ideals. The second part of the exam is a take-home portion in which partners create 15 multiple-choice questions about works of art within this unit and their contexts and relationships. The questions must also address the unit's guiding questions. As a follow-up activity, I select a representative sampling of the most effective questions for the class to discuss together.

(Primary learning objectives addressed: 1.3, 3.5)

This summative assessment addresses both of the guiding questions for this unit.

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments**

Mont Sainte-Victoire
Les Femmes d'Alger (O.J.)
The Portuguese
Kota reliquary figure*
Female (*Pwo*) mask

Web
“African Influences in Modern Art”
“Braque’s The Portuguese”
“Les Femmes d’Alger; Relativity and the Unconscious”
“Pablo Picasso. Les Femmes d’Alger. 1907”
“Picasso’s Les Femmes d’Alger”
“Unpacking Les Femmes d’Alger”

Instructional Activity: From Abstraction to Cubism
Each student reads one assigned article before class (every article gets assigned). In class, partners review the use of abstraction in both *Mont Sainte-Victoire* and the African works. We debrief and then listen to the MoMA audio as students sketch *Les Femmes d’Alger*. Partners explore ways that radically nontraditional representation in *Les Femmes d’Alger* shows the impact of Cézanne and the African works. We explore “Unpacking Les Femmes d’Alger.” Students discuss other influences on this work: Cézanne, El Greco, ancient Iberian sculpture, and possibly scientific breakthroughs such as Einstein’s theory of relativity. We go over the Braque article, discussing ways he and Picasso represent time and space by analyzing forms from multiple perspectives, fragmenting the forms, and reconstructing them in new arrangements. Students examine *The Portuguese* in that context.
(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 2.2, 2.3)

The Kiss (Rodin)*
The Kiss (Klimt)
The Kiss (Brancusi)

Web
“Gustav Klimt”
“Gustav Klimt’s The Kiss”
Hegarty, “Gustav Klimt: What’s the Secret to His Mass Appeal?”
“The Kiss”
Marcus, “A Golden Kiss for Klimt”
Weber, “Brancusi’s: A Never-Ending Embrace”

Instructional Activity: Kiss Kiss
The class is divided into four groups and each group is assigned one article to read in advance to prepare for a discussion. We review Symbolism, referring to Gauguin and Munch, and we discuss Freud, his notion of the unconscious, and how his views helped bring the sexually repressive Victorian Age to a close. The Brancusi groups meet for 10 minutes to develop discussion points for Brancusi and *The Kiss*; the Klimt groups do likewise. Groups lead discussions of their artists and works. I fill in gaps as needed, asking questions to solicit what students have left out (perhaps Brancusi’s method of portraying an ultimate essence through abstraction and Klimt’s connection with the secessionists). We compare the approaches in the three versions of *The Kiss* and watch the video.
(Primary learning objectives addressed: 1.3, 1.4, 3.2, 3.5)

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments***Goldfish**Improvisation 28 (second version)**Composition with Red, Blue and Yellow***Web**

“De Stijl: Mondrian’s Composition No. II, with Red and Blue”

“Fauvism”

“Fauvism”

“The Great Upheaval: Modern Art from the Guggenheim Collection, 1910–1918: Vasily Kandinsky”

Kuspit, “Falling Apart And Holding Together: Kandinsky’s Development”

“Kandinsky’s Composition VII”

“Kandinsky: The Path to Abstraction, at Tate Modern 2006”

“Mondrian and Dance”

“Mondrian, Van Doesburg, and De Stijl”

“Piet Mondrian: Composition of Red, Blue, Yellow, and White: Nom II 1939”

“The Philosophies of Mondrian and Van Doesburg”

“Piet Mondrian’s Place in Art History”

“Vassily Kandinsky”

Instructional Activity: Abstraction to Nonobjectivity

Students have 1 minute to list adjectives that describe the Matisse, Kandinsky, and Mondrian in separate columns. Partners compare the three works and then craft a one-sentence description of each. Next, students explore the impact of Freud and the horrors of war on escalating efforts to visually depict the external world, internal emotions, and abstract philosophical concepts in innovative, nontraditional ways. Students examine ways that Matisse rejects realism as he embraces intuition and expressive color, brushwork, and rhythmic pattern; Kandinsky abandons representation in the belief that abstraction enables color, like music, to speak directly to the soul; and Mondrian reduces visual elements in his search for asymmetrically balanced arrangements that reflect spiritual order and harmony. Students choose one artist and use the appropriate resource(s) for homework.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.3, 3.5)

I’ve included a range of articles and videos on the artists, but I prefer that students engage with these works without prior research, so that their responses in class are fresh and unadulterated. The articles and videos are assigned as homework after the activity. The brief SFMOA Mondrian videos are particularly excellent.

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments**

Composition with Red, Blue and Yellow

Formative Assessment: Short Document-Based Essay Practice

Students write for 15 minutes in response to the prompt, *Identify the artist of the artwork provided. Explain the artist's intentions, referring to both his artwork and his statement as follows: "[True reality] is attained through dynamic movement in equilibrium ... established through the balance of unequal but equivalent oppositions.*" I distribute and explain the rubric, and students evaluate their own essays. I display the essays of several volunteers via the document camera and we evaluate them using the rubric. (Primary learning objectives addressed: 1.1, 1.4, 3.2)

The rubric addresses full identification, accuracy of arguments, quality of elaboration, and use of specific supporting evidence.

I provide written feedback on students' essays.

The Flatiron*

"Varvara Stepanova: Photomontage"

Instructional Activity: Photography, Photomontage, and Social Commentary

Students read all of the articles before class. In class, students watch from 18:48–20:34 in *Alfred Stieglitz: The Eloquent Eye*, and then partners apply Stieglitz's explanation of *The Steerage* to the photograph's composition. How did Stieglitz elevate the status of photography and champion avant-garde artists? Students examine The Flatiron as representative of his Pictorialism photographs that imitate paintings, and his shift with *The Steerage* to "straight" photographs with a focus on composition and form. How are class distinctions depicted in *The Steerage*? We explore the period following Russia's Bolshevik Revolution as the context of Constructivism. How did Constructivism's rejection of individual artistic expression for impersonal art promote Communist ideals? How does the Stepanova photomontage reflect modern technology, graphic design, Communist imagery, and filmmaker Eisenstein's radical editing techniques?

