



Integrating Technology with Art History for Middle School Art Education

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Abstract

Visual arts courses that are assigned on rotation can lack the appropriate amount of time needed to cover art history content sufficiently to state and national standards for middle school art education. This curriculum integrates technology through an educational learning platform called *Google Classroom*, which allows students to work on the assignments remotely—a feature that alleviates the time constraints that can occur during in-class learning sessions. *Khan Academy*, a digital sketchbook, and *Genial.ly*, an educational game design platform, are additional tools used for content delivery, application of understanding, and gamification of summative assessments. The curriculum aims to anticipate and resolve potential issues with disengagement by offering choices in a variety of topics that may hold interest at the middle school level since the research shows that students remain engaged with material if the delivery is more interactive. The curriculum is influenced by Cognitive Theories of Learning, such as Constructivism and the Multimedia Learning Model, and is formatted using UDL, 5e, and Backward Design principles. While literary research found that educational technology may have a beneficial impact on student learning, further research into the long-term effects of technology on education is still warranted.

Keywords: 5e Model, Backward Design, choice-based learning, Cognitive Theories of Learning, digital game-based learning (DGBL), engagement, escape games, game-based learning (GBL), gamification, *Genial.ly*, *Google Arts and Culture*, *Google Classroom*, immersive technology, integrated technology, *Khan Academy*, Multimedia Learning Model, Teaching for Artistic Behaviors (TAB), Universal Design for Learning (UDL)

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Chapter 1: Introduction

Art history is important for a visual art curriculum because the content and techniques that are taught most likely stem from an artist or art movement in the past. Understanding how and why an artist created what they did allows the student to make connections with the inspirations for assigned projects, therefore it is necessary for students to have the opportunity to examine art and artifacts from cultures, civilizations, historic periods, art movements, and artists themselves. Due to the nature of a content area based on historical record, a substantial amount of time needs to be available to cover such information. Be that as it may, an art history curriculum in middle school art education is more likely to occur if an elective course on the topic is available to students. Even with availability, the lack of an existing curriculum may pose a challenge for teachers especially those who teach in rotation. As with other content areas, the lack of time and engagement can also pose a challenge. To build and maintain engagement in art education, the art-making process is usually at the forefront, with art history playing a minimal role. However, student engagement and understanding of material could be improved with the integration of educational technology.

This curriculum is designed to be online and student-driven, a method similar to blended models for learning and online academies that evolved to accommodate COVID-19 restrictions. *Google Classroom* is the platform for the proposed art history curriculum to supplement a nine-week visual arts curriculum. *Khan Academy* supplies articles and videos that are appropriate for middle school and can be assigned directly through *Google Classroom*. A digital sketchbook is assigned with pre-loaded drawing prompts specific to each unit, and the method of completion is choice-based. Assessments include video and reading responses created with *Google Forms* and a digital escape room game developed through *Genial.ly*.

Statement of the Problem

The need for an art history curriculum is based on the lack of any existing visual arts or art history curriculum in the researcher's school district. Middle school art—which was unavailable for a time—has been reintroduced to the program as a required “specials” class that rotates every nine-week grading period with physical education, computer technology, and STEM (Science, Technology, Engineering, and Mathematics). Almost every student is required to take these rotation classes which makes accommodation and differentiation a challenge. Furthermore, most of the art projects assigned prior to the researcher taking over the class were step-by-step procedures with neither an art history connection nor a chance for students to have a choice in the art-making process.

This curriculum is needed for remote learning options as well. During the initial COVID-19 shutdowns, the researcher's school district opted to purchase tuition from an existing online academy to alleviate faculty concerns about content delivery, and parental concerns regarding their children's education. The academy is for grades PreK-12 and offers a variety of content material teachers could use for assignments, except for the fine arts and art history. This omission was unfortunate because a readily-available online visual arts curriculum could have benefitted the students who needed an outlet during the lockdowns, ensuring that appropriate content could be provided to maintain continuity. Simultaneously, a supplemental art history curriculum could have easily been implemented in a digital format that would satisfy visual arts standards established by the researcher's state of licensure.

The short timeframe of nine weeks of instruction makes it difficult to write a curriculum that will have enough content to satisfy standards of learning without having to rush through the process. Rushing the process means less time to develop techniques for art media, less

opportunities to build engagement, and even lesser time to cultivate student growth. To avoid this, teachers may have to limit content and the number of projects the students can complete. Moreover, middle school students may be more interested in creating art rather than looking at it. This inclination could influence an art teacher's decision on how much art history is introduced, especially if they lack experience in the subject, because the research suggested that teachers will most likely choose a content area about something they have an avid interest in, and if they are challenged with designing their own curriculum, will elect to only teach content in which they are experienced and that which they enjoy (Buffington, et al., 2015).

Significance of the Curriculum

It is important to be able to look at and talk about art not only for its contribution to the history of humankind but also because looking at art helps students interpret what they see and assists with reflecting on their own practice. Essentially, a technologically integrated art history curriculum can remove some of the guesswork. For instance, this online supplemental course has been designed with 21st-century skills noted in order to adequately cover art history without losing time for developing artistic skills. These skills are relevant to art education and the alignment of these skills validates the connections already made by art educators between the art-making process and soft skills including creativity, innovation, and problem-solving (Buffington & Patton, 2016).

For the reason that engagement is also an issue for middle school students, digital game-based learning, or DGBL, of art historical content could alleviate that concern, at least temporarily. Spring (2015) posits that historical content is used in video game development insofar that game designers are encouraged to study history. Because the incorporation and presentation of historical content in games illustrate how primary source research can be used for

narratives, strategies, gameplay, and mechanics, DGBL could be a successful tool for stimulating engagement in an art history curriculum.

The platform for teaching and learning is *Google Classroom*, a popular choice used in many school districts. Here, students will be able to complete activities, post questions about the content, and receive feedback on assignments. They will have access to required materials in a digital format, preview upcoming units to help choose the topics they want to complete, and they'll be able to complete assignments at their own pace. To better personalize the learning process, *Google Add-ons* may be added to help students succeed in the assessments. These are programs designed to enhance the digital experience in *Google Classroom* and other *Google* apps (Messer, 2022). Additionally, Medcalf (2015) highlighted seven *Google Chrome* extensions developed to accommodate learning disabilities, like *SpeakIt!*, a text-to-speech app, and *WordQ*, an online word processor with auditory feedback that can be useful for students struggling with dyslexia.

Theoretical Framework

The necessity for students to master 21st-century skills can be supported by a curriculum that utilized Cognitive Theories of Learning in its development. Kretchmar (2021) noted that following previous attempts to develop a theory explaining the relationship between human behavior and learning, cognitive psychologists studied a variety of mental processes, like memory and motivation. As a result, they came up with these assumptions: mental processing of information is important to learning; what students do with new information determines how much is learned; attitudes, beliefs, and motivation impact learning; students self-regulate through metacognition; knowledge is meaningful by how it is applied; and, social interaction and context are important to learning (Kretchmar, 2021).

The article, “Cognition in Art Education” (2021) acknowledged cognition as a means of understanding the self and its relationships between mind, body, and experience—an embodied cognitive process easily relatable to art-making and the understanding of the creative process from artists in the past. In other words, this “becoming” of one’s self is cognitively embodied in the experiences gained through concept acquisition, or “new knowledge” (Cognition in Art Education, 2021). Coincidentally, Moore (1998) defined Cognitive Theory as an interactive learning process of assimilating and accommodating with the environment. Furthermore, effective thinking includes motivation, cognitive sensitivity, inclination, and other factors not considered as thinking skills (Moore, 1998). Any theory based on the internalization of external information and subsequent external application of internalized knowledge is relevant to art education as a whole. Hence, this curriculum is based on two Cognitive Theories of Learning: the Multimedia Learning Model and Constructivism.

First, the Multimedia Learning model describes how students learn more when words and images are combined in a way that fosters engagement (Cavanagh & Kiersch, 2019). This blending of words and images alone allows this model to be suitable for art history. Since student experiences can influence the decision-making process, the curriculum will focus on sustainable, yet engaging subject matter in the hopes that deeper learning becomes more than a possibility. Second, Constructivism purports prior knowledge as foundational to learning new things and making the learning experience unique to the individual (What is Constructivism, 2020). Choosing topics that are familiar to students, such as ancient civilizations they may have learned about in world history or have seen in video games like *Assassin’s Creed*, may bridge the gap between learning new information and making that information relevant to the student’s learning experience.

The Pedagogy

Universal Design for Learning (UDL) provides guidelines to assist teachers with developing lessons that offer multiple means of engagement, representation, action, and expression that support accommodation and differentiation (CAST, 2018). Structurally, the UDL framework can be applied to a gamut of content areas and learning levels. It can also be applied outside of a classroom for occupations like coaching and training which could help students build a routine around a process they are looking to master. As such, this curriculum employs multiple methods of delivering content—a design significant to UDL.

In addition, the 5e Model and Backward Design are two Constructivist teaching methods that influenced the format of this curriculum because they are not only compatible to this art history curriculum, but they also support the idea that computers and telecommunications provide a tangible metaphor explaining how both internal thought processes and external behaviors describe learning (Cognitive Theories of Learning, n.d.). For example, the 5e model incorporates the five stages of learning: engagement (familiar artists or artwork), exploration and explanation (YouTube videos and articles), elaboration (digital sketchbook), and evaluation (quizzes). Plus, students who are familiar with the goals of the unit ahead of time have a choice in topics throughout the curriculum and are able to elaborate on their knowledge through a digital sketchbook and quizzes. Thus, Backward Design is a natural pedagogical influence.

Ultimately, writing a curriculum also involves a substantial amount of research to design a course that not only engages and motivates, but also satisfies expectations set forth by the school district's administration and content standards written at the state and national levels. To meet these expectations, the curriculum presents art history content from popular reputable sources, like *Khan Academy* and *Google Arts & Culture*, to ensure that the information is

accurate and reliable. The subject matter that is examined in the curriculum stems from prehistoric cave paintings to contemporary street art. The nature of art history is so vast that the researcher relied on their own prior knowledge to gather topics that sufficiently represented the purpose of each unit.

Definition of Terms

- **The 5e Model** is a pedagogy used in science education that incorporates five stages of learning in a cyclical manner: engagement, exploration, explanation, elaboration, and evaluation; based on Cognitive Psychology and the Constructivism Theory of Learning (Duran & Duran, 2004).
- **Backward Design** is a pedagogy where the goal of a unit or lesson is designated at the onset of the learning process, the assessments are then chosen to enable those goals to be reached, and finally, the lessons are designed last with those goals in mind (Bowen, 2017).
- **Choice-based learning** is a pedagogy that gives students the opportunity to choose what and how they learn based on their individual interests and learning styles; encourages independent thinking, problem-solving, and taking risks; similar to teaching for artistic behaviors (TAB) except it relates to multiple content areas.
- **Cognitive Theories of Learning** focus on the internal processes involving information and memory (Feder, 2022).
- **Digital game-based learning (DGBL)** is a teaching method that uses digital games and educational technology to create engaging educational experiences; similar to game-based learning, except in a digital format.

- **Engagement** refers to the level of interest a student holds toward the content they are learning.
- **Escape games** are a type of game where the player has to complete tasks linked to educational content in order to escape from a room; this can be done live-action or digitally.
- **Game-based learning (GBL)** is a teaching method that uses games and gamification of content to create engaging educational experiences; similar to digital game-based learning, except in a tangible format.
- **Gamification** is the application of game design principles to a lesson or learning environment; gamification turns content into games, whereas GBL uses games to teach content.
- **Genial.ly** is a presentation tool used to create interactive multimedia slideshows for teaching and learning; it does not require coding to create (Edwards, Genial.ly, 2022).
- **Google Classroom** is an online platform where teachers can assign work and provide feedback and students can complete assignments and retrieve the results; works with other *Google apps* (Edwards, Classroom, 2022).
- **Google Arts & Culture** is an online portal to cultures and collections of art and artifacts that may be geographically too difficult to visit in-person; a digitized world of art (Edwards, Art, 2022).
- **Immersive technology** is an educational approach that focuses on the entire technologically-enhanced experience rather than the result; IMAX theaters and pop-up art exhibitions, like *The Immersive Van Gogh Experience*, are immersive technologies.

- **Integrated technology** is an educational approach that incorporates technology with activities to enhance learning experiences; designed to increase motivation and build or maintain engagement.
- **Khan Academy** is an online education platform that offers free courses for students; resources include articles, videos, images; assignments designed to help students learn at their own pace and by their own abilities (Edwards, 2021).
- **Multimedia Learning Model** is a pedagogy that uses technology to create meaningful online multimedia experiences; there are 12 principles to the model, based on Cognitive Psychology (Cavanagh & Kiersch, 2019).
- **Teaching for artistic behaviors (TAB)** is a pedagogy that gives students the opportunity to explore media and disciplines in the visual arts based on their individual interests and experiences; the student is the artist and the classroom is their studio; similar to choice-based learning except it relates to art education (TAB, n.d.).
- **Universal design for learning (UDL)** is a pedagogy that accommodates all learners regardless of learning abilities and eliminates potential barriers that may affect academic progress at the individual level; accommodation and differentiation are natural aspects of UDL (CAST, 2018).