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 3.2)

The Steerage

Web

"Get the Picture: Alfred Stieglitz"

Harris, "Some Teachable Ironies about the Alfred Stieglitz Photo *The Steerage* (1907), on the Cover of *The Heath Anthology of American Literature*, 3/e, Volume 2"

"Soviet Cinema and Russian Constructivism"

"The Steerage"

Video

Alfred Stieglitz: The Eloquent Eye

Illustration from *The Results of the First Five-Year Plan*

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments**

*Five Women on the Street**

Self-Portrait as a Soldier

Memorial Sheet for Karl Liebknecht

*Bread!**

Web

“Ernst Ludwig Kirchner (German, Aschaffenburg 1880 - 1938 Davos): Self-Portrait as a Soldier, 1915”

“TTP 166: Self-Portrait as a Soldier by Ernst Ludwig Kirchner”

“Käthe Kollwitz (German, 1867–1945)”

“Käthe Kollwitz’s In Memoriam Karl Liebknecht”

“Kirchner and the Berlin Street”

“November, 2008 Ernst Ludwig Kirchner @ MOMA”

“Self-Portrait as a Soldier (Selbstbildnis als Soldat), 1915”

Instructional Activity: German Expressionism

Each student reads one assigned article before class (every article gets assigned). In class, they discuss Kirchner and Die Brücke’s critique of depersonalized, materialistic, early 20th-century urban culture. How do Kirchner’s harsh, angular prostitutes symbolize modern decadence? We watch World War I footage and contemplate the war’s societal upheaval. Students sketch *Self-Portrait* while listening to the Oberlin podcast. Partners do a formal analysis of *Self-Portrait*, reviewing expressionist techniques borrowed from late 19th-century artists like van Gogh and Munch. They also compare its intentional crudeness with that in *Memorial Sheet for Karl Liebknecht*. We discuss Kollwitz’s sympathies with the working class and victims of war and poverty. Why does she choose to use woodcuts and lithographs as her media? How are her works indictments of Weimar Germany?

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.3, 3.2)

*Red Room (Harmony in Red)**

*Ambroise Vollard**

*Composition VII**

*The Survivors. War Against War!**

Formative Assessment: Attribution Practice

I display one of the artworks listed. Students have 2 minutes to informally jot down which artist and movement they attribute the work to and justify their responses. Partners compare answers for 1 minute. I send students a link to a pre-made Google Form on which to register their responses. After revealing the results, I solicit reasons for the correct attribution. We follow the same process for all four works.

(Primary learning objective addressed: 3.4)

◀ I provide feedback, particularly as I perceive areas of uncertainty or misunderstanding.

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments**

Villa Savoye
Fallingwater

Web
“Fallingwater”
“A Magnificent Living Machine”
“Villa Savoye - A Machine for Living”
“Villa Savoye: The Five Points of Architecture”

Instructional Activity: Modern Visions of Domestic Space
Students read the articles before class. In class, partners create comparison charts for the two structures, using categories such as setting, materials, shapes, and colors, and then discuss ways both would have been considered revolutionary when built. I solicit student commentary on Corbusier’s International Style, the machine aesthetic, his desire to create *machines á habiter*, and his “five points of architecture.” We watch and discuss the Corbusier videos. Then we review “Fallingwater,” noting Wright’s desire to create “organic” architecture in harmony with its natural environment, his concept of space flowing outward from the hearth, and his use of the cantilever. We search for and watch 3D Fallingwater videos, and then we resume comparative discussion. Finally, we relate both structures to abstraction and expression in other art forms.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.5)

Object (Le Déjeuner en fourrure)

Fountain (second version)

Web
“Duchamp, Fountain”
“‘Fountain’ by Marcel Duchamp”
“Marcel Duchamp Fountain 1917, Replica 1964”
“Object”
“Swiss Surrealist Meret Oppenheim”

Instructional Activity: Transgressive Art/Dada/Found Objects/Surrealism
Students read the articles before class. In class, students blog in response to the questions, *Which artwork has most shocked you? Why? In today’s world, what might shock a museum visitor?* Partners share responses. We review World War I’s chaos, violence, and irrationality. How did this influence Dada artists’ rejection of traditional values, including notions of art? I explain *transgressive* and then we watch the Duchamp videos. We discuss the Society of Independent Artists’ rejection of *Fountain*, the published statement that followed, and the foundations of conceptual art in this readymade. Students analyze *Fountain* and *Object*, contrasting Dada’s nihilism with Surrealism’s attempts to mine the unconscious and transcend Realism. Students sketch *Object* while listening to the audio. We watch and discuss the Oppenheim video.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.3, 3.5)

◀ *In the summative comparative discussion, if students don’t address these issues on their own, I ask, How do both take advantage of new building materials and technologies? How do both utilize the interpenetration of interior/exterior space? How is one more like a machine and the other more like an organism?*

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments**

Dance mask*

*Les Demoiselles d'Avignon**The Two Fridas**The Jungle***Web**

Davis, “Two Fridas”

“Frida Kahlo Biography”

“Kahlo’s *The Two Fridas* (Las dos Fridas), 1939”

“The Jungle”

“The Jungle”

Profile of Frida Kahlo

“Wifredo Lam (Cuban, 1902–1982)”

“Wilfredo Lam’s *The Jungle*”“Wilfredo Lam (1902–1982) *The Jungle*”**Instructional Activity: Surrealism and the Nature of Identity**

Seven groups are each assigned one article to read in advance and prepare for discussion. The Kahlo groups meet for 10 minutes to develop discussion points; the Lam groups do likewise. Groups lead discussions of their artists and works. I ask questions as needed to solicit discussion of concepts students leave out. We watch the Kahlo videos and discuss her heritage, physical pain, volatile relationships, ardent nationalism, unflinching self-reflection/revelation, and rejection of the Surrealist label. Students explore Lam’s Cuban upbringing, heritage, synthesis of artistic influences (Cubism, Surrealism, African), hybrid forms, references to Santería, and concern for Afro-Cubans. Students sketch *The Jungle* while listening to the audios on the Annenberg Learner page, and trace its references to *Les Demoiselles* and traditional African art, referencing the Etoumbi Dance Mask.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.2, 3.5)

Instructional Activity: Independent Research

Partners draw names — one per partnership — of Surrealist artists we have not yet studied: Carrington, Cornell, de Chirico, Dalí, Ernst, Magritte, Miró, Picabia, Tanguy, or Tanning. Using textual and online sources, they do independent research on their assigned artist and the ways that his or her works reflect Surrealist ideas and techniques, focusing especially on how the artist uses content and/or formal qualities to elicit desired responses. Partners present their research by creating a teaching video for our SchoolTube site. Videos include at least three works by their artist and a bibliography with at least five sources, with a website evaluation for each. After videos are posted, students view and complete evaluations for five videos.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.1, 3.2)

◀ In discussing Kahlo, I refer to an AP Exam question that asks students to agree or disagree with Kahlo’s claim that she was not a Surrealist and then to justify their responses by referring to her quote, a Kahlo self-portrait, and their knowledge of Surrealism. This continues to be a valuable exercise.

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments**

Arena (Scroveni)
Chapel, including
Lamentation

Coatlicue*

*La Calavera de la
Catrina**

*The Migration of the
Negro, Panel no. 49*

*Dream of a Sunday
Afternoon in the
Alameda Park*

Web

Cotter, “Visions of a
People in Motion”

“Diego Rivera”

“Diego Rivera
Biography”

“Diego Rivera’s Dream
of a Sunday Afternoon
in Alameda Central
Park, 1947”

“Diego Rivera’s
Frescoes”

“Jacob Lawrence and
the Making of the
Migration Series”

“Jacob Lawrence: The
Migration of the Negro
(Series)”

“La Calavera de la
Catrina”

Instructional Activity: Art of Social Commentary

Students read all the articles before class. I ask questions about Rivera, eliciting observations on his Mexican heritage, time in Europe, Communist convictions, and marriage to Kahlo. We watch “Diego Rivera’s Frescoes” and review his technique. After discussing the influence of Posada’s *La Calavera* and Giotto’s frescoes, students compare Rivera’s mural with *Lamentation*. Students study *Dream* as narrative, noting his depiction of specific oppressors and oppressed throughout. The class compares Rivera’s and Lawrence’s roles as social historians. How was the Great Migration documented in Lawrence’s series? How does Lawrence’s narrative cycle incorporating text and social criticism compare with serial works by William Hogarth? Students examine *Panel no. 49* contextually and formally, noting the ways abstraction serves the narrative, and then we watch the Lawrence video.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.3, 3.2, 3.5)

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments***Woman, I**Marilyn Diptych**Lipstick (Ascending) on Caterpillar Tracks***Web**

“Andy Warhol”

“Andy Warhol Biography”

“[Arthaus 100672] OLDENBURG, Claes: Claes Oldenburg (Art Documentary)”

“Art History Abbreviated: Claes Oldenburg”

“de Kooning’s Woman I”

“ITP 15: Marilyn Diptych by Andy Warhol”

Schiff, “The Lipstick: From Anti-War to ‘Morse Resource’”

“Woman, I”

“Woman I, Willem de Kooning (1950-52)”

Instructional Activity: Re-Envisioning the Feminine

Five groups each read one assigned homework article to prepare for discussion. The de Kooning groups, Warhol groups, and Oldenburg groups meet for 10 minutes to develop discussion points for their artists and works. Together we review traditional artistic depictions of women. Each group leads a class discussion that addresses the ways their artists and works subvert these traditions. We discuss de Kooning’s references to prehistoric and mass-market models. Students sketch *Woman, I* while we listen to the audio clips on the MoMA page. Partners examine *Marilyn Diptych* as a commoditized, sexualized female icon. Why do Pop Artists embrace endlessly repeated popular culture images? We watch the Oldenburg videos, and students explore his embodiment of “make love, not war” in the huge “feminine” lipstick/phallus tank expressing antiwar sentiments.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 2.2, 3.2)

*Les Demoiselles d’Avignon**Woman, I***Formative Assessment: Short Essay**

Students write for 15 minutes in response to the prompt, *Select and fully identify your choice of the works shown. Analyze how that work challenges traditional depictions of women.* I distribute and explain the rubric, and students evaluate their own essays and provide a written explanation. Then I display the essays of several volunteers via the document camera and we evaluate them using the rubric.

(Primary learning objectives addressed: 1.1, 1.4, 3.2)

◀ The rubric addresses full identification, accuracy of arguments, quality of elaboration, and use of specific supporting evidence.

I provide written feedback on students’ essays.

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments***Hunters in the Snow**The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)**The Starry Night**Narcissus Garden**The Bay**Spiral Jetty**Under the Wave off Kanagawa (Kanagawa oki nami ura)*, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji**Web**

Agee, “Frankenthaler’s New Way of Making Art”

“Helen Frankenthaler”

“Helen Frankenthaler, Abstract Expressionist, Remembered”

“ITP 259: Spiral Jetty by Robert Smithson”

“Kusama Princess of Polka Dots”

Sanford, “The Salt of the Earth”

“Sculpture from the Earth, But Never Limited By It”

“Spiral Jetty”

“Yayoi Kusama”

Instructional Activity: Re-Envisioning the Natural World

Frankenthaler, Kusama, and Smithson groups are assigned, and students read their respective articles in advance. Partners compare Hokusai’s and van Gogh’s landscapes with Bruegel’s and Cole’s. We debrief, discussing precedents Hokusai and van Gogh established with individual, subjective artistic responses to nature. Each group leads a class discussion, addressing the ways their artist and work reconceptualizes the landscape. We explore Frankenthaler’s meditative, “soak stain” form of Abstract Expressionism. How does *The Bay* evoke landscape? We examine Kusama’s *Narcissus Garden* as a three-dimensional version of her polka-dot visions suggesting infinity, with mirror balls and water reflecting and perpetuating infinite space and vision. After watching both Kusama videos, students discuss Smithson’s use of landscape as medium in *Spiral Jetty*, which challenges traditional visions of and human interaction with the landscape.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.2, 3.3)

An important aspect to address is how all three artists used revolutionary techniques and/or materials, often resulting in public confusion and hostility.

Guiding Questions:

- What is the impact of new materials and technologies on 20th-century art and architecture? ► How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ► How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments**

Monticello	Web	Instructional Activity: Modern and Postmodern Architecture
Villa Savoye	“#7 Seagram Building”	Students read a Mies/Seagram article and a Venturi article before class.
Seagram Building	“#9 Vanna Venturi House”	Partners compare Monticello’s classical references to Villa Savoye’s International Style/machine aesthetic, and then they compare Villa Savoye with the Seagram Building. After debriefing, we discuss the Mies articles, using the Seagram Building to explore tenets of Modernist architecture.
House in New Castle County	“House in New Castle County, Delaware”	We watch the Seagram videos and discuss the Venturi article, referencing ways that postmodernism answers modernism. After watching the Vanna Venturi House videos, partners apply the ideas it embodies to the Delaware house. Students compare the Seagram Building with the House in New Castle County, applying modern/postmodern notions such as simplicity versus complexity, anonymity versus individuality, anti-historicism versus historicism, “form follows function” versus independence of form from function, and “less is more” versus “less is a bore.”
	Lamster, “A Personal Stamp on the Skyline”	
	“Mies van der Rohe, Seagram Building”	
	Muschamp, “Opposites Attract”	
	“Robert Venturi: architect biography”	

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 2.3, 3.5)

As with all architectural lessons, I reinforce architectural terminology learned throughout the course, provide practice in analysis of plans, and discuss structural support systems, materials, ornamentation, historical references, interaction with the setting, and new materials, technologies, and functions.

Guiding Questions:

- ▶ What is the impact of new materials and technologies on 20th-century art and architecture? ▶ How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? ▶ How do 20th-century artists respond to contemporary world events and social trends?

Works of Art**Resources****Instructional Activities and Assessments****Instructional Activity: Independent Research**

Partners draw from the following categories:

- ▶ Expressionism
- ▶ Abstract Expressionism
- ▶ Pop Art
- ▶ Earth and environmental art
- ▶ Modern or postmodern architecture

Their task is to choose an artwork by an artist we have not studied from their category, research it in the context of the unit's guiding questions, and create a teaching video of 10 minutes or less for our class SchoolTube site. They may use the textbook, but they must also refer to at least two online sources, for which they complete website evaluation forms. The videos must include source citations. Once the videos have been uploaded, students view three and complete written commentary on the effectiveness with which the videos address the unit's guiding questions.