Chapter 2: Review of Literature

Considering the variety of topics available to cover, writing a curriculum for art education can be a challenging and time-consuming task, but tailoring a curriculum based on the individual educator's interests, experiences, and the nature of the school district with whom they are employed may be a good starting point when there is no other option available. Curriculum design can fill a gap in a school district, highlight the gap in the content area, and open up the possibility for collaboration with other content areas. This review consists of a multifaceted array of literature ranging from topics researching why teachers teach their content area to how *Minecraft* is an effective choice for DGBL.

Why art history? Rislow and Smilie (2021) mentioned how art education is often pushed aside for other disciplines, and added that art education should be moved from the sidelines to a more representational place in a school-wide curriculum. In doing so, the content should include other art disciplines contributing to the understanding of art, such as art production, art history, art criticism, and overall aesthetics. Retrospectively, Martin (1991) postulated that students should be able to provide thoughtful analyses because while knowledge alone needn't require much understanding of history, it is still foundational for that understanding. Furthermore, studying art history can help students develop critical thinking skills, engage in close-up analyses of artwork, and become more culturally aware of the world around them (Rislow & Smilie, 2021). Regardless, art history is still a forgotten subject in middle school art curriculum.

The question of why art history is neglected can be answered in several ways. Art teachers may choose to gloss over art history to spend more time making art. This decision could stem from administrative expectations to overall student engagement at the middle school level.

Additionally, the potential for lack of engagement is expected with a subject traditionally based on slideshows with minimal active participation.

Another reason has to do with time. Nine-week rotations do not provide enough time to cover art history in a way that would satisfy standards for learning. Even combining an art history sample as an influence to an art project requires time to go over the material, otherwise there is no point in mentioning it. A student-driven, online curriculum integrated with technology and DGBL could be the answer. Thus, research from the literature on various aspects of pedagogy, art education, student engagement, and integrated technology was a necessary process to guide the development of such a curriculum.

Designing Curriculum for Art Education

Visual arts education covers a vast array of topics and requires experience with a multitude of methods and materials (Buffington, et al., 2015). People choose what they do for a career because experience plays a significant role in the decision-making process, especially if one seeks a career in a field they have an avid interest in and if there is a clear understanding of how that interest came to fruition (Buffington, et al., 2015). Even if one changes careers, that decision could be influenced by interactions with someone working in a desired field, interest in topics stemming from that field, or life experiences that prevented them from working in that field (Buffington, et al., 2015). Correspondingly, an art educator who makes personal connections with concepts related to art, such as creativity, has a strong chance of designing a curriculum that is appropriate for their teaching position (Stone, 2015).

Reflection as an Influencer

Buffington, et al. (2015) used narrative inquiry to find out what factors influenced the decision to teach art, beginning with personal narratives describing how they became art

educators. This qualitative study was small and involved only five participants—four graduate students and one professor—which resulted in a limited number of subjective narratives. The written narratives were shared, analyzed, and reflected on to reveal five themes that encompassed the 27 topics uncovered during their analysis: early experiences and family, school art experiences, young adult experiences, mentors, and identity. Further analysis revealed that reflection is key to understanding the world and any influence that shapes one's mindset. This research supports the need for an art history curriculum because one of the aspects of art history is relating to the information to gain a better understanding of the unknown.

Ultimately, this research discovered important aspects of teaching, such as cultural inferences, supportive language, lack of available curriculum, and the importance of support systems—all of which play a role in curriculum design (Buffington, et al., 2015). These aspects of teaching are relevant to any educator, in any setting, because it is the personal experience of the educator that determines the direction they choose to take when writing a curriculum.

Although the research is specific to art education, experiential factors can influence decisions for teaching any subject (Buffington, et al., 2015). One researcher may have a strong background in art history and is comfortable teaching the content, whereas another educator may not. Buffington, et al. (2015) supported this notion with a theoretical framework that included the works of philosopher Gilles Deleuze and psychotherapist Felix Guattari. Their research concluded that the interconnected networks of the rhizome root system are comparable to how experiences in life interweave and eventually branch out to create new ones. "Any point within a rhizome can be connected to any other point and this aspect of interconnectedness informs our understanding of ourselves, our experiences, the art we studied and made, our schooling, as well

as those who influenced us (Buffington, et al., 2015, p.331). It is this understanding that helps shape what an educator chooses to teach and how they would approach curriculum design.

Creativity as an Influencer

Stone (2015) chose a mixed methods approach to research whether or not art teachers' beliefs on creativity influence their curriculum design and pedagogical practices. A survey was sent out to art educators to learn how they defined creativity, how their perspectives formed that definition, if any factors influenced those perspectives, and how they promoted creativity in their classrooms. The survey used closed-ended questions to gather quantitative data resulting in no correlation between years of experience and statements on creativity, and open-ended questions to reveal qualitative information concluding that more research was needed to understand how teacher beliefs impact art instruction and students' beliefs about the creative process.

"The position of an art teacher is predicated on the very idea of creativity," (Stone, 2015, p. 83), and yet the results from this study suggested the contrary. For instance, Stone (2015) concluded that there was no consensus on the definition of creativity due to incoherent perspectives and a lack of correlation between years of experience and personal assertions. It could be argued that this lack of correlation shows that creativity is an aspect unique to the individual and it is up to the individual to harness their creativity in ways that suit them. This point of view easily translates to the process of designing a curriculum. It would not benefit the educator to write a curriculum they could not use, therefore the design should reflect the nature of the educator implementing it.

A New Way to Teach Art History

Engagement most likely occurs due to the teacher's choice in instructional design regardless of content (Chandler, et al., 2021). The traditional approaches to teaching art histories,

such as lectures involving multiple slides of artwork and artifacts, could make it difficult to teach to college-level students (Chandler, et al., 2021), let alone middle schoolers. The information to be learned is valuable, but the setting itself can harm engagement and active student learning (Meloche & May, 2022). Moreover, using student feedback on teaching methods is a strategy that can also improve engagement, resulting in students making stronger connections with the material (Meloche & May, 2022).

Technology Established

According to Chandler et al. (2021), the traditional curriculum for art history at the collegiate level usually involves an instructor and a slideshow, and while this method does convey a lot of important information, the lack of engagement that may occur does not support deep learning (Chandler et al., 2021). This study examines the effectiveness of immersive technology initiatives and considers how an art history curriculum using technologically immersive spaces can support creative applications of art history while simultaneously keeping students engaged (Chandler et al., 2021). This curriculum aims to integrate technology with art history at a smaller scale and for independent study. Using immersive or integrated technology may encourage students to discover art history content independently and share their findings with peers.

The method of this study was a mixed methods approach focusing on direct observation of participation and engagement with three specific tasks, and an anonymous survey with scale levels of agreement and space for additional comments. The findings of the study were presented in two ways. First, results from direct observations found that there was strong evidence of engagement, most students put effort into their tasks, and distractions were limited due to a lack of available seating. Second, survey respondents reported that there was “pedagogical merit” in

all three assigned tasks and that immersive spaces “facilitated more effective learning” (Chandler et al., 2021, p. 245-246).

Resources such as *Google Arts & Culture* and virtual tours available from art museums, like *The Louvre* in Paris, France, offer the kind of technology that allows students to become better acquainted with what they are learning. Middle school students not only maintain engagement when the topic interests them but also when they have something interesting to look at. Incorporating art history into an art project can help justify the reasons for assigning a project, but tends to lower the significance of art history as a stand-alone concept. Integrating technology to improve engagement is a nice result, but providing students the opportunity to deepen their learning with technology is a better reason to incorporate this method into a curriculum.

Tradition Re-established

Meloche and May (2022) investigated student opinions on art history courses and whether or not they felt the content held value. The value of art history in and of itself held significance in their research because, in the United States, art history is one of the programs that tend to lose funding in higher education, and since art history courses are beneficial to students from all academic majors and backgrounds, inferences drawn from student opinions may help support maintaining an art history program in many institutions (Meloche & May, 2022). This quantitative study used a survey method to collect information from a large sample of art history students taking three different courses at one American university relating to their perceptions of the instructional strategies and outcomes of their current art history courses (Meloche & May, 2022).

Concerning instructional methods, findings reported that nearly all students who participated in the survey agreed that frequently used traditional strategies were effective, and

lesser frequency methods were reported to also be effective by a strong majority of participants (Meloche & May, 2022). Meloche and May (2022) further added that breaking up the monotony of lectures was useful for maintaining engagement—which can be bolstered by the instructors and how they chose to engage. As for outcomes, creativity was reported as the least learned outcome but an influential factor in determining value, and the impact discussion has on creativity supports an argument for the efficacy of discussion over lecture (Meloche & May, 2022).

Ultimately, the results of the study suggested that students will engage if they are interested in the content, but it is up to the educator to provide content that would interest the student (Meloche & May, 2022). Integrating technology as a platform for exploring art history could also initiate a unique learning experience for each student, and giving the students a modicum of control over content may result in stronger levels of engagement.

DGBL in Middle School

One way to improve engagement for middle school students is to gamify lessons. This researcher noted that during free days—when everyone can catch up with missing work or take a break from an extensive project—some students would play games when they should be working on something related to art. Most of the games they played were assigned to them by their core teachers and student engagement has already been captured. To maintain this enthusiasm, gamification will be used as one method of instruction in this curriculum.

Competition and Motivation

Ching-Huei Chen (2019) investigated the effects of learning outcomes and motivation in science from competition-based and non-competition-based gaming on the idea that games-based learning stimulates engagement and motivation. According to Chen (2019), educational games employ theories of education and learning to design key game features for learning experiences

and outcomes. If games stimulate engagement and motivation, then the integration of games could benefit the learning experience. Regardless, there is a sense of apprehension about relying solely on gamification as the findings of this study yielded results that could not be generalized until the study has been replicated multiple times (Chen, 2019). Therefore, the challenge would be to incorporate games-based learning in a way that enhances the overall learning process without overshadowing other methods of learning within the curriculum.

The study used a mixed design of a quantitative method that measured learning performance of understanding and intrinsic motivation, and a qualitative method of observation and analysis of learning processes on 110 middle school students from an urban school setting in Taiwan (Chen, 2019). Results showed that collaboration and competition affected learning outcomes, intrinsic motivation, and learning behavior patterns more than individual learning, competitive or not (Chen, 2019). Additionally, collaborative competitive gaming helped to improve science conceptual knowledge and to create “contextual learning environments” (Chen, p. 193). If science learning can be enhanced by participation in social activities like gaming, and gaming is relevant to the world of art and design, it would not be a stretch to propose that gaming can enhance art history learning as well.

It is important to note that different grade bands may influence the level of competition experienced by students, even if games are supposed to be non-competitive. In middle school, everything can be a competition so thorough research on educational games can prepare the educator if a referee is needed. For this reason, it may be helpful to incorporate more options of games or game-play so all students can achieve success in their learning experiences.

Entertainment and Engagement

In their research, Obery, et al. (2021) examined the use of formative assessment technology in the informal science learning context by middle school students, and focused on the student's preferences for either of these game-based response systems—*Kahoot!* and *Nearpod*—based on the levels of competitiveness (Obery, et al., 2021). The integration of game-based learning highlights the importance of entertainment in education as traditional learning systems tend to decrease engagement due to boredom. Because of their appeal, digital games may provide an opportunity for students to re-engage with content (Obery, et al., 2021). This opportunity for re-engagement is not limited to digital games since strong visual elements and interesting backstories have been introduced in order to pique students' interest in a comparative analysis art history lesson. The potential for replicating the engagement levels from that non-gamified lesson into an independent study assignment based on similar topics is evident to this researcher, but including a games-based version may help explain concepts in different ways so students have opportunities to independently learn in the style that suits them best.

The study employed a mixed method design of quantitative analysis of student preference over competitive or noncompetitive play, a qualitative analysis of the teachers' reflective journals, and an external observation of student engagement (Obery, et al., p. 457). The researchers collected data from 42 participants attending a week-long science summer camp. Results of the study indicated that students "liked both games equally" when answering the survey after each session, but summatively, they "preferred *Kahoot!* over *Nearpod*" (Obery, et al., p.457-458). The mixed results from the data suggest the competitive nature of games like *Kahoot!* can be overwhelming and disengaging to some students, but not all. Moreover, the order

of the assigned assessments may have had an impact on student responses, but overall, the data found that students “generally liked both games” (Obery, et al., p. 460).

Visual arts can be hard for students to participate in. At times, students were more afraid to show their work than to stand in front of an audience to sing. Both are forms of art, but the researcher found that for this student, the presentation of mark-making that is permanent is more stressful than a fleeting sound. Nonetheless, the anonymous nature of games like *Kahoot!* may alleviate some of the pressure students may feel when having to interact with others.

Accommodations are important to maintain an equitable learning environment for all students, so incorporating suitable alternatives to gamification into the curriculum is an appropriate step to take.

Social and Emotional Impact

The research by Chen, et al., (2021) is based on the theoretical framework that analyzes topics and issues concerning the affective states of DGBL. The topics and issues stem from literature reviews focusing on emotion in educational settings and are divided into four categories: “digital games, affective status, supporting applications and devices, and analytic technologies” (Chen, et al., 2021, p. 4). The researchers also collected affective status-related terms that focus on emotions during learning, which were categorized into three types: emotional terms with overlapped meanings, terms found in theories related to emotions in learning, and terms describing learning behaviors concerning emotions (Chen, et al., 2021, p. 5) This relates to art history curriculum in that students will be tasked to analyze artwork based on what they see and to analyze and reflect on how they feel or think about the artwork in question.