(Primary learning objectives addressed: 1.3, 1.4)

Seagram Building
House in New Castle
County

Summative Assessment: Unit Exam

Students take an exam composed of one 30-minute essay question asking them to analyze two works that reflect two different 20th-century world events or social trends and one 30-minute essay question using the Seagram Building and House in New Castle County to analyze Mies van der Rohe's "less is more" and Venturi's "less is a bore."

(Primary learning objectives addressed: 1.3, 3.5)

After this activity, we use the flash card formative assessment.

This summative assessment addresses all of the guiding questions for this unit.

Guiding Questions:

▶ How do contemporary artists move beyond traditional concepts about art and artists? ▶ How do information technology and global awareness together shape contemporary art?

Works of Art

*Tet**
The Bay
Spiral Jetty
*Travelers among
Mountains and Streams*
The Gates
Summer Trees

Resources

Sang-beom, "A Maestro
in Korean Oriental
Painting Song Soo-Nam"

Web

"The Artists Behind
the Gates Christo and
Jeanne-Claude"

"Christo and Jeanne
Claude: The Gates,
Central Park, New York
City, 1979–2005"

"Christo and Jeanne
Claude 'The Gates' |
video by space ink"

"Christo's 'The Gates'
2005"

"The Gates"

"The Gates
Documentary: Sneak
Peak (HBO)"

"The Gates, Project for
Central Park, New York"

"Shrines of Japan:
Tsurugaoka
Hachimangu"

Instructional Activities and Assessments**Instructional Activity: Contemplative Art**

Before class, students read the articles on *The Gates*. We watch *The Gates* videos; then we contrast New Yorkers' experience strolling through gates with traversing city streets. Students compare *Spiral Jetty* with *The Gates*, noting ways that viewers' perceptions of the settings are altered and also noting allusions to *torii* (gates into Shinto sacred space). We discuss Christo and Jeanne-Claude's decades-long bureaucratic battles to create their artworks. How do the works' ephemerality engender "love and tenderness brought by the fact that they will not last"? We compare *Travelers'* ink-on-silk with *The Bay's* meditative stain technique, and explore Frankenthaler's influence on Morris Louis. We examine Su-Nam's reinterpretation of Korean tradition and consider that his ink washes were informed by Louis. I ask whether Frankenthaler and Su-Nam portray nature or evoke it.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.2, 2.3, 3.2, 3.5)

I pair *The Gates* and *Summer Trees* not only because they both encourage meditative immersion in and heightened awareness of nature, but also because both synthesize artistic and cultural elements of East and West, representing the globalism at the heart of this unit. Another work that might be connected with these is *Screen with the Siege of Belgrade* and hunting scene.

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

The Burghers of Calais
Fountain (second version)
 Vietnam Veterans Memorial

A Book from the Sky

Resources

Wallace, “The French Collection: Momma Jones, Momma Fay, and Me”

Web

“AI Interview: Xu Bing”

“Book from the Sky: A Work by Xu Bing”

“Maya Lin’s Vietnam Veterans’ Memorial”

“Maya Lin, Vietnam Veterans Memorial”

“Vietnam Veterans Memorial”

Wolfson, “The ‘Black Gash of Shame’: Revisiting the Vietnam Veterans Memorial Controversy”

“Xu Bing’s A Book from the Sky”

Instructional Activities and Assessments**Instructional Activity: Text and Meaning**

Half the students read the Lin articles and the other half the Xu Bing articles. Groups pair up, and partners do a formal comparison and explain the artists’ intentions. We examine the relationship between text and meaning, beginning with Lin. How is the Vietnam Veterans Memorial’s meaning revealed experientially? (Moving through it, one sees 58 thousand names and their own reflection, uniting severe abstraction with intensely personal response.) After watching the Lin video, students compare negative reactions with those toward *The Burghers of Calais*. We watch the Xu Bing videos, and then we discuss his experiences in China’s Cultural Revolution and Mao’s propagandistic language, anti-intellectualism, and censorship. Students examine Xu Bing’s combining of traditional materials and painstaking techniques with invented/nonsensical characters. How does this challenge connections between text and meaning?

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.3, 3.2, 3.3)

Students must understand the historical contexts for the Vietnam War and the Cultural Revolution to comprehend these works. Lin’s work is more accessible when students connect it with minimalism, understanding that each veteran’s name represents, especially for surviving family members, the abstract essence of that person. Lin’s use of severe abstraction accesses core meaning, while Xu Bing’s overwhelming volume of unreadable characters denies meaning.

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Horn Players
Dancing at the Louvre, from the series The French Collection, Part I; #1

Resources

Wallace, “The French Collection: Momma Jones, Momma Fay, and Me”

Web

“Faith Ringgold: Artist & Activist”

“Faith Ringgold, artist - NJN/State of the Arts Showcase”

Glueck, “Art Review; Colorful Patchwork Tales of Black and White, Life and Death”

“Jean-Michel Basquiat (1960-1988)”

“Patti Astor, Fab 5 Freddy, Jean Michel Basquiat - Art in the Streets”

“Street to Studio: The Art of Jean-Michel Basquiat”

Wallace, “The Mona Lisa Interview: With Faith Ringgold”

Instructional Activities and Assessments**Instructional Activity: Confronting Race**

The class is divided into three groups, each assigned one Ringgold article to prepare in advance for discussion. Students sketch *Horn Players*. We review activism since the 1960s, including challenges to the heterosexual white male’s traditional hegemony in art history and the growing visibility of minority and female artists. We explore the Basquiat videos and exhibition website, discussing his graffiti roots, admiration of African American jazz musicians, and Neo-Expressionist work evoking performance, struggle, and conflict. Next, we discuss the Ringgold articles. How does she address similar themes as a black woman? (She appropriates images from art history and popular culture and reimagines them in positive retellings.) How do both artists challenge the traditional dismissal of “low-brow” art forms (graffiti, quilt-making)? How do they integrate text and image?

(Primary learning objectives addressed: 1.2, 1.3, 1.4)

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Androgyne III
Preying Mantra

Resources

Web
“About Magdalena Abakanowicz”
“The Afrofuturism of Wangechi Mutu”
“Androgyne III Magdalena Abakanowicz”
“Nature’s Perfect Predators - Praying Mantis”
Smith, “Wangechi Mutu: Feminist Collage and the Cyborg” (pp. 82–84)
“Wangechi Mutu Special”
“Wangechi Mutu This You Call Civilization”

Instructional Activities and Assessments**Instructional Activity: The Struggle for Identity**

Before class, half of the class reads the Abakanowicz articles and the other half reads the Mutu articles. Together, we explore the ways her experiences under harsh Nazi then Soviet rule shaped her works’ substance and form. We explore her innovative use of fiber — traditionally a woman’s medium — sculpted into three-dimensional, fragmentary human forms. Students discuss themes of individuality/anonymity, oppression/resistance, meditation/triumph, and the interconnectedness of all beings. We consider challenges to Mutu’s identity as a black African woman entering 1970s America. After the Animal Planet and Mutu videos, we explore *Preying Mantra*’s contradictory title. How does Mutu’s cyborgian figure confront conflicting, dualistic notions of women as powerless/potent, natural/alien, and victim/predator? We compare ways both artists manipulate content, media, and form to elicit viewer responses.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.5)

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Trade (Gifts for Trading Land with White People)

Pisupo Lua Afe (Corned Beef 2000)

Old Man's Cloth

Resources**Web**

"2011 Moore College Visionary Woman Award" (5:15–8:38)

"El Anatsui Installing 'Between Earth and Heaven'"

"Jaune Quick-to-See Smith"

"Meet Jaune Quick-to-See Smith"

"Object: Pisupo lua afe (Corned beef 2000)"

"Pisupo Lua Afe (Corned Beef 2000) - Tales from Te Papa Episode 15"

"Short: El Anatsui: Studio Process"

Southern, "The art of El Anatsui Pulls Meaning from Everyday objects"

"Topic: Pisupo lua afe (Corned beef 2000) by Michel Tuffery"

"Waking Up the Objects" (0:00–5:15)

Worth, "El Anatsui"

Instructional Activities and Assessments**Instructional Activity: Trade and Cultural Convergence**

Three groups, one for each artist, are assigned articles to prepare in advance. Together we identify thematic connections among the artists (all are from groups colonized by Euro-ethnic powers for economic gain) and their artworks (all incorporate found objects commenting on the human and environmental costs of economic exploitation). The Smith group leads a discussion of her collage/assemblage technique using mass-produced stereotypical Indian trinkets symbolizing what white people traded for Indian land. The Tuffery group discusses European trade of tinned food (pea soup = pisupo) with indigenous New Zealanders, incorporation of canned corned beef into indigenous gift-giving ceremonies, and resulting health and environmental problems. The Anatsui group leads an examination of his repurposing liquor bottle labels to comment on the history of European/African/American trade.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2)

I assign only one article to the Smith group because it is about the same length as the two shorter ones about Tuffery and Anatsui combined. Other works that can be connected to the broader theme of cultural convergence include the bandolier bag, Hagia Sophia, the Córdoba Great Mosque, The Virgin of Guadalupe (Virgen de Guadalupe), Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On), and Dream of a Sunday Afternoon in the Alameda Park.

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Electronic Superhighway
The Crossing

Resources**Web**

“Bill Viola: The Eye of the Heart” (begin at 1:14)

“Dina Shore ‘See the USA in Your Chevrolet’ - 1953”

“Electronic Superhighway: Continental U.S., Alaska, Hawaii”

“Footage from Bill Viola’s *The Crossing*”

“The Making of Bill Viola’s *The Crossing*”

Video of the installation of *Electronic Superhighway*

“Visual Artist Nam June Paik Predicted Internet Age”

Instructional Activities and Assessments**Instructional Activity: Video Installations**

Given a list of the 50 states in America, partners have 5 minutes to brainstorm associations for individual states, including movies and television shows that they associate with specific states. After sharing responses, we discuss Paik’s pioneering video art and immigration in the early 1960s, when interstate highways and television transformed American culture. We watch the Chevrolet and Paik videos, and students describe the implications regarding cultural connections and the way videos shape our impressions of places. We watch videos on *The Crossing*, discussing Viola’s creative process from conception through installation. Why does he use fire and water?

Students compare ways that these artists employ radically different formal means to immerse audiences in their works, eliciting responses that vary according to viewers’ cultural identity.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.5)

Connections could be drawn between these works and earlier works combining art and technology, such as *Still Life in Studio*, *The Horse in Motion*, *The Steerage*, *Illustration from The Results of the First Five-Year Plan*, and *Marilyn Diptych*.

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Judith with the Head of Holofernes (Botticelli)*
Judith with the Head of Holofernes (Allori)*
The Swing
Untitled (#228), from the History Portraits series
The Swing (after Fragonard)

Resources

Web
 “The Cindy Sherman Effect”
 “Cindy Sherman. The History portraits. 1988-90”
 “Colonialism and Cultural Hybridity: An Interview with Yinka Shonibare, MBE”
 Introduction to the Cindy Sherman exhibition
 “The Swing (after Fragonard) 2001”
 “Transformation”

Instructional Activities and Assessments**Instructional Activity: Appropriation, Power, and Identity**

Students read the articles before class. In class, we examine the ways Botticelli, Allori, and Fragonard depict power relationships, and then we explore how Sherman and Shonibare appropriated their artworks to subvert gender and class assumptions. Partners describe the traditional depictions of Judith; we compare those with Sherman's. How does she upend tradition while being both model and artist? How does her pointedly artificial construction of the image symbolize gender stereotypes as false social constructs? Partners compare Fragonard's and Shonibare's *Swings*. We review Shonibare's background and investigation of the impact of colonialism on contemporary identities. How do his hybrid, headless, “post-racial” figures dressed in batik symbolize the tangled political and economic history of Europe and Africa? We explore Shonibare's guillotine/French Revolution allusions.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.3, 3.2)

Formative Assessment: Short Essay Practice

Students write for 15 minutes in response to the prompt, *Contemporary art is marked by works that challenge traditional conceptions of art. Explain the ways one work from this unit challenges tradition.* I distribute and explain a rubric, and students evaluate their own essays.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 3.2)

The rubric addresses full identification, accuracy of arguments, quality of elaboration, and use of specific supporting evidence.

I display volunteers' essays and we evaluate them using the rubric, which provides students with useful peer feedback. I also provide written feedback on each essay.

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Rebellious Silence, from the Women of Allah series

En la Barbería no se Llorá (No Crying Allowed in the Barbershop)

Resources

Gonzalez, pp. 178–184

Web

“Pepon Osorio in ‘Place’”

“Shirin Neshat”

“Shirin Neshat: Art in Exile”

“Shirin Neshat: Artist of the Decade”

“Shirin Neshat - Interview by Studio Banana TV”

Instructional Activities and Assessments**Instructional Activity: Confronting Gender and Cultural Stereotypes**

Half the class reads the Neshat articles in advance and the other half reads Gonzalez. After watching the Neshat videos, we discuss her history. What kinds of stereotypes does she face as an Iranian woman? How does her work confront those conceptions? We examine *Rebellious Silence*, analyzing the title’s effect, the content and impact, and the ways it challenges stereotypes and elicits different interpretations by dissimilar viewers (e.g., males versus females, Muslim versus non-Muslim). We watch the Osorio video and explore *En la Barbería* closely. How does Osorio confront *machismo*’s narrow limitations and perpetuation? We compare how both works challenge viewers to examine ways traditional gender limitations shape their attitudes and behavior, which in turn perpetuate both the stereotypes and the damage they cause.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.5)

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Earth's Creation
Stadia II

Resources

Stokstad and Cothren, chapter 29

Web

“Aboriginal Art Scholar Brenda Croft on Emily Kame Kngwarreye’s Alagura Too Dry”