Key affective status and socio-emotional factors covered in the literature review include engagement, which is considered the most popular in studies because it is commonly recognized

that educational games are designed to engage students to learn and to motivate them to think critically and create meaning (Chen, et al., 2021) Furthermore, this research supports social emotional learning (SEL) across all contexts and may be useful for a curriculum designed to address the said topic. Art education lends itself to becoming an outlet for students, behavior notwithstanding, so further research into the impact of art education on socio-emotional learning may be useful for designing curricula in the future.

Art History, Technology, and Student-Led Curriculum

Art history usually gets relegated to a brief discussion at the beginning of a project to maximize the time needed for the art-making process. Traditionally, incorporating an art history unit into the curriculum will cover the necessities, but art history should be explored further. With middle school art usually offered on rotation, that exploration would serve the students best if they had a choice in the matter. After all, engagement is key and a student-led curriculum must maintain engagement levels to achieve positive learning outcomes.

Mining for Education

Minecraft is one of the most popular video games in the world, and Fan, et al. (2022) focused their research on the impact of *Minecraft* on creative thinking. Questions driving the research investigate whether creativity differs between open-ended and definitive tasks, and if interest, skill, experience, and the variety of building blocks in *Minecraft* affect the creativity of participants in this study (Fan, et al., 2022). Since *Minecraft* provides endless opportunities to customize one's gaming experience, Fan, et al. (2022) surmise that it would be easy to link this game to creative thinking and self-motivation. Additionally, the research compares *Minecraft* to *Legos* to find out how either activity impacts creativity and problem-solving skills. Results of the study suggest that while *Minecraft* and *Legos* both foster creative thinking, further research is

needed to see if digital and physical activities foster creative thinking differently, and if hybrid learning environments can be doubly beneficial to students (Fan, et al., 2022, p.113).

Minecraft is the type of game that provides students with the freedom to design worlds in the way they want and to interact with other players if they so choose (Fan, et al., 2022, p. 105). This method of play is similar to a choice-based curricular framework in art education, where students decide what they are going to create. An example of this style is TAB, or Teaching Artistic Behaviors, where the learning environment is made up of designated stations of different art media, with the expectation that students will learn independently following an introduction to available media (“Teaching for Artistic Behavior: TAB,” n.d.). TAB, and its digital counterpart, *Minecraft*, are two examples of teaching strategies that encourage independent learning. Due to the nature of online gaming and the length of time spent on introducing various art media to students, neither of these applications are suitable additions to this researcher’s curriculum, but concepts found in both examples, such as exploration and problem-solving, are.

Futures Made of Virtual Reality

VR (virtual reality) technology is predominantly used in games, however, Huang et al. (2022) sought to research the efficacy of VR technology as a pedagogical tool for instruction, especially since traditional methods of teaching the subject usually involve the difficult translation of three-dimensional artifacts into verbal descriptions in two-dimensional image books (Huang, et al., 2022). Huang, et al., (2022) add that this technology offers students “the opportunity to experience authentic and detailed visualizations of culturally significant locations without the need to travel physically” which may elevate “appreciation and engagement in art history education” (Huang, et al., 2022, p. 1-2).

Huang, et al. (2022) presented their research with two goals: to circumvent the constraints of presenting three-dimensional art in a two-dimensional fashion and to provide a way to properly present artifacts engagingly. Furthermore, Huang, et al. (2022) suggested that VR technology can increase student motivation and engagement, with the intent to provide the opportunity to interact with art historical artifacts via an immersive VR environment. Because games have also been referred to as “thinking tools” that promoted historical events and persons in their storylines (Huang, et al., 2022, p. 4), merging art history with a game like *Assassin’s Creed* makes the content more engaging for students who played that game.

It is understood that, depending on the district, the availability of VR technology can be constrained by cost, however, art educators tend to be able to work with what they can afford. Various alternatives are cost-effective, such as cardboard VR attachments that can turn one’s smartphone into a VR headset. A cross-curricular collaboration between STEM and visual arts to build cardboard VR headsets could be implemented into this researcher’s art program soon if the situation and curriculum call for it.

Failure is Now an Option

In their study, Powers and Moore (2021) posit that as the use of games in learning environments increases, failure and loss are often overlooked because winning is easier to account for. Because of this, they implemented research to find out how failure and loss are used in game-based learning applications, and whether or not interventions are used to define failure and loss within instruction (Powers & Moore, 2022). Since there was a lack of research focused on this topic, Powers and Moore (2022) used this study to close the gap. The results of this study inferred that the specific use of failure and loss within game-based interventions may be beneficial to “learner engagement, assessed performance, and retention” (Powers & Moore,

2022, p. 623). This research could help design a curriculum that differentiates instruction to support student success.

Some students may not handle failure as well as others so an alternative is needed to ensure that all students find success in whatever they are tasked with. As Powers and Moore (2022) noted in their findings, the research on this topic is lacking. Could the same findings result from research on a different topic, such as the effects on performance from failing in sports? Failure of any sort can harm student learning, therefore, it is important to add differentiated instruction and alternative assignments to accommodate students who are struggling to succeed.

21st-Century Skills

The definition of computational thinking varies from one person to another, and Reardon and Webb (2019) discussed how one author's definition of computational thinking may be too complex to provide a useful definition applicable to a multitude of contexts and situations, specifically related to education. The need for a versatile definition of computational thinking is based on former President Barack Obama's 2016 "Computer Science for All (CS4ALL)" initiative that promoted a computer science curriculum for all schools, grades K-12 (Reardon & Webb, 2019). This program supported pivotal STEM programs, yet the arts were needed to integrate creativity into the curriculum, resulting in STEAM (Science, Technology, Engineering, Art, and Mathematics).

The authors proposed that this type of integration diminishes the benefits of the arts to any curriculum, thereby proposing to reverse the convention of bringing the arts to STEM to bringing computational thinking to the arts (Reardon & Webb, 2019). Thereafter, two questions were posed: "How can computational thinking be integrated into the arts?" and "How can we

measure the success of efforts to teach computational thinking?” (Reardon & Webb, 2019, pp. 12). Findings conclude with a proposal for extending CS4ALL initiatives by focusing on a particular grade of students, their parents, and the three rural communities from which they hail to employ the approaches needed to apply abstract concepts of computational thinking integrated into art standards and subsequently useful for application in other contexts (Reardon & Webb, 2019).

Computational thinking falls in line with 21st-century skills that could easily be applied to a visual arts curriculum, particularly art history because creating artwork using computational thinking is pertinent to the sculpture and printmaking processes. For instance, understanding the evolution of an art-making medium could support a student’s analysis of a relevant work of art. Furthermore, without computational thinking, spatial awareness, and engineering basics, artists may struggle with completing projects of this nature, so differentiated instruction to anticipate potential issues may be necessary.

Technology is the Ultimate Equalizer

The use of games as a pedagogical method is gaining momentum in education because it involves “innovative learner-focused activities” that are “accessible to many age groups and learning environments” (Makri, et al., 2021, p. 2). Additionally, games afford time to address supplemental information, such as art history curriculum in a visual arts classroom. The authors added that in these adventure games, players work collaboratively, usually in a team of four to six members, to solve puzzles using hints, clues, and strategies to escape from a locked room (Makri, et al., 2021). The purpose of this study was to shed light on current developments and trends involving digital educational escape rooms, or DEERs, and to investigate how they foster outcomes specific to online learners (Makri, et al., 2021). Results revealed that a challenge in

developing DEERs for specific content is time, however, digital elements, such as QR codes, offer adaptability and can help develop content-specific skills and competencies at multiple levels (Makri, et al., 2021). This type of research helps to drive curriculum design to be adaptive to changes beyond control while maintaining the implementation of collaboration and problem-solving (Makri, et al., 2021).

According to this study, “[game] designers aim to create ERs (escape rooms) to achieve an active learning environment which is said to maximize students’ motivation and/or engagement and enhances learning while using or developing team-building and communication skills” (Makri, et al., 2021, p. 2). The authors added that due to the novelty of ERs, this type of gamification process “should be designed with great consideration and follow the proper pedagogical theories to encourage the achievement of further learning when the players are disconnected from the virtual environment” (Makri, et al., 2021, p. 2). Since time is one of the main things of which this researcher needs to accommodate, the implementation of escape rooms in this researcher’s curriculum would be for review purposes and not for introducing new content.

Conclusion of Review

The literature included in this review covers different aspects applicable to art history curriculum design. Considering how experiences influence the decision-making process, the curriculum will focus on subject matter that interests middle school students in the hopes that engagement levels can be sustained for deeper learning to occur. The need for this curriculum is based on several factors: there is no curriculum available, there is too short of a timeframe for instruction that often hinders the learning process, and a successful visual arts curriculum requires appropriate content from both ends of the spectrum (art making and art history) in order

to satisfy expectations set forth by the school district's administration and content standards written at the state and national levels.

This curriculum incorporates a summative escape game to assess the student's understanding of the content on a week-by-week basis. Similarly, interactive tools like a digital sketchbook, and digital tools like *YouTube* are selected to expand on this immersive design for learning. Educational games are generally designed for reading and math activities, but playing these games supports independent learning using technology as a conduit for information. For instance, games are used as motivational tools to engage and reward. But, they are also influential in making the learning process a joyful experience of which students can take ownership (Subagja, et al., 2021). While educational games are good tools for building engagement, further research needs to be conducted to see how long engagement lasts and to what extent evidence of learning is actually measurable for content to be delivered in this manner.

Chapter 3: Curriculum Overview

Conceptual Framework

The goal of this curriculum is to provide students the opportunity to gain a better understanding of the purpose of art, how artworks from the past influence the art we make today, and how communication is tied into the intentions behind the creations of art. The curriculum begins with the general early recording of human existence and ends with a more individualized response to social issues of the world today. This will result in a more well-rounded visual arts program where allowing students to choose topics will not only cover content but also provide the skills students need to become independent thinkers, decision-makers, and active learners.

Theories and Models of Learning

The research aligns with Cognitive Theories of Learning, specifically the Multimedia Learning Model and Constructivism. If we look at the Multimedia Learning Model first, the research on the effectiveness of multimedia presentations on learning is based on three primary assumptions: a) visual and auditory information is processed through different channels, b) each channel is limited in its ability to process information, and c) processing information forms an active process that constructs mental representations (Rahman, 2011). As a result, the Multimedia Learning Model is suitable for this technology-integrated art history curriculum. For example, the video portion of the assignment provides a visual and audio representation of content followed by an online quiz to assess student understanding. The quizzes include written responses to concepts pertinent to each topic. The videos are also available to view while the students are taking the quiz in case they need more time to process information.

The learning model has 12 Multimedia Learning Principles that explain how multimedia can be used to help people learn. “Segmenting” is one of these principles that suggests people

learn better when multimedia (or in this case, digital) information is presented in “user-paced segments” rather than one “continuous unit,” (Principles of Multimedia Learning, 2019). To illustrate the relevance, the curriculum is divided into four units that organize the content by its relationship to four different concepts: recording information, religion for education and worship, representation through art, and social and individual responses to art. These units have eight different topics from which the students choose two to complete. Each topic is formatted to include a video followed by a quiz, an article followed by a quiz, a digital sketchbook assignment, and a gamified assessment. Because integrating technology makes it easier to present information in multiple ways, this model also supports a curriculum designed on the three UDL principles of Engagement, Representation, and Action & Expression (CAST, 2018).

The 5e Model is a learning model of teaching used primarily in science education that comprises the following components: engagement, exploration, explanation, elaboration, and evaluation (Duran & Duran, 2004). The 5e model matches up with the curriculum design as follows:

- **Engagement** = The digital escape room game, *Mayhem at the Museum*, is designed to engage, entertain, and educate students at the end of each week of activities. Topics and examples were also specifically chosen to initiate engagement;
- **Exploration** = The students choose the topic they are most interested in from the four topics provided each week. Personal interests and prior knowledge (or lack thereof) may be motivating factors that influence their choices;
- **Explanation** = The students will complete two *Google Form* assignments where they will read and respond to questions pertaining to a video activity and a

reading activity. The questions are open-ended except for a multiple choice question at the beginning of each form;

- **Elaboration** = Within those *Google Form* assignments, students will be expected to elaborate in their responses to long-answer questions. Most of these types of questions have two parts to help students naturally elaborate on their responses; and,
- **Evaluation** = The digital sketchbook is a formative assessment used to check for understanding of visual art concepts with predetermined prompts, and students will have a choice in the method and medium of how they complete the assignments. *Mayhem at the Museum* is a summative assessment used to assess the understanding of the art history concepts presented in each unit, regardless of the topics they choose to complete.

Backward Design is a pedagogy where the goals are established before the lessons are designed (Bowen, 2022). This model inspired the development of the units of this curriculum by identifying the end goal first. The end goals include developing 21st-century skills and increasing motivation by providing activities that focus on understanding content versus a score on a test. These 21st-century skills include, but are not limited to, critical thinking, problem-solving, and communication—three concepts that naturally relate to art history and the art-making process.

To the same extent, the potential for a motivational increase would be attributed to gamified summative assessments and interactive formative assessments. In short, the curriculum covers a vast array of topics that span art and world history from the prehistoric era to the present. To maintain a semblance of organization, various theories and models were combined to

create an interactive, technology-integrated curriculum designed for independent learning that is supported by a multifaceted conceptual framework.

Scope and Sequence

The theme of the curriculum is *Communication through Art*. “It can be said that art is an essential element about which consciousness would not have evolved, bringing the human being [to] what it is today” (Rusu, 2017, p. 140). Barnard (2013) defined communication as the production and exchange of messages, or meanings. For instance, graphic design is a kind of visual communication that is just one example of a “means of conveying ideas” (Barnard, 2013, p. 18). Throughout history, art, artifacts, and architecture have been used to communicate information for different reasons, whether it be to record the amount of hay sold in a transaction in Mesopotamia, to educate the illiterate in Gothic cathedrals, to increase patronage to the Catholic Church, to identify how different classes of people lived centuries ago, or to respond to social injustices with anonymous street art. Communication is essentially the interaction from presenter to receiver, or artist to viewer. Consequently, interacting with others activates the empathic abilities people generally have, which can reveal how well people know and understand the world around them without having to resort to verbal communication (Rusu, 2017).

And because there is a lot of content, the curriculum uses topics that not only relate to the theme of communication but may also draw the interest of a middle school student. The internet offers different modes of expression, like gifs, memes, and a variety of social media platforms that are engaging merely by the immediacy of publication (Stanhope, 2020). This curriculum allows for the opportunity to employ some of these methods to encourage student engagement. Alliteration (Rotten Apple Review, Radical Reader Response, and Mayhem at the Museum) and

repetition (Watch This! Read This! Draw This! Beat This!) are intentional elements designed to create an online environment with an established routine and memorable format.

The Units

The curriculum is divided into four units plus a prerequisite unit called Art History 101. This prerequisite unit is designed to be taught in person during Week 1 of each grading period to acclimate the students to the supplemental material. The goal of Art History 101 is to prepare students for completing the assignments independently and in a timely manner. They will view videos that explain why people look at art and read articles that explain an aspect of art history research, like historical dates. The Elements of Art and Principles of Design are also reviewed in this unit because students need to know what to look for when analyzing artwork and they need to know how to talk about what they see. This is the only week with multiple sketchbook assignments as they will be completed during whole-group instruction.

The other four units are scheduled bi-weekly during Weeks 2-9. The Units begin with a general sense of global communication and end with a more personalized communicative experience. The units are labeled by weeks and a description of each unit is listed in Table 1.

Table 1

Communication Through Art: Units

Weeks	Unit Title	Description
2-3	Art for Record	Art not only provides evidence of existence but can tell us a lot of information about a culture or society, such as how cultures were developed and sustained, who was leading civilizations, how people lived and what not to do to maintain sovereignty. Learning from the past strengthens the sense of self for a person, group, culture, and country and heightens the understanding of people and groups to which one does not belong.
		Religion is the metaphysical construct that combines

4-5	Art for Religion	humanity with sanctity through spiritual experience, ceremony, and mythology. Throughout history, the human experience—origin, existence, death, and afterlife—was often depicted through art for religious purposes, including theology and worship. The illiterate would be educated through the artwork commissioned by churches and royals and documentation evolves from pictures to words (with pictures).
6-7	Art for Representation	Since the “-isms” of Modern Art, art has evolved to be more than historical records, religious references, and commissioned pieces. Fine Art becomes influential within itself and small group movements begin to develop. It is slowly developing into the artist’s external creation of their personal, internal expression where art is no longer a visual representation, but an emotional one.
8-9	Art For Response	Art can help people understand and express feelings they may have repressed in order to appease societal norms, familial expectations, and religious authority. It can also give people a voice against policies controlled by higher entities. An artwork can induce an emotional response that varies from person to person. Similarly, an artwork can influence social change if a specific response is implied.

The Sections

Except for Art History 101, the four units are divided into two sections each, resulting in eight different sections: Before Common Era, Common Era, Education, Worship, Influence, Refinement, Social, and Individual. This type of organization is attributed to a Backwards Design technique called “chunking” that requires planning and established expectations of understanding before content is delivered. Wormeli and Stafford (2019) explained that the brain can process information more effectively when it is presented in shorter segments, or chunks, that present the message in a way that enhances learning. They continue by adding that the chunks become focus segments when they are created beforehand, but unexpected and instantaneous chunks can be just as beneficial (Wormeli & Stafford, 2019).

The students finish a section by completing four assignments linked to a chosen topic. The format and order of these assignments reoccurs weekly and are assigned in *Google Classroom*, and the sections are numbered in chronological order from Week 2 to Week 8. Watch This! and Read This! both have a separate assessment attached that is content-specific while Draw This! and Beat This! include an umbrella assessment for an entire section, regardless of topic. These assignments are defined below:

- **Watch This!**
 - Video with “Rotten Apple Review” quiz
- **Read This!**
 - Article with “Radical Reader Response” quiz
- **Draw This!**
 - Drawing prompt in Digital Sketchbook
- **Beat This!**
 - DGBL escape room quiz called *Mayhem at the Museum*

The Topics

Each section is divided into four topics. The topics are chosen to support the purpose of each unit. For instance, in Table 2, Section 1 refers to art and artifacts existing Before Common Era, or BCE. The topics of this section are all BCE-existent: Prehistoric, Ancient Near East, Classical, and Ancient Egyptian. Each topic is also assigned an artwork, artifact, or architecture. For example, in Figure 1, *Lascaux II, Hall of Bulls*, is a replicated cave painting from the Lascaux Caves in France and students who choose this topic will read an article about the Lascaux Caves and its contribution to the study of prehistoric cultures.

Figure 1

Lascaux II, Hall of Bulls, Lascaux Caves, France



Note. This is a replica of the original cave which is closed to the public. The original cave is dated c. 16,000–14,000 BCE and measures 11 feet 6 inches long. From: *Lascaux II*, [Online image], by Francesco Bandarin, (n.d.), Khan Academy, <https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/lascaux> (CC BY-SA 3.0).

In Section 2, the Common Era, or CE, topics shift from cultures to general aspects of culture: Genre, Royalty, Utility, and War. For instance, Figure 2, *The Third of May, 1808*, is a painting by Francisco Goya which features Spanish soldiers about to be executed by a French firing squad under the authority of Napoleon Bonaparte. This painting is referenced in Topic 4 of Section 2, otherwise known as *War*. Students will read an article about iconography and how this painting makes connections between war and Christianity.

Figure 2

Francisco Goya, The Third of May, 1808, (1814-15)



Note. Another title of this painting is *The Third of May, 1808 in Madrid, 1808*. Oil on canvas, 8' 9" x 13' 4". From: Goya, *Third of May 1808*, [Online image], by Botaurus, (n.d.), Khan Academy,

<https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-spain/a/goya-third-of-may-1808> (Museo del Prado, Madrid, photo: Botaurus, public domain).

As one can see, subsequent sections continue this shift from general to specific, from recording to response, and from group to individual to support the idea that as cultures become more sophisticated, communication becomes more personalized.

Table 2
Units, Sections, & Topics

Unit 1: Art for Record	Section 1: (BCE) Before Common Era	<i>Prehistoric</i>	<i>Ancient Near East</i>
		<i>Classical</i>	<i>Ancient Egyptian</i>
	Section 2: (CE) Common Era	<i>Genre</i>	<i>Royalty</i>
		<i>Utility</i>	<i>War</i>
Unit 2: Art for Religion	Section 3: Education	<i>Medieval</i>	<i>Italian Renaissance</i>
		<i>Gothic</i>	<i>Islamic</i>
	Section 4: Worship	<i>Japanese</i>	<i>Mesoamerican</i>
		<i>Byzantine</i>	<i>Baroque</i>
Unit 3: Art for Representation	Section 5: Influence	<i>Fauvism</i>	<i>Cubism</i>
		<i>Futurism</i>	<i>German Expressionism</i>
	Section 6: Refinement	<i>Neoclassical</i>	<i>Post-Impressionism</i>
		<i>Northern Europe Renaissance</i>	<i>Hellenistic</i>
Unit 4: Art for Response	Section 7: Society	<i>Racism</i>	<i>Feminism</i>
		<i>Poverty</i>	<i>Government</i>
	Section 8: Individual	<i>Photography</i>	<i>Self-Portrait</i>
		<i>Identity</i>	<i>Culture</i>

The topics are broad enough to have plenty of sample artwork from which to choose, but are specific enough to relate to a certain set of sections and units in the curriculum. Quizzes designed as *Google Forms* are linked specifically to each topic, unless multiple topics in a section share applicable videos and or articles. The summative quiz from *Mayhem at the*

Museum is designed to assess knowledge on important aspects of the current section and the unit from where they had devolved, regardless of the topic students chose for the week.

Curriculum Evaluation

The curriculum is designed to supplement, therefore the focus of assessing is not to measure point values but rather to record evidence of understanding, whether by a sketchbook prompt or a response to a question. Can the student apply the information they have learned to their artwork? To their reflections and critiques? To their contribution to large group discussions? Anderson (2023) suggested that when assessing student creative works, teachers need to appreciate their inventiveness and be mindful of the personal experiences students bring into their work, and instruction and activities allowing students to make connections deepens their understanding of creative processes. The author continues, “Allowing students to choose how they will demonstrate their understanding is one form of differentiation that supports higher student engagement” (Anderson, 2023, p. 33).

In art education, (Wilson, 2010) explained that there are two major components of learning that are expected of students: 1) students should acquire knowledge and understanding about the arts and art history, including personal, historical, cultural, and social contexts of various artworks; and 2) students should gain perceptual, technical, expressive, and reflective skills. The author further contends that students utilizing the artistic processes of creating, performing, and responding draw information from their knowledge and understanding of the arts to create meaning, and they need to be able to discover the arts in broader contexts in order to fully appreciate the significance of it all (Wilson, 2010). An art history curriculum can help students meet these expectations. The following section explains how the four activities in this curriculum will be assessed.

Assessments

The “Watch This!” assignment has a *Google Form* assessment called “Rotten Apple Review ” where students will answer three questions about the video. The “Read This!” assignment also has a *Google Form* assessment called “Radical Reader Response” where they will also answer three questions about the reading assignment. Each of these *Google Form* assessments is worth five points and students are allowed to retake the quiz if they miss any questions. Each quiz consists of a multiple-choice question and two written responses. While the multiple choice questions and sometimes short answer questions have exact answers, the long answer questions are more open with the expectation that students would connect their answers to the topics.

“Draw This!” and “Beat This!” have different formats than the previous activities. The digital sketchbook for “Draw This!” was created using *Google Slides* and a copy is assigned to each student. Each slide is a different page and each page corresponds to a digital page marker on the cover page. This sketchbook is interactive in that they can click on a page marker and jump straight to that assignment. This assessment is choice-based and gives the students four different ways to complete assignments, including a copy/paste option from researching examples online. The purpose of this assignment is not to assess artistic skill or mastery of technique but rather to assess understanding of the content. The researcher posits that some students will be more likely to complete the sketchbook assignment remotely if they do not have to physically draw something.

“Beat This!” refers to the escape room game *Mayhem at the Museum* that was designed using *Genial.ly*. Not only is the game interactive but each room is a summative assessment of each weekly section. Regardless of the topic students choose, the quiz covers content that is

sufficiently represented in all of the topics of each section. Wrong answers send the students to a “wrong answer room,” but they will be able to retake the quiz as many times as needed in order to move on in the game. Once they pass the quiz, their progress moves them to a new room on the map, which will be available the following week.

Potential Challenges

With any middle school curriculum, engagement will almost always be a concern for teachers. During the COVID-19 shutdowns, students were not expected to complete 100% of their assignments online, at least within this researcher’s school building. This was due to the social-emotional impact the entire experience had on everyone. The fallout came the following year when restrictions were lifted and the schools opened back up. Some students remained online but the majority returned to school, and the stress made independent work on *Google Classroom* seem daunting.

With engagement in mind, efforts were made to rebuild enthusiasm for school, especially in the art classroom. Nevertheless, the real challenge will be expecting the students to complete the work on their own. There are only four assignments for the entire week, therefore, one of the days will have time reserved for in-class assistance with online assignments. This is a chance for students to check in with the teacher and receive feedback as well as collaborate with classmates who have chosen the same topic.

Another potential challenge is that the amount of content may seem overwhelming. Creating separate assignments in *Google Classroom* would definitely be overwhelming for both the students and the teacher. Therefore, it would probably be best to create a single document for each week with links to specific assignments by topic. In this way, students will not be overwhelmed with the visual amount of assignments posted online.

Other logistical challenges involve not having internet access or a device that works. In this case, assignments can easily be printed out in paper format and videos can be played on desktop computers that are currently available in the researcher's classroom. If students are struggling with content, they are encouraged to ask questions on the discussion thread in *Google Classroom* or email the teacher directly. Discussions and questions can be public or private depending on the situation. A teacher can also set up a *Google Meet* code that allows for face-to-face interaction with a single student or more, if necessary.