“Emily in Japan Trailer”

“Emily Kngwarreye”

“Julie Mehretu in ‘Systems’”

Miller, “Meet the Season 5 Artist: Julie Mehretu”

“Utopia: The Genius of Emily Kame Kngwarreye”

White, “Julie Mehretu’s Worlds within Worlds”

“World of Dreamings: Traditional and Modern Art of Australia”

Instructional Activities and Assessments**Instructional Activity: Home — Local or Global?**

In advance, one group reads the first 11 Utopia website pages, one reads “World of Dreamings,” and two groups divide the Mehretu articles. Students infer the conceptual pairing: embodying permanence, Kngwarreye is deeply invested in her homeland, rooted in her aboriginal group’s history, ancestral connections, and connection with the soil; Mehretu’s ethnic background and personal history are global, not local — she personifies flux. Students analyze *Earth’s Creation* as a manifestation of Kngwarreye’s “dreaming,” reflecting both aboriginal cosmology and ancestral narratives. How do gestural brushwork and vivid color express ancestral power in nature? After watching the videos, students analyze how Mehretu’s peripatetic background relates to the sense of fluctuation and dislocation found in her simultaneously diagrammatic and chaotic works.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.3)

*Wrapped Reichstag**

*Charles the First**

*Michael Jackson and Bubbles**

*Untitled (#195), from the History Portrait series**

*The Red Mean: Self-Portrait**

*Speechless, from the Women of Allah series**

*Agora**

Formative Assessment: Attribution Practice

I display one of the artworks listed. Students have 2 minutes to informally jot down which artist and movement they attribute the work to and justify their response. Partners compare answers for 1 minute. I send students a link to a pre-made Google Form on which to register their responses. After revealing the results, I solicit reasons for the correct attribution. We follow the same process for all seven works.

(Primary learning objectives addressed: 3.1, 3.4)

These two works offer a terrific opportunity to discuss how interpretations (and misconceptions) vary according to cultural contexts. While formal comparisons reveal significant differences, these two monumental works are both emphatically nonrepresentational and might be interpreted by outsiders as “meaningless” manipulation of materials. Understanding the background and perspective of both artists (i.e., context) renders both works powerfully meaningful. Other works that could be discussed similarly include lukasa (memory board) and navigation chart.

I provide feedback, particularly where I perceive areas of uncertainty or misunderstanding.

Guiding Questions:

► How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art**Resources****Instructional Activities and Assessments**

Pink Panther

Kui Hua Zi (Sunflower Seeds)

Mancini, “Pink Panther Theme”

Web

“Ai Weiwei: Sunflower Seeds”

“Ai Weiwei’s Sunflower Seeds at the Tate”

“Jeff Koons”

“Jeff Koons and Pink Panther”

“The Unilever Series: Ai Weiwei: Sunflower Seeds”

Instructional Activity: Production and Consumption

Students read all articles before class. As “Pink Panther Theme” plays, students brainstorm childhood cartoons, toys, and candy. I ask how Koons takes kitsch — trite, colorful, cheaply produced, mass-market objects with childhood associations — and confounds audience expectations: reproducing these objects as high art with exacting craftsmanship, often in startling combinations and massive scale. We watch the Koons video and discuss ways that *Pink Panther* exposes elitist views of art and childhood consumerist indoctrination. We compare Koons’s upbringing with Weiwei’s experiences during the Cultural Revolution, when sunflower seeds were prized. After we watch the Weiwei videos, we study his commentary on mass production/traditional craftsmanship, uniformity/anonymity, individuals/the masses, and mindless consumerism in this installation where “things aren’t as they seem.” How do both artists elevate the prosaic using traditional media and/or techniques?

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.3, 3.5)

Untitled (#228), from the History Portraits series

Pure Land

Lying with the Wolf

Web

“Black Apples by Kiki Smith”

DiPietro, “Mariko Mori at the Tokyo Museum of Contemporary Art”

“Kiki Smith”

“Kiki Smith Turns Everyday Objects into Mystical Creations”

Instructional Activity: Harmonious Connections, Spiritual Journeys

Before class, students read either the Mori article or Smith articles. In class, I ask how Sherman, serving as both artist and model, compares with Mori, who casts herself in *Pure Land* as a bodhisattva/Buddhist savior. What are the effects of Mori’s blending traditional Japanese costuming and religious beliefs with pop culture and high-tech production? We compare Mori with Smith, discussing Smith’s interest in St. Geneviève, whose spiritual power saved Paris from the Huns and caused lambs and wolves to lie down together. Students describe *Lying with the Wolf*’s allusions to the saint and, more broadly, to the complicated relationship between humans and animals. How do both artists perceive their artistic roles as facilitating harmonious connections between viewers and transcendent realities?

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.3, 3.2)

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Darkytown Rebellion
Shibboleth

Resources**Web**

“Darkytown Rebellion Installation”
Hale, “A Horrible, Beautiful Beast”
“Kara Walker on Her Nineteenth-Century Influences”
“Kara Walker’s Art Traces the Color Line”
“Kara Walker’s No Mere Words”
“Kara Walker’s ‘Uneasy Relationship’ with Her Own Imagination”
“Salcedo Causes a Rift at Tate Modern”
“TateShots: Doris Salcedo”
“The Unilever Series: Doris Salcedo: Shibboleth”

Instructional Activities and Assessments**Instructional Activity: Ties that Bind, Lines that Divide**

Half the students read one assigned Walker article each, while the rest read both Salcedo articles. Partners study *Darkytown Rebellion* and describe the figures and their actions and the stereotypes. We view the Walker videos and discuss the impact of silhouette and our visceral responses to *Darkytown Rebellion*. How does Walker’s work show, in her words, “exchanges of power, attempts to steal power away from others”? I define *shibboleth*. We review Salcedo’s background in war-torn Colombia as her motivation for challenging the ways one group exercises power over another. How does *Shibboleth* question both British immigration barriers and who/what gets exhibited in the Tate Modern? After studying the visual/psychological impact of the floor’s jagged chasm, we explore how contextual variables elicit radically different responses to both Salcedo’s and Walker’s works.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 3.2, 3.3)

◀ Student reactions to *Darkytown Rebellion* may be intense. The excellent SFMOMA videos help make sense of Walker’s confrontational attitudes about slavery, racism, the struggle for power, and the way history has been constructed. This work provides a rich opportunity to discuss the effect of formal elements. Responses to the silhouettes may include “with only shadowy figures, our imaginations must fill in the details,” “facial expressions aren’t visible,” “racial and gender stereotypes are exaggerated,” “disturbing actions receive concentrated focus,” etc.