Chapter 4: The Curriculum

Art for Communication

Why should we look at art? Does art serve a purpose beyond filling up empty space on a wall? Art is more than just creating something shiny and new. History is more than just memorizing dates. Together, art history tells the story of our world, theorizes on the reason why we exist, and educates us in what not to do in order to come out of it all unscathed. The very nature of art is to tell a story. However, art and its history can be more than that. One website summarized the importance of art in a single paragraph:

There are many reasons that explain the importance of art. It is a universal language because it crosses language and cultural barriers, making it a visual language that anyone can understand; it helps with self-expression and self-awareness because it acts as a vehicle wherein we can explore our emotions and thoughts; it is a record of past cultures and history; it helps with education and developing different skill sets; it can be financially rewarding, it can be a powerful political tool, and it adds beauty and ambiance to our lives and makes us feel good (Art in Context, 2022).

As the article in Art in Context (2022) explained, art is many things. However, this curriculum aims to expound on the influence art has had on the human's need to communicate. Art history allows us to discover and investigate not only how communication has evolved over time, but also how the intentions behind communication progressed, too. The format is designed to teach just enough art history to inspire students to explore more content independently in a

way that can impact their decision-making when it comes to the planning and creation of an art project.

Connection to Literature

Students will engage if they are interested in the content, but it is up to the educator to provide content that would interest the student (Meloche & May, 2022). This curriculum seeks to find a balance between content that outwardly teaches to standards and inwardly stimulates learning. One option that may be successful is to integrate technology with the content to appeal to the current generation of students, and this integration would include DGBL. In their study, Chen (2019) stipulated that the integration of games could possibly benefit the learning experience if educational games employed theories of learning to design game features that impact engagement and motivation. One such theory is the Multimedia Learning Model that illustrates the effectiveness of multimedia presentations on education.

Furthermore, the integration of GBL highlights the importance of entertainment in education as traditional learning systems have the tendency to decrease engagement due to boredom. As Obery, et al. (2021) suggested, digital games may provide that opportunity for students to re-engage with content they otherwise would have ignored. Even though gamification makes up a quarter of the activities described in the curriculum, sequencing the escape room at the end of each section is a strategy that may persuade students to complete their other activities so they can play the game at the end. The self-discipline required to complete the assignments is just one example of the 21st-century skills students need to learn.

Description of Activities and Assessments

The activities and assessments in this curriculum are repetitive by design, meaning that the order and structure of the activities and assessments remain consistent and the only changes

that occur are with topic-specific content. Each topic is assigned an artwork, artifact, or architecture, and the assignments are based on that piece. The order in which the assignments are presented is outlined below, with a brief description of what the assignment entails. For the purpose of minimizing redundancy, *Google Classroom* will be shortened to GC, *Google Form* will be shortened to GF, and *Khan Academy* will be shortened to KA.

- **Watch This!**

- A *YouTube* video is assigned from KA directly to GC. More than one video may be assigned, and most of the videos will be five minutes or less in duration.
 - Most of the topics will have specific videos assigned to watch.
- A GF called “Rotten Apple Review” is a quiz in response to the videos.
 - This assessment will be specific to each topic, unless multiple topics share the same video.
 - The quiz contains one multiple choice question and two written responses.
 - Quiz results will be organized in a spreadsheet attached to the GC drive folder.

- **Read This!**

- An article is assigned from KA to GC. The articles may be complete articles or excerpts and are estimated to be no longer than a ten minute read.
 - Accommodations can be made to account for students with learning disabilities.
 - *Google Add-ons* may be available in GC to assist students
 - Most of the topics will have a specific article to read.
- A GF called “Radical Reader Response” is a that follows the reading assignment.
 - This assessment will be specific to each topic, unless multiple topics share the same article.

- The quiz will have one multiple choice question and two written responses.
 - Quiz responses will be organized in a spreadsheet attached to the GC drive folder.
- **Draw This!**
 - Each student will have their own copy of the digital sketchbook.
 - A drawing prompt will be assigned each week in a digital sketchbook.
 - Each prompt will be relevant to the weekly section, regardless of the chosen topic.
 - Week 1: Art History 101 prerequisite will have multiple drawing prompts to review the Elements of Art and the Principles of Design (*see Table 3*).
 - This section will be done in-class via large-group and small-group instruction.
 - Weeks 2-9 will have one drawing prompt for each week.
 - Students will “turn in” their sketchbook each week to GC.
 - Students will have four options to choose from to complete the drawing prompt:
 - **Choice 1:** Complete the assignment on paper, take a picture of your artwork with your Chromebook, and insert the image(s) to the sketchbook page.
 - **Choice 2:** Create a *Google Drawing* in GC and insert the drawing to the sketchbook page.
 - **Choice 3:** Use an independent drawing app on their personal devices, save the image(s) to their Drive, and insert the image(s) to the sketchbook page.
 - **Choice 4:** Research artwork or image(s) that represent the prompt, copy and paste the artwork or image(s) to the sketchbook page.

- **Beat This!**

- The link to *Mayhem at the Museum* will be assigned in GC.
 - Student Chromebooks will need to be granted permission to visit *Genial.ly* in order to play the game.
- Each section is assigned a room in a museum where the current exhibitions need to be fixed before the employees lose their jobs.
 - Players will fix the exhibitions by answering five questions.
 - The quizzes are based on the units and sections so they will be the same regardless of topic.
 - Wrong answers will send the player to “The Wrong Answer Room,” but they will have multiple chances to go back and complete the quiz.
 - Completed quizzes will send the player back to the map where the next room will become available as they progress weekly.
 - Players will only be able to work in one room at a time, and the game is designed to move in sequential order that matches the order of the units.

- **Accommodations & Differentiation**

- Accommodations for those without internet access at home:
 - Students will be able to complete the lessons in a workbook that will be provided as needed.
 - This workbook will have the **Read This!** articles and quizzes, and the **Draw This!** sketchbook assignments.

- Alternate activities, like word searches, will be designed to replace the **Watch This!** and **Beat This!** assignments, since those require internet access.
- Accommodations for those with specific needs:
 - Text-to-speech software can help students follow along with **Read This!** assignments.
 - A designated art history day will be scheduled every week.
 - One-on-one and small group instruction will be available for students to work with the teacher.
 - Work stations will be designated for students to work together in groups based on their chosen topic.
 - Students will also be able to work individually.
 - Art supplies will be available for the **Draw This!** assignments.
 - Students will be allowed to take home art supplies to complete this assignment.

Unit Outlines

Each unit will have a main idea and two sections that cover different aspects of that main idea. There are eight sections in total and each section is scheduled in weekly increments, hence activities repeating the same format every week. In other words, each section will have Watch This! Read This! Draw This! Beat This! for the lineup of activities and coordinating assessments. The only thing that changes is the topic.

Table 3 provides important information for the first week's prerequisite unit called Art History 101. This information includes vocabulary, essential questions, making connections

questions, and hyperlinked materials. Art History 101 is the only unit that is covered in class as it is assigned to get students acclimated to the curriculum, which is why there are more activities and an extensive vocabulary list. The rest of the units will be outlined after Table 3. There is a considerable amount of information listed in these outlines, but students will only have to complete the activities for one of the topics listed in each section.

Table 3

Prerequisite Unit: Art History 101

<i>Desired Understandings</i>	<p>Balance: the distribution of visual weight of elements in an artwork.</p> <p>Color: how we visually describe an object by the way it reflects or emits light.</p> <p>Contrast: how opposite elements are arranged in an artwork.</p> <p>Emphasis: the element of an artwork that gets the most attention.</p> <p>Form: three-dimensional shape that encloses volume; has depth.</p> <p>Line: the shortest distance between two points.</p> <p>Movement: creates the impression of action in an artwork, leads the eye.</p> <p>Pattern: repeating elements in an artwork.</p> <p>Rhythm: sense of movement that leads the eye to the focal point.</p> <p>Shape: two-dimensional object that is flat; does not have depth.</p> <p>Space: the feeling of depth and distance; the area around, above, and inside an object in an artwork.</p> <p>Texture: the way something actually feels and looks like it would feel.</p> <p>Unity: separate elements working together in an artwork.</p> <p>Value: the lightness or darkness of color.</p> <p>Variety: the use of different elements and techniques to create interest in an artwork.</p>				
<i>Essential Questions</i>	<p>Why is art created?</p> <p>What can artworks tell us about a culture or society?</p> <p>What are the Elements of Art and Principles of Design?</p> <p>How can the viewer read a work of art?</p>				
<i>Performance Tasks</i>	<table border="1"> <tr> <td data-bbox="427 1570 711 1717"><i>Why Look at Art?</i> [Video]</td><td data-bbox="711 1570 1421 1717">https://www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/art-matters/v/why-look-at-art</td></tr> <tr> <td data-bbox="427 1717 711 1898"><i>How Art Can Help You Analyze</i> [Video]</td><td data-bbox="711 1717 1421 1898">https://www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/art-matters/v/how-art-can-help-you-analyze-amy-e-herman</td></tr> </table>	<i>Why Look at Art?</i> [Video]	https://www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/art-matters/v/why-look-at-art	<i>How Art Can Help You Analyze</i> [Video]	https://www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/art-matters/v/how-art-can-help-you-analyze-amy-e-herman
<i>Why Look at Art?</i> [Video]	https://www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/art-matters/v/why-look-at-art				
<i>How Art Can Help You Analyze</i> [Video]	https://www.khanacademy.org/humanities/approaches-to-art-history/looking-at-art2/art-matters/v/how-art-can-help-you-analyze-amy-e-herman				

	<i>What is Art History?</i> [Article]	https://www.khanacademy.org/humanities/approaches-to-art-history/approaches-art-history/introduction-art-history/a/what-is-art-history
	<i>Common Questions About Dates</i> [Article]	https://www.khanacademy.org/humanities/approaches-to-art-history/approaches-art-history/brief-histories-art-and-culture/a/common-questions-about-dates
	<i>Introduction to Iconographic Analysis</i> [Article]	https://www.khanacademy.org/humanities/approaches-to-art-history/approaches-art-history/x20497d9547d25fb1:methods-of-art-history/a/an-introduction-to-iconographic-analysis
	<i>Why is Art Created?</i> [GF]	https://docs.google.com/forms/d/1WV1-i5M2XWwdqU-7WzZh5-IS3tANYXO7ExL3Z8U4zZc/edit
	<i>What can artworks tell us about a culture or society?</i> [GF]	https://docs.google.com/forms/d/1IW9MKm7Q0H918ngp1HnhxOcSOLaAwgimectOwRLEruw/edit
	<i>Mayhem at the Museum</i> [DGBL]	https://view.genial.ly/6397c29e7be23c00125fcef2/interactive-content-mayhem-at-the-museum

Unit 1: Art for Record

The goal of this unit is to understand how and why people as far back as prehistoric times recorded information. What was the purpose of painting animals in a cave when there is no evidence of a written language (that we know of) that could provide a primary source for the answer? Mentioned previously in Chapter 2, Stone (2015) concluded that creativity is an aspect unique to the individual and it is up to the individual to harness their creativity in ways that suit them. And for this reason, there may be many reasons why someone would create art. For this unit, we will be examining how art was used to record information during two time periods: Before Common Era and Common Era.

- **Section 1: Before Common Era (BCE)**

- The topics in this section include four broad categories that detail different ways information was recorded and presented before there was a written language. Cultures used paintings, sculpture, codes and architecture to record basic information. Some of the artwork was created to acknowledge a deity, explain how people lived, show where people went when they died, or something as basic as what a group of people had to eat.
- Goal: Understand how and why people recorded information in the past.

■ Topic 1: Prehistoric

- Prehistoric art was created by people during a time when any form of written language had yet to be developed. When cultures throughout human history started developing their unique language systems, the onset of these instances varied greatly from region to region. Because of this, each region has a unique story regarding its initial development of recorded information (Art in Context, 2023).
- *Hall of Bulls*, (17,000-15,000 BCE), Lascaux Caves
- Vocabulary
 - Cave Painting- A prehistoric work of art found inside of a cave; mostly depicts animals.
- Essential Questions
 - How does art help us understand the lives of people of different times, places, and cultures?
- Making Connections
 - List what animals you see and explain why they look like your answer.

- Compare the two skulls. The one on the left belongs to the MODERN MAN. The one on the right belongs to the NEANDERTHAL. List two (2) characteristics that are DIFFERENT, and two (2) characteristics that are the SAME.
- Materials
 - [Video] [Prehistoric Sites and Decorated Caves of the Vézère Valley \(UNESCO/NHK\)](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Art of the Paleolithic](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a scene about something positive that happened to you in school.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 2: Room 3A*
- **Topic 2: Ancient Near East**
 - Ancient Near East,” or ANE, refers to the time period between 3000 BCE and 600 CE, and the ancient civilizations that were found in today’s Turkey, Mediterranean coast, Iran, Iraq, Syria, and Lebanon. This style of art was evident throughout many different cultures, but all had characteristics that were consistent, including a connection between earth and heaven. You will also find a display of strength and power by the ruling parties over the laypeople, battle scenes that highlight one’s rise to or justification for power,

laws and guidelines written in cuneiform [cue-nay-ih-form]--one of the earliest form of writing (Art of ANE, n.d.).