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art

Villa Savoye
 Fallingwater
 Seagram Building
 House in New Castle County
 Guggenheim Museum Bilbao
 MAXXI National Museum of XXI Century Arts

Resources

Web
 “MAXXI Museum: Zaha Hadid Architects”
 Muschamp, “The Miracle in Bilbao”
 “The New MAXXI Museum in Rome | euromaxx”
 Pagnotta, “AD Classics: The Guggenheim Museum Bilbao / Frank Gehry”
 Slessor, “MAXXI by Zaha Hadid Architects, Rome, Italy”
 Tyrnauer, “Architecture in the Age of Gehry”
 “World Architecture Festival 2012: MAXXI by Zaha Hadid”

Instructional Activities and Assessments**Instructional Activity: Starchitecture**

I assign students articles to read before class. In class, partners review Villa Savoye's International Style principles, Wright's aims with Fallingwater, and the Seagram Building as the quintessential high-modern skyscraper. We review the 20th-century architectural incorporation of new materials and technologies. I ask students to discuss ways that the Venturi house represents postmodern complexity, individuality, and eclecticism. After watching the video segments, we compare Guggenheim Bilbao and MAXXI as architecture's next development. How do both demonstrate capabilities of computer-assisted design? (They have interconnecting, flowing spaces, dynamic curves, and breathtaking vistas inside and out.) How do both reflect Wright's principle of creating structures in harmony with their surroundings, Le Corbusier's and Mies's desire for wide open views, Mies's love of reflective surfaces, and Venturi's inclination toward asymmetry?

(Primary learning objectives addressed: 1.2, 2.1, 2.2, 2.3, 3.2, 3.5)

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists? ► How do information technology and global awareness together shape contemporary art?

Works of Art**Resources****Instructional Activities and Assessments****Instructional Activity: Thematic Development**

Student partners create a teaching video explaining the thematic connections linking one artist we've studied in this unit with any work from Units 2, 3, or 4 AND one work from Units 5, 6, or 7. Analysis should include similarities and differences in how artworks relate to a theme of students' choice. Partners select their artist/architect from this unit by lottery. Their 10–15 minute video is uploaded to our SchoolTube site. They may use the textbook, but they must also reference at least two online sources and complete website evaluation forms. Videos must include source citations. When the videos are uploaded, students view any three, submitting written commentary on the effectiveness with which the videos develop thematic connections.

(Primary learning objectives addressed: 1.3, 1.4, 3.1, 3.2)

Summative Assessment: Unit Exam

Students take an exam composed of one 15-minute essay question that asks them to analyze the ways an artist of their choice (from this unit) incorporates new technology to either support or challenge an established artistic tradition; one 30-minute essay question in which they compare and contrast two works (from this unit) that reflect global identity; and multiple-choice questions about works of art (from all the units), their context and relationships, and related unknown works (attribution).

(Primary learning objectives addressed: 1.3, 3.5)

After this activity, we use the flash card formative assessment.

This summative assessment addresses all of the guiding questions for this unit.

Resources

All links to online resources were verified before publication. In cases where links are no longer working, we suggest that you try to find the resource by doing a keyword Web search.

Works Outside the Image Set

The Adoration of the Magi. Sandro Botticelli. c. 1478–1482 C.E. Tempera and oil on panel.

Agora. Magdalena Abakanowicz. 2004–2006 C.E. Cast iron.

Ajanta Caves. Maharashtra, India. Second century B.C.E. to sixth century C.E. Rock.

Ambroise Vollard. Pablo Picasso. 1910 C.E. Oil on canvas.

Animal-head post, from the Viking ship burial, Oseberg. Norway. c. 834 C.E. Wood.

Aphrodite of Knidos. Praxiteles. Original c. 350 B.C.E. Composite of two similar Roman copies after the original marble.

Arrival (or Disembarkation) of Marie de' Medici at Marseilles. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.

At the Crease. Ken Danby. 1972 C.E. Egg tempera.

The Bacchanal of the Andrians. Titian. 1523–1526 C.E. Oil on canvas.

The Birth of Venus. Alexandre Cabanel. 1863 C.E. Oil on canvas.

Bread! Käthe Kollwitz. 1924 C.E. Lithograph.

Bronze lions: Art Institute of Chicago. Edward Kemeys. 1893 C.E. Bronze.

The Buddha triumphing over Mara. India. 900–1000 C.E. Stone.

The Burden. Honoré Daumier. c. 1855–1856 C.E. Oil on panel.

Catacomb of Saints Peter and Marcellinus. Rome, Italy. Late Antique Europe. Early fourth century C.E. Fresco.

Cathédrale St-Lazare. Autun, France. 1146 C.E. Sandstone and limestone.

Charles the First. Jean-Michel Basquiat. 1982 C.E. Acrylic and oil paintstick on canvas.

Christ Handing the Keys to Saint Peter. Perugino. 1481–1483 C.E. Fresco.

The City Rises. Umberto Boccioni. 1910 C.E. Oil on canvas.

Coatlicue. Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). c. 1375–1520 C.E. Stone.

Colossal statue of Akhenaton. New Kingdom, 18th Dynasty. 1353–1335 B.C.E. Sandstone.

Composition VII. Vassily Kandinsky. 1913 C.E. Oil on canvas.

Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Treasures. Angelica Kauffman. c. 1785 C.E. Oil on canvas.

Courtesan applying lip rouge. Utamaro Kitagawa. c. 1794–1795 C.E. Color woodblock print.

Crucifixion, known as the Calvary. Andrea Mantegna. 1457–1459 C.E. Oil on wood.

Crucifixion of St. Peter. Caravaggio. 1601 C.E. Oil on canvas.

Crystal Palace. London, England. Joseph Paxton (architect). 1851 C.E. Cast iron and glass.

Dance mask. Hongwe or Ngare (Democratic Republic of the Congo). 19th century C.E. Wood.

The Death of General Wolfe. Benjamin West. 1770 C.E. Oil on canvas.

The Death of Socrates. Jacques Louis David. 1787 C.E. Oil on canvas.

Deposition from the Cross. Caravaggio. c. 1600–1604 C.E. Oil on canvas.

Discobolus (Discus Thrower). Myron. Original c. 450 B.C.E. Roman copy (marble) of Greek original (bronze).

Durga Slaying the Buffalo Demon. Southwest India. 13th century. Magnesians schist.

Durga Slaying the Buffalo Demon Mahisha, from the Mahishasuramardini cave temple. Mamallapuram, India. Seventh century C.E. Granite.

An Experiment on a Bird in the Air Pump. Joseph Wright of Derby. 1768 C.E. Oil on canvas.

Five Women on the Street. Ernst Ludwig Kirchner. 1913 C.E. Oil on canvas.

The Flatiron. Alfred Steiglitz. 1903 C.E. Photogravure.

George Washington. Horatio Greenough. 1840 C.E. Marble.

God Vishnu with His Consorts Lakshmi and Sarasvati. Bangladesh or Eastern India. 10th–12th century C.E. Black schist.

Great Mosque of Damascus. Syria. Umayyad. 705–715 C.E. Masonry.

Great Mosque of Kairouan. Tunisia. Aghlabid. c. 836–866 C.E. Stone, brick, and wood.

Henry VII's Chapel, Westminster Abbey. London, England. c. 1503–1519 C.E. Bronze, wood, and stained glass.