- *A Lamassu, (From the Entrance Into the King's Private Apartments),* (865-860 BCE), Assyria (present-day Iraq)
- Vocabulary
 - Relief Sculpture- An artwork that has three-dimensional parts projecting off of the surface it is carved into.
- Essential Questions
 - How does art help us understand the lives of people of different times, places, and cultures?
- Making Connections
 - Explain the purpose of the Lamassu statues placed at the city gates.
 - Why does the Lamassu have 5 legs?
 - Pick four (4) features on the Lamassu and describe them. Use descriptive language.
 - What kind of animals do you think make up the Lamassu? How do you know?
- Materials
 - [Video] [Lamassu from the Citadel of Sargon II](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Lamassu: Backstory](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)

- Combine 3 animals to create a new Lamassu. Name the creature using a combination of the names of each animal.
- [DGBL] [Mayhem at the Museum](#)
- *Week 2: Room 3A*
- **Topic 3: Classical**
 - Sometimes referred to as Classicism, Classical art encompasses art and architecture created during the Greco-Roman era. Other civilizations, such as the Etruscans and Mycenaeans, also existed during this vast time period. Classical art emphasizes key principles of design based on mathematical concepts: balance, harmony, and proportion. The human form and architecture were popular subjects along with paintings, ceramics, and sculpture (Art in Context, 2023).
 - *Tomb of the Shields and Chairs*, (6th century BCE), Cerveteri, Italy
 - Vocabulary
 - Necropolis: A large cemetery belonging to an ancient city.
 - Essential Questions
 - How does art help us understand the lives of people of different times, places, and cultures?
 - Making Connections
 - Why do you think the Etruscans built necropolises?
 - What do you think the dead are going to do in the afterlife? How do you know?

- What other places may have flat objects hanging on the walls and chairs situated across from each other? Explain your reasoning.
- Materials
 - [Video] [Etruscan Necropolises of Cerveteri and Tarquinia](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [The Etruscans: An Introduction](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Design a room for a tomb. The objects in the room must visually explain what the room is for.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 2: Room 3A*
- **Topic 4: Egyptian**
 - Much of what we know about Ancient Egypt comes from the artwork found inside temples and tombs. The arid climate allowed for a lot of art, artifacts, and architecture to survive thousands of years. Ancient Egyptian art forms are characterized by regularity and detailed depiction of gods, human beings, heroic battles, ways of life, and nature. Differences in scale established a hierarchy where the most important figure (god or pharaoh) was the biggest. A high proportion of the art was designed to provide peace and assistance in the afterlife (Royal Society of Chemistry, n.d.).
 - *The Palette of Narmer*, (3200-3000 BCE), Egypt

- Vocabulary
 - Hieroglyphics- Characters used in pictorial language that represent sounds, groups of sounds, or the object they represent.
- Essential Questions
 - How does art help us understand the lives of people of different times, places, and cultures?
- Making Connections
 - In your opinion, why did the Egyptians need to preserve the dead?
 - Do you think mummification was available to anyone who lived in Ancient Egypt? Why or why not?
 - Which one of the guys in this close-up is the king? How do you know?
Hint: He's not a bird.
- Materials
 - [Video] [The Mummification Process](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [The Palette of Narmer](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw your portrait using Egyptian canon (rules). See sample provided.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 2: Room 3A*
- **Section 2: Common Era (CE)**

- Section 2 moves from basic information to a more cultural angle. How did people actually live during the past? What did people do for fun or work? What did cultures use to care for their people? What type of person was important enough to get their likeness captured in a painting? The following topics provide samples of this range of curiosity.
- Goal: Distinguish between recorded information and art for art's sake

■ Topic 1: Genre

- Genre art was a popular style of painting introduced in 17th century Holland. Most of the subjects were scenes of everyday life for peasants and other non-royalty persons. These paintings were usually small-scale to maintain affordability and eventually evolved into city scenes in London and Paris. An offshoot of genre painting includes morality-based “Vanitas” still lifes, where ordinary objects symbolize the futility of life and imminent death (Genre Painting, n.d.).
- *Hunters in the Snow*, (1565), Pieter Bruegel the Elder
- Vocabulary
 - Landscape- The depiction of natural scenery like hills, mountains, and bodies of water that projects a sense of distance.
- Essential Questions
 - How does making art attune people to their surroundings?
- Making Connections
 - In a few sentences, describe what is going on in Bruegel the Elder's Peasant Wedding.

- What other things did Bruegel the Elder do to lead the eye to this person?
(Look at the arrows. Refer to the previous question for a look at the entire painting.)
- Describe what you see in this close-up of the painting. Do you think this painting could have been painted closer to the present day? Explain your reasoning.
- Materials:
 - [Video] [Pieter Bruegel the Elder, Peasant Wedding](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Pieter Bruegel the Elder, Hunters in the Snow](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a scene where you are performing an everyday task.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 3: Room 3B*
- **Topic 2: Royalty**
 - The royals were, at the time, the only people who could afford to have their portraits painted. Some royal families commissioned a single professional artist like Diego Velazquez (First Painter) to paint all of their family portraits. Royal portraits are also called state or formal portraits and these shaped the way common folks viewed royalty. Other paintings were done candidly and without the knowledge of the subject in order to not show how the royals

wanted to be seen, but rather how the public actually saw them (Royal Portraiture, n.d.).

- *Las Meninas*, (1656), Diego Velazquez
- Vocabulary
 - Baroque- A style of art and architecture in Europe during the early 1600s up to the 1750s that is characterized by ornate details.
- Essential Questions:
 - How does making art attune people to their surroundings?
- Making Connections:
 - Who is this man? How do you know?
 - Is this painting considered a portrait? Of whom? Also, what type of people had their portraits painted during this time period? How do you know?
 - Who do you think is most likely the person of importance in this closeup section, and how did you come to that conclusion?
- Materials
 - [Video] [Velázquez, Las Meninas](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Velázquez, The Surrender of Breda](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a mirror hanging on the wall. Add a reflected image from the vantage point of the viewer.

- [DGBL] [Mayhem at the Museum](#)

- *Week 3: Room 3B*

- **Topic 3: Utility**

- Utilitarian art, also known as Functional art, refers to objects created to be admired as well as put to use. Utilitarian art should not be confused with Decorative art because that style is created purely for aesthetics, where Utilitarian pieces include a practical purpose. This type of art could be furniture, tapestries, ceramics—anything that can be used for some purpose or another (Art in Context, 2022).
- *Marble Sarcophagus With the Myth of Selene and Endymion*, (early 3rd century), Roman
- Vocabulary
 - Sarcophagus- A coffin made of stone that is inscribed or carved with images and is associated with ancient cultures.
- Essential Questions
 - How does making art attune people to their surroundings?
- Making Connections
 - What is depicted on the outside of the Ludovisi Sarcophagus?
 - In a few sentences, describe what is going on in this picture.
 - The artist carved several scenes into the sarcophagus. Was this sarcophagus meant to be buried? Why or why not?

- In this closeup, Endymion is a man who was granted eternal youth and eternal sleep. Selene is a goddess who is in love with him. Why do you think a mythical story was carved into this object?
- To whom was the sarcophagus dedicated?
- Materials
 - [Video] [Ludovisi Battle Sarcophagus](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Marble Sarcophagus With the Myth of Selene and Endymion](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Design a headstone for a cartoon or TV character whose show was just canceled or the series ended.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 3: Room 3B*
- **Topic 4: War**
 - War and its impact on humanity has been depicted in art for centuries. Artists who create pieces referencing war could have done so for a variety of reasons: promoting war, protesting war, and propaganda efforts to build morale during war. As a method of record, art not only tells the story of conflict, but it also reminds people of the end result (Bracanti, 2018).
 - *The Third of May, 1808*, (1814-1815), Francisco Goya
 - Vocabulary

- Romanticism- An art movement that began in the late 18th century that focused on inspiration, subjectivity, and the importance of a singular person depicted in the artwork.
- Essential Questions
 - How does making art attune people to their surroundings?
- Making Connections
 - The firing squad in this painting are referenced in the article. Why do you think the author called them "insect-like" or "mechanical?"
 - Why do you think Francisco Goya hid the faces of the firing squad? Can you think of similar situations that may occur during the present day?
 - Who are the people with their hands up and faces covered?
 - This person was described as "Christ-like" in this painting. How did the artist make him resemble Jesus Christ? Also, for what reason(s) would Francisco Goya put Jesus Christ into a painting about war?
 - Who has the most emphasis in this painting?
- Materials
 - [Video] [Art Historical Analysis using Goya's "Third of May"](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Goya, Third of May, 1808](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a group of people, emphasizing on one person.

- [DGBL] [Mayhem at the Museum](#)

- *Week 3: Room 3B*

Unit 2: Art for Religion

In Unit 2, the intention of art-making moves from a general record of information to a theological record of divinity. Religion becomes the patron of arts, especially in Christianity, and the new goal is to draw people in. How was religion influential in the art-making process? To find out, this unit is divided into two sections: Education and Worship, and each potential topic examines how art was created to educate and how art can illustrate religious doctrine. These considerations are tangible to research into designing a lesson format that is clear and concise and engaging. Huang, et al. (2022) presented their research with similar goals: to circumvent the constraints of presenting sculpture and architecture in a mere photograph and to provide a way to present information that will capture an audience.

- **Section 3: Education**

- This section examines different ways art was used to educate people. Using a pictorial reference is not strictly an ancient method of explaining information. Some companies like *Ikea* and *Lego* are known for illustrated instructions with minimal written words. This method makes the information more relatable and recognizable to a variety of audiences. Pre-kindergarten and lower elementary school grade levels also begin the reading process by associating pictures with beginning sounds and simple words. Visuals help engage as well as categorize information, and this section shows how religion may have influenced the way people were educated.
- Goal: Understand how religion was influential to education.

■ Topic 1: Medieval

- Medieval art includes sculpture, illuminated manuscripts, stained glass, paintings, metalwork, and mosaics. In the early medieval period, decorative arts—including metalwork, ivory carving, and embroidery with precious metals—were most likely more important than paintings or sculptures. Metal and inlaid objects, such as body armor and royal regalia (crowns, scepters, etc.) rank among the best-known early medieval works that have withstood the tests of time. Medieval art in Europe evolved from the Roman Empire and the iconographic traditions of the early Christian church. The history of medieval art can be seen as a continuous merge between classical, early Christian, and barbarian art (Medieval Art, n.d.).
- *November Calendar Page: Saint Catherine, From a Book of Hours (text in Latin)*, (about 1440-1450), France
- Vocabulary
 - Illuminated Manuscript- A handwritten book embellished with floral designs and miniature pictures; sometimes incorporated with silver or gold.
- Essential Questions
 - How does preserving artifacts and artwork cultivate appreciation and understanding?
- Making Connections
 - What is an illuminated manuscript?

- A Book of Hours is an illuminated manuscript filled with daily prayers, psalms, passages, and stories of the Church that are to be read at various hours during the day and night. Do you think everyone owned these books? Why or why not?
- These books were often carried around by their owner. Name something that people carry around with them throughout the day, and compare that object to the illuminated manuscript.
- Why do you think these books were decorative and filled with Christian imagery?
- This drawing of a lion is found in an illuminated manuscript. Do you think the artist actually saw a lion before? Why or why not?
- Materials
 - [Video] [Medieval and Byzantine Art](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Medieval Manuscripts](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Design your class schedule in the style of this sample illuminated manuscript.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 4: Room 4A*

■ Topic 2: Italian Renaissance

- Renaissance art is defined as a gradual shift from the abstract forms of the medieval period to more representational forms of the 15th century, which were incorporated into paintings, drawings, etchings, sculpture and more. Subjects evolved from biblical scenes to portraits, historical scenes from Classical religion, and events from contemporary life. Human figures are posed dynamically, showed expression, used gestures, and interacted with one another. The figures became more realistic and occupied realistic landscapes (The Editors, 2023).
- *Assault Chariot With Scythes*, (1485), Leonardo da Vinci
- Vocabulary
 - Draftsman- A person who draws plans and sketches for mechanical objects.
- Essential Questions
 - How does preserving artifacts and artwork cultivate appreciation and understanding?
- Making Connections
 - Which of these are important to the learning process?
 - In order for Leonardo da Vinci to work for the Duke of Milan, he listed all of his skills and inventions for improving functions of war. However, his ideas may have been too complex for da Vinci to "sell" to his boss, so, with persistence, he included explanations describing the function and purpose of each one, and would eventually build models to physically

illustrate how they would work. Essentially, he was an early example for the research and development processes we do today.

- What role does persistence play in revising, refining, and developing work?
- While it is unlikely that these objects were ever built to be used in combat, are there similar objects that are available today? How do they compare?
- How do artists and designers learn from trial and error?
- Leonardo da Vinci drew these objects in 1487 CE when he worked for the Duke of Milan. What are they supposed to be?
- Materials
 - [Video] [Letter to the Duke of Milan](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Leonardo and His Drawings](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Design an instrument of war that helps instead of destroys.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 4: Room 4A*
- **Topic 3: Gothic**
 - Gothic art includes painting, architecture, and sculpture. The style began in Paris during the 12th century and continued throughout Europe until the 1500s. There are features particular to Gothic art, such as the pointed arch in architecture-which incorporated natural light via large stained glass windows,

and naturalism in painting and sculpture-which represented Christ as more of a man and less as a deity (Provost, 2022).

- *Sainte-Chapelle, Upper-level Interior, (1242-1248), Paris*
- Vocabulary
 - Vaulted Ceiling- A ceiling that has self-supporting arches between the walls and the roof.
- Essential Questions
 - How does preserving artifacts and artwork cultivate appreciation and understanding?
- Making Connections
 - What is a vaulted ceiling?
 - Who is depicted in this illuminated manuscript?
 - Why do you think Louis IX inserted himself into the stories of Christ and the Virgin Mary?
 - The inclusion of King Louis IX with selected stories from the Old and New Testaments influenced how churchgoers thought about the young king. The amount of stained glass windows alone and the light that shines through them is enough to inspire visitors during the present day. How does presenting and sharing Sainte-Chapelle influence and shape ideas, beliefs, and experiences?
 - The stained glass windows that wrapped around the sanctuary told the story of the Old and New Testament and the association of King Louis IX

with the Bible. The pictures helped illiterate visitors to learn from the Bible. How is this similar to picture books for early readers?

- Materials
 - [Video] [Sainte-Chapelle, Paris](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Saint Louis Bible \(Moralized Bible\)](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Design (or find) a stained glass window with a scene from your favorite cartoon, story, show, or movie.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 4: Room 4A*
- **Topic 4: Islamic Influence/Art**
 - Islamic art describes art created specifically for the Muslim faith as well as the art and architecture produced in regions ruled by Muslims, art produced for Muslim patrons, and art created by Muslim artists. Islam fostered the development of a distinctive culture with a unique artistic language reflected in art and architecture throughout the Muslim world. The four basic components of Islamic art are calligraphy, vegetal patterns, geometric patterns, and figural representation (Department of Islamic Art, 2001).
 - *Mihrab [prayer niche]*, (1354-1355), New York
 - Vocabulary

- Floral Motif- A recurring element of art that features flowers and other plant life.
- Essential Questions
 - How does preserving artifacts and artwork cultivate appreciation and understanding?
- Making Connections
 - Islamic Art is more of an umbrella term for art created in regions where Islam was the dominant religion. But, within the specific designations, some themes link the individual styles. Which of the themes listed are relevant to Islamic Art?
 - Islamic Art covers a vast array of styles, including aniconic (no imagery) and calligraphy. One trend that has been consistent is the use of patterns in mosaics. Once the Qur'an forbade images, geometric patterns and floral motifs became popular choices with endless possibilities. ...But, with great power comes great responsibility. What responsibilities come with the freedom to create?
 - The Taj Mahal was designed by Emperor Shah Jahan as a permanent resting place for one of his wives who died during childbirth. For a mausoleum, its gardens and use of white marble are monumental, to say the least. It is also remarkably symmetrical. Describe patterns or examples of symmetry in the picture below
 - Islamic Art spans 1,300 years of history similar to the Italian Renaissance. But unlike the Italian Renaissance, the regional differences move beyond

the borders of one country to encompass regions across an entire continent and beyond. Because of this, the term "Islamic Art" is no longer appropriate according to scholars and institutions like the Metropolitan Museum of Art in New York. Why is it more important to represent individual cultures rather than group them under one label?

- If the repetitive patterns on this Islamic Mihrab (prayer niche) signify peace and tranquility, and art is the mirror of a culture and its world view, what does this say about Islamic culture?

- **Materials**

- [Video] [The Complex Geometry of Islamic Design](#)
 - [GF] [Rotten Apple Review](#)
- [Article] [Arts of the Islamic World](#)
 - [GF] [Radical Reader Response](#)
- [Art History Digital Sketchbook](#)
 - Create a pattern using basic shapes (organic and/or geometric).
- [DGBL] [Mayhem at the Museum](#)
 - *Week 4: Room 4A*

- **Section 4: Worship**

- This section investigates how religion influenced art-making in different contexts.

Religious art was created to remind people about certain rules adjudicated by theology or doctrine. Religious art was also created to inform worshippers about the origins of the deities to whom they beseech. Lastly, religious art was created to explain intangible concepts, such as time.

- Goal: Examine how communication expanded beyond spoken word for religious purposes.

■ Topic 1: Japanese

- Japanese art has existed for over 10,000 years, starting with simple pottery and evolving into anime drawings and cartoons. Drawing influence from Chinese art, European art and American culture, Japanese art has had many phases where the main characteristics have changed drastically throughout the entirety of Japanese culture with each style relevant to their specific time period (Quigley, n.d.).
- *Izanami and Izanagi on the Floating Bridge of Heaven*, (1849-1850), Utagawa Hiroshige
- Vocabulary
 - Ukiyo-e- A style of Japanese woodblock print and painting from the Edo period (1615-1868); “Picture of the Floating World.”
- Essential Questions
 - How does art preserve aspects of life?
 - How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
- Making Connections
 - What does ukiyo-e [ooh-key-yo-ee] mean?
 - What type of artwork done today is similar to, and could have been influenced by, this style of Japanese art during the 1800s? How does it compare?

- Izanami and Izanagi are two kami, or deities. This print is part of a series that tells their story. Judging by the looks of this print, do you think they like or love each other? How do you know?
- Ukiyo-e are single-page prints originally created to illustrate religious stories and seasonal landscapes. As technology grew, the woodblock printmaking process advanced from black and white to color prints, the amount of prints increased, and the subject matter changed to appeal to new patrons of this art form, otherwise known as the working class. How does the printmaking process make it easier for people to afford this type of art?
- Materials
 - [Video] [Beyond the Great Wave–Hokusai at 90](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [The evolution of ukiyo-e and woodblock prints](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw (or find) a cartoon character in a style different from the original.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 5: Room 4B*
- **Topic 2: Mesoamerican**
 - Mesoamerican art encompassed many regions once spanning southern North America to Central America and existed for a very long time. Many of the cultures represented did not exist simultaneously. The art is diverse not only

by culture, but also by the incorporation of various mediums and creative use of materials such as ceramic, basalt, clay, and stone. Sculpture and engraving were also major mediums for many of these cultures. The majority of Mesoamerican art contained culture-specific iconography and symbolism, however cultures shared some icons and symbols that demonstrated a relationship among Mesoamerican societies (Art in Context, 2022).

- *First Page of the Pre-Columbian Codex Fejérváry-Mayer*, (15th century), Mexico
- Vocabulary
 - Codex- An early manuscript bound like modern books where pages are attached together instead of rolled into a scroll.
- Essential Questions
 - How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
 - Aspects of life can include religion, education, occupation, and family structures. What aspects of life do you see on this vessel?
 - "Pre-Columbian" refers to a time in Mesoamerica before Christopher Columbus landed in the Americas. How does this characterization preserve aspects of life in South, Latin, and Central America?
- Making Connections
 - Describe the vessel in the video. Do you think the story illustrated on the vessel happened in real life? Why or why not?
 - What is a codex?

- Have you seen similar artwork from another ancient culture that used images to tell a story? How does artwork from that culture compare?
- Materials
 - [Video] [Vessel With a Mythological Scene](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [What do “Pre-Columbian” and “Mesoamerica” mean?](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Create a calendar page in the style of a codex, using only pictures and symbols to describe the month.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 5: Room 4B*
- **Topic 3: Byzantine**
 - The Byzantine style rejected the realistic forms of classical Roman art in favor of highly stylised, flattened designs. It was defined by elongated figures with angular faces directed towards the viewer in front of gold backgrounds. Icons illustrating Christ, the Virgin Mary or other important figures of worship were popular, except during the First Iconoclasm (726-787 CE) and the Second Iconoclasm (814-842 CE) where icons were temporarily banned (Byzantine Art, n.d.).
 - *Mosaic of Virgin Mary Holding Jesus Christ*, (11th century), Hagia Sophia
 - Vocabulary

- Iconoclasm- The destruction and/or hostility toward visual representations of people, places, or things.
- Essential Questions
 - How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
 - Aspects of life can include religion, education, occupation, and family structures. What aspect of life is the most prominent in Byzantine mosaics?
- Making Connections
 - Why do you think mosaics are traditionally found in architectural settings?
 - The Iconoclastic Controversy appeared during the Middle period of the Byzantine era. Why did the iconoclasts destroy the majority of artwork that existed prior to the Middle period?
 - What emotions (if any) can you feel from looking at this mosaic? Explain your reasoning
 - Byzantine Art is divided into three (3) distinct periods. What are those periods called?
- Materials
 - [Video] [Ancient and Byzantine Mosaic Materials](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Beginner's Guide to Byzantine Art and Mosaics](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)

- Draw a symbol that represents you. Use color paper or magazines, or digital colored shapes, to fill in the space.
- [DGBL] [Mayhem at the Museum](#)
- *Week 5: Room 4B*
- **Topic 4: Baroque**
 - The Baroque style of art was the Catholic Church's response to the Protestant Reformation (where images were believed to have a cult-like effect) in which art became a valuable tool in educating and engaging new patrons to the Church. This style of art has specific things to look for, such as realistic imagery, intense emotions, and dramatic contrasts between light and dark (McKay & McKay, 2010).
 - *Judith Beheading Holofernes*, (1620), Artemisia Gentileschi
 - Vocabulary
 - Chiaroscuro- A technique that uses a clear contrast between light and dark to depict depth and add emphasis to the subject in a work of art.
 - Essential Questions
 - How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
 - Religion is one aspect of life that is preserved throughout the Baroque period. Thus, religious art had to be "clear, persuasive, and powerful."

How did Baroque artists create art that fit those parameters?
 - Making Connections

- Describe what is happening in this painting by Artemisia Gentileschi [Ar-tih-me-zee-uh Jen-tih-less-key].
- How did the Catholic Church view art during the Baroque [buh-roke] Period?
- This is another version of Judith Slaying Holofernes, by Caravaggio [car-vaj-ee-oh]. Describe two [2] ways this version differs from the version in the previous question.
- Caravaggio [car-uh-vaj-ee-oh] was a painter during the Baroque period. He used experimental techniques to engage the viewer, such as chiaroscuro [keer-oh-skew-row] which involves contrasting light with darkness. Describe two (2) other ways this painting could engage viewers.
- Materials
 - [Video] [Gentileschi, Judith and Holofernes](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Baroque art in Europe, an introduction](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a scene from your favorite movie, show, cartoon, etc., in a way you think someone of a different gender would draw it.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 5: Room 4B*

Unit 3: Art for Representation

Art history courses are beneficial to students from all academic majors and a variety of backgrounds; inferences drawn from student opinions may help support maintaining an art history program in many institutions (Meloche & May, 2022). Such inferences can be transferred to the individual artist's interaction with the world and how they choose to represent it. As such, the two sections, Influence and Refinement, discuss how artmaking can be influenced and influential at the same time.

The artworks in this unit focus on how art was created for representation. The purpose of representation in art history is not necessarily based on a practical sense, although it could be. Rather, the purpose moves beyond the visible rendition to a more internal understanding of the artist and the world around them. Art movements like Cubism, for example, twist the traditional methods of depicting an object into a more analytical effort of seeing more than one side of an object to prove the object's existence, as well as minimizing specific and recognizable aspects of that object down to basic shapes.

- **Section 5: Influence**

- Representation in art history is more than just depicting a story or royalty from long ago. Yes, there is artwork that focuses on particulars like an excerpt from the Bible, but now we begin to see artwork as a representation of how the artist views and presents the world individually.
- Goal: Discover how the human experience influences the type of art created.

- **Topic 1: Fauvism**

- Fauvism is an art movement that began in the early 20th century by artists like Henri Matisse and Andre Derain. The term Fauvism means “wild beasts,” and

is characteristic of bright, unnatural colors, complementary color schemes and abstracted images. This art movement helped pave the way for more influential styles, like Cubism (Martin, n.d.).

- *Woman With a Hat (Femme au Chapeau)*, (1905), Henri Matisse
- Vocabulary
 - Fauvism- An art movement in France during 1905-1910 that features bold colors, textured brush strokes, and unnatural depictions of people and animals.
- Essential Questions
 - The Fauve artists were influenced by Post-Impressionists, except they lacked the science of color theory in their artistic intentions. Instead, they focused on emotional power and preferred carefree figures, happy landscapes, and lighthearted subjects in order to create art that appeals to the viewer's sensibility, (Spivey, n.d., p. 2-3). Knowing this, what influences and intentions could support creativity and innovative risks?
 - The Fauve artists were also interested in Primitivism (the western belief that the lack of western culture on non-western people enables them to be more in tune with nature) which reinforced this reputation of artists who explored possibilities for art through direct expression, impactful visuals, and emotional appeal, (Spivey, n.d., p. 5). How do artists and designers determine whether a particular direction in their work is effective?

- Making Connections
 - What do you call the technique of painting the background up the borders of the objects you will define later?
 - Pablo Picasso once said, "Colors, like features, follow the changes of the emotions," (Cherry, 2022). What effect does color play on emotional responses to art?
 - Do you think the artist liked this person? Why or why not? [Refer to the image in the previous question.]
 - What are the two (2) main characteristics that define Fauvism?
- Materials
 - [Video] [Matisse, The Red Studio](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [A beginner's guide to Fauvism](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw 5 emoticons with different emotions and color them to match the emotions
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 6: Room 5*
- **Topic 2: Cubism**
 - Cubism was developed around 1907 or 1908 as an attempt to capture the three-dimensional quality of objects or persons via geometrical shapes in a two-dimensional format. In other words, it was created to discover the “true

essence” of such things instead of focusing on surface level perspective.