Hermes and the Infant Dionysos. Praxiteles. c. 350–330 B.C.E. Marble.

Holy Trinity. Masaccio. c. 1427 C.E. Fresco.

Judith with the Head of Holofernes. Cristofano Allori. 1613 C.E. Oil on canvas.

Judith with the Head of Holofernes. Sandro Botticelli. c. 1497–1498 C.E. Tempera on wood.

Khafre enthroned, from Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2520–2494 B.C.E. Diorite-gabbro gneiss.

The Kiss. Auguste Rodin. c. 1882 C.E. Marble.

Resources (continued)

Kota reliquary figure. Kota peoples (Gabon, northeastern region). c. 19th to 20th century C.E. Wood, copper, and brass.

Kritios Boy. Early Classical Greek. c. 480 B.C.E. Marble.

La Calavera de la Catrina. José Guadalupe Posada. 1913 C.E. Zinc etching.

Last Supper. Andrea del Castagno. 1447 C.E. Fresco.

Le déjeuner sur l'herbe. Édouard Manet. 1863 C.E. Oil on canvas.

Madame Bergeret. François Boucher. c. 1766 C.E. Oil on canvas.

Madonna in the Meadow. Raphael. 1505–1506 C.E. Oil on wood.

Michael Jackson and Bubbles. Jeff Koons. 1988 C.E. Ceramic, glaze, and paint.

Moses Defending the Daughters of Jethro. Rosso Fiorentino. c. 1495–1540 C.E. Oil on canvas.

Napoleon I on His Imperial Throne. Jean-Auguste-Dominique Ingres. 1806 C.E. Oil on canvas.

Nighthawks. Edward Hopper. 1942 C.E. Oil on canvas.

Odysseus in the Land of the Laestrygonians. Detail of frieze from the Esquiline, Rome (section 2). c. 50–40 B.C.E. Fresco.

Palazzo Medici Ricardi. Florence, Italy. Michelozzo (architect). 1444–1459 C.E. Stone masonry.

Patience and Fortitude, New York Public Library lions. Edward Clark Potter. 1911 C.E. Pink marble.

Pietà. Michelangelo. 1498–1499 C.E. Marble.

Pilgrimage to Cythera. Antoine Watteau. 1717 C.E. Oil on canvas.

Portrait statue of Ka-Aper. Old Kingdom, Fifth Dynasty. c. 2450–2350 B.C.E. Wood and rock crystal.

Presentation of captives to Lord Chan Muwan. Maya. Original c. 790 C.E. Watercolor copy by Antonio Tejada.

Purse lid from Sutton Hoo ship burial. Early medieval Europe. Early seventh century C.E. Whalebone, gold, garnet, and glass.

The Raft of the Medusa. Théodore Géricault. 1818–1819 C.E. Oil on canvas.

The Red Mean: Self-Portrait. Jaune Quick-to-See Smith. 1992 C.E. Acrylic, newspaper collage, shellac, and mixed media on canvas.

Red Room (Harmony in Red). Henri Matisse. 1908–1909 C.E. Oil on canvas.

Resurrection. Piero della Francesca c. 1463–1465 C.E. Fresco.

Riace warrior. Hellenistic Greek. c. 460–450 B.C.E. Bronze.

A Roman patrician with busts of his ancestors. Republican Roman. Late first century B.C.E. Marble.

Saint Peter's Basilica. Rome, Italy. Michelangelo, Donato Bramante, and Carlo Maderno (architects). 1506–1615 C.E. Concrete.

Saint-Sernin. Toulouse, France. c. 1070–1120 C.E. Brick and stone moldings.

San Lorenzo. Florence, Italy. Filippo Brunelleschi (architect). 1421–1440 C.E. Masonry.

Sant'Apollinare in Classe. Ravenna, Italy. c. 533–549 C.E. Brick.

Sant'Apollinare Nuovo, including miracle of the loaves and fishes mosaic. Ravenna, Italy. 504 C.E. Brick.

The Scales of Justice statue. The Old Bailey. London, England. 1907 C.E. Bronze with gold leaf.

Seated Buddha from Gandhara. Pakistan. Second or third century C.E. Schist.

Self-Portrait. Rembrandt van Rijn. 1659 C.E. Oil on canvas.

Self-Portrait. Te Pehi Kupe. 1826 C.E. Watercolor.

Self-Portrait at the Age of 34. Rembrandt van Rijn. 1640 C.E. Oil on canvas.

Speechless, from the Women of Allah series. Shirin Neshat. 1996 C.E. Photograph.

Still Life with Nautilus. Gerrit Willemsz. Heda. c. 1645 C.E. Oil on wood.

Stone panel from the North-West Palace of Ashurnasirpal II (Room B, Panel 19). Kalhu (modern Nimrud, Iraq). Neo-Assyrian. c. 883–859 B.C.E. Alabaster.

Süleymaniye Mosque. Istanbul, Turkey. Sinan (architect). 1550–1557 C.E. Marble and granite.

The Survivors. War Against War! Käthe Kollwitz. 1924 C.E. Lithograph.

Swimming Reindeer. Paleolithic Europe. c. 11,000 B.C.E. Mammoth tusk.

Tamati Waka Nene. Elizabeth Pulman. c. 1870 C.E. Photograph.

Terra cotta krater. Archaic Greek. c. 750–735 B.C.E. Terra cotta.

Tet. Morris Louis. 1958 C.E. Synthetic polymer on canvas.

Third-Class Carriage. Honoré Daumier. c. 1862–1864 C.E. Oil on canvas.

The Third of May, 1808. Francisco de Goya. 1814 C.E. Oil on canvas.

Ti Watching a Hippopotamus Hunt. Tomb of Ti, Saqqara, Egypt. Old Kingdom, Fifth Dynasty. c. 2450 B.C.E. Painted limestone relief.

The Tribute Money. Masaccio. 1427 C.E. Fresco.

Untitled (#195), from the History Portrait series. 1989 C.E. Photograph.

Resources *(continued)*

Untitled (Portrait of Ross in L.A.). Feliz Gonzales-Torres. 1991 C.E. Multicolored candies individually wrapped in cellophane.

Venus of Dolní Věstonice. Paleolithic Europe. c. 29,000–25,000 B.C.E. Ceramic.

Venus of Willendorf. Paleolithic Europe. c. 24,000–22,000 B.C.E. Oolithic limestone.

Villa Rotonda. Vicenza, Italy. Andrea Palladio (architect). 1566–1571 C.E. Masonry.

The Virgin of the Rocks. Leonardo da Vinci. c. 1491–1508 C.E. Oil on panel.

Vision of the Sermon (Jacob Wrestling with the Angel). Paul Gauguin. 1888 C.E. Oil on canvas.

Woman holding a bison horn. Paleolithic Europe. c. 25,000–20,000 B.C.E. Painted limestone.

Wrapped Reichstag. Christo and Jeanne-Claude. 1971–1995 C.E. Mixed-media installation.

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Unit 2 (Global Prehistory and the Pacific) Resources

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Appendix: Title Index

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