Cubist painters, like Pablo Picasso and Paul Cezanne, developed their style of Cubism over an extended period of time until Analytical Cubism (fractured and flattened imagery) and Synthetic Cubism (mixed media collage with dimension) were established. (DeGuzman, 2022).

- *Bottles and Fishes*, (1910-1912), Georges Braque
- Vocabulary
 - Analytical Cubism- An art movement during 1908-1912 that features fragmentary appearances of multiple viewpoints of an object or person on a single plane.
- Essential Questions
 - How do artists and designers determine whether a particular direction in their work is effective?
- Making Connections
 - How did Picasso invent a new language of representation?
 - Does art always have to be accurate and photorealistic? Explain your answer.
 - Considering the style of this work, do you think the artist put a lot of effort into this piece? Why or why not?
 - Which two (2) artists came together to create Cubism?
 - "Cubism is an analysis of vision and of its representation and it is challenging. As a society we seem to believe that all art ought to be easily understandable or at least beautiful," (Harris, B. & Zucker, S., n.d., p. 4).

Do you think art should be easily understood, or in the least, beautiful to look at? Why or why not?

- Materials
 - [Video] [Pablo Picasso and the New Language of Cubism](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Inventing Cubism \(article\) | Cubism](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a basic 3-D form (cube, cone, etc.). Redraw it in the style of Analytical Cubism.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 6: Room 5*
- **Topic 3: Futurism**
 - Futurism was developed in Italy during the early 20th century in response to Italy's failure during the first World War. Futurists aimed to remove themselves from traditional norms by focusing on speed, youth, violence, and technology. They promoted war as a means to develop more technologies and announced their intentions in numerous manifestos, and movement was a popular principle of design that was evident throughout multiple examples of Futurism Art (Stewart, 2022).
 - *The Miracle of Light While Flying*, (1931), Gerardo Dottori

- Vocabulary
 - Atmospheric Perspective- A landscape painting technique of showing how space recedes into the far distance, making the intensity of the color fade and less contrast of lights and darks; color becomes neutralized.
- Essential Questions
 - Boccioni may have confused people with the title of this painting, but with the understanding of the intentions behind Futurism, the confusion may have cleared a bit. Because of this potential issue, what conditions, attitudes, and behaviors support creativity and innovative risks? In other words, why do artists take risks with their art?
 - How do artists and designers determine whether a particular direction in their work is effective?
- Making Connections
 - Which things became a key part of Futurist paintings?
 - Entranced by dynamism, what were the Futurists trying to represent in their work?
 - Does art always have to be accurate and photorealistic? Explain your reasoning.
 - The futurist painters signed their first manifesto (a public declaration of intentions against a government or political party) in 1910. They were interested in color and optics of the late 1800s, but took interest in Cubism around 1911. Cubism would soon influence Futurist painters, like Umberto Boccioni, in their work, although the Futurists would say their

work was completely original. Describe one (1) specific thing that is the same and one (1) specific thing that is different from the image below.

- Materials
 - [Video] [Umberto Boccioni, “Dynamism of a Soccer Player”](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Italian Futurism intro | Futurism art](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a simple shape. Try to make the shape look like it’s moving by overlapping the shape and adding directional lines.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 6: Room 5*
- **Topic 4: German Expressionism**
 - German Expressionism is an early 20th century art movement that began before World War I but was later heavily influenced by the war in 1920s Berlin. Similar to other art movements during this time period, German Expressionism was a sort of rebellion against bourgeois art with artists feeling the frustrations over state-controlled education. Characteristics of this movement include gestural brushstrokes, contrasting colors, and distorted figures that were meant to evoke emotional reactions instead of holding aesthetic value, (Art in Context, 2021).
 - *The Living to the Dead. In Memory of January 15, 1919 [Mourning the Death of Karl Liebknecht]*, (1920), Kathe Kollwitz

- Vocabulary
 - Woodcut- A relief printing technique in printmaking where an image is carved into a wooden block that is inked and pressed onto a surface, like paper or wood.
- Essential Questions
 - Kollwitz [cole-vits] was asked to create the above print by the widow of Karl Liebknecht [leeb-neckt]. Kollwitz was known for cleaner and clearer lithograph prints, but took a risk with the harshness of woodcuts. What conditions, attitudes, and behaviors support creativity and innovative risks?
 - Excerpt from the article: "Kollwitz created some of her most powerful and affecting work in this style... She embraced the raw effect of 4/4 woodblock printing to create pieces that have cast off the subtlety and finesse of her earlier work in etching and lithography. Kollwitz felt that her protest against the horrors of war was best communicated in the rough edges and stark black and white that woodblock prints afforded," (Roggenkamp, n.d., p. 3-4). Although Kollwitz was not a German Expressionist by trade, her woodcuts coincided with the art movement and inspired other artists to use this medium. How do artists and designers determine whether a particular direction in their work is effective?
- Making Connections
 - After World War I, printmaking became a popular medium for artists to work with. Why did artists make prints instead of paintings?

- This print is titled, "The Parents," and it is the third print in a 7-part series titled, "War," by Käthe Kollwitz. What type of emotional response did Kollwitz aim for with this print?
- This is the second print from Kollwitz's "War" series entitled, "The Volunteers." Do you think the "volunteers" actually volunteered to fight in the war, and what do you think happened to them? Explain your answer.
- Kollwitz lost her son in World War I. The first print in Kollwitz's "War" series is entitled, "The Sacrifice." Do you think her situation was related to this image? Explain your answer.
- Materials
 - [Video] [Educational Film: The First World War - German Artist Käthe Kollwitz](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Käthe Kollwitz, In Memoriam Karl Liebknecht](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - List the emotions you get from this sample print. Then draw those feelings using a variety of lines.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 6: Room 5*
- **Section 6: Refinement**
 - Art history is represented by periods, movements, and disciplines. However, sometimes representation needs a little refinement. As groups of artists continue to

collaborate or debate over the reason why art exists, influential aspects become clear.

One manner of refinement is to take what already exists and enhance it to become more relevant to the times. Drawing inspiration from previous movements and ensuring that the original methods are still practiced is another.

- Goal: Examine how art styles evolve due to various influences that impact societies.

■ Topic 1: Neoclassical

- The Neoclassical art movement developed as a response to Rococo and Baroque art during the 18th century. This style of art brings back the classical aesthetics of Ancient Rome and Greece. It revived an interest in symmetry and harmony. Color is used minimally, and an emphasis on geometry and precise lines replaces the ornate and visual heaviness of previous art styles. Historical paintings are created to remind viewers of Greek and Roman culture and values (Cole, 2022).
- *Oath of the Horatii*, (1784-1785), Jacques-Louis David
- Vocabulary
 - History Painting- A type of painting starting in the 17th century that portrayed subject matter drawn from classical history and mythology and excerpts from the Bible.
- Essential Questions
 - Artists are known to try different styles and mediums to figure out what they like to work with. How do artists grow and become accomplished in art forms?
 - What did Neoclassicists [nee-yo-class-ih-sists] believe art should be like?

- Making Connections
 - Who was Marat and why is he dead?
 - Before "The Death of Marat," Jacques-Louis David painted scenes from classical antiquity because he believed art should be rational and serious. David played an important role in the French Revolution, and because of his previous work, he was asked to produce work that would focus on new martyrs instead of Christian ones. How does art from the past influence art created today?
 - If you were familiar with the French Revolution, this painting would make sense to you. Instead it serves as a puzzle to be solved that would require clues to help with your analysis. David added the clues to this painting to assist with solving the puzzle. The addition of these clues could be considered a "refinement." How does refining artwork affect its meaning to the viewer?
 - Neoclassicism continued the connection to the classical tradition because it signified moderation and rational thinking but in a new and more politically-charged spirit ("neo" means "new," or in the case of art, an existing style recreated with a new twist.) How do artists and designers decide how to design or redesign art that draws inspiration from works of art created in the past?
- Materials
 - [Video] [Jacques-Louis David, The Death of Marat](#)
 - [GF] [Rotten Apple Review](#)

- [Article] [Neoclassicism, an Introduction](#)
 - [GF] [Radical Reader Response](#)
- [Art History Digital Sketchbook](#)
 - Draw an event, (true, fictional, movie, game, etc.). Label the event with a description of who, what, when, where, and why.
- [DGBL] [Mayhem at the Museum](#)
 - *Week 7: Room 6A*

■ Topic 2: Post-Impressionism

- Post-Impressionism is an art movement that encompasses a variety of styles that were developed as a response to the Impressionist movement. Paintings moved from depicting the world as everyone sees it to a more personalized reaction from the artists themselves. These artists relied on color and shapes and personal expression (Post-Impressionism, n.d.).
- *Pieta (After Delacroix)*, (1889), Vincent Van Gogh
- Vocabulary
 - Thematic- The conveyance of a general idea in a visual art form like painting; usually implied and not explicitly portrayed.
- Essential Questions
 - Post-Impressionism paved the way for other art movements, like Fauvism and Cubism. These two art movements relied on the artists' personal feelings and unique perspectives rather than true visual representation. How does refining artwork affect its meaning to the viewer?

- Rainier Maria Rilke writes in his Letters on Cézanne, "...that blue called for orange and green for red: that, secretly listening in his eye's interior, he had heard such things spoken, the inquisitive one. And so he painted pictures on the strength of a single contradiction..." (Maslova-Levin, 2017, p.2). Artists are known to try different styles and mediums to figure out what they like to work with. In Van Gogh's case, his color choice was inspired by what Delacroix wrote about his own Pietà. Knowing this, how do artists grow and become accomplished in art forms?
- In this excerpt, Van Gogh writes to his brother, Theo:
- "So the whole order I made up, in other words the 3 chromes (the orange, the yellow, the lemon), the Prussian blue, the emerald, the madder lakes, the Veronese green, the orange lead, all of that is hardly found in the Dutch palette, Maris, Mauve and Israëls. But it's found in that of Delacroix, who had a passion for the two colours most disapproved of, and for the best of reasons, lemon and Prussian blue. All the same, I think he did superb things with them, blues and lemon yellows" (Maslova-Levin, 2017, p.3). Van Gogh designed his Pietà based on Delacroix's version and letters written about it. How do artists decide how to design or redesign art that draws inspiration from works of art created in the past?
- Making Connections
 - Impressionism is an art movement that focuses on a visual representation of the world. A lot of artists painted cities and bar scenes, or everyday people. Post-Impressionists believed this style of art was mundane and

boring, having little to do with the artist themselves. Therefore, these artists developed abstract ways to express their emotions through their artwork--creating a more personalized experience. How does art from the past influence art created today?

- Which four (4) artists were the first Post-Impressionists?
- When talking about his Pietà, Delacroix states, "I was forced to paint the shadows in Christ's dead body with Prussian blue, the lights with pure chrome yellow..." (Maslova-Levin, 2017, p.3). How did Delacroix feel about his own color choices for this painting?
- Materials
 - [Video] [Post-Impressionism in 7 Minutes: How it Transformed Art](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [On the strength of a single contradiction... \(Van Gogh's Pietà after Delacroix"\)](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Find a coloring book and choose a page. Color in the image using a complementary color scheme.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 7: Room 6A*
- **Topic 3: Northern Europe Renaissance**
 - The renaissance of Northern Europe is believed to have occurred partly due to the travels of German artist, Albrecht Dürer, who spent a lot of time in Italy

and returned to Germany with that experience. Northern Renaissance artist, Jan van Eyck, was a master at oil painting, minute detailing, and incorporating symbolic meaning into various objects. This art period drew patrons from the merchant class who commissioned works for domestic display, (Noble, n.d.).

- *Arnolfini Portrait*, (1434), Jan Van Eyck
- Vocabulary
 - Symbolism- An art movement from the late 19th century that used objects or motifs to represent subjects or ideas to communicate an underlying meaning; response to Naturalism and Realism.
- Essential Questions
 - "The issue of pregnancy in the Arnolfini Portrait is a complex one: the figure is not literally pregnant, because painting or sculpting pregnancy violated the period's artistic customs—yet pregnancy is nevertheless present in the picture. Both pregnancy symbolism and expectation are at play within the painting," (Eagles, n.d., p.2). If painting certain things violates artistic customs, how do artists decide how to design or redesign art without violating artistic customs?
 - Van Eyck (Van-Ike) painted with an attention to detail that is associated with the Northern Europe Renaissance. In fact, some of the objects look like he painted with a single hair brush in order to paint as realistically as possible. How does refining artwork affect its meaning to the viewer?

- Jan van Eyck is known for his realistic objects and was a master at painting details. With that being said, how do artists grow and become accomplished in art forms?
- The Arnolfini Portrait has a lot of symbolism. For example, the fact that their shoes are off is a reference to some sacred event. A single candle is a symbol of the presence of God, and oranges are usually a sign of wealth. While the stylization of the two people are less than realistic, the details of everything else is quite remarkable. The symbolism still remains for these objects today. How does art from the past influence art created today?
- Making Connections
 - Is the woman in the Arnolfini Portrait pregnant (literally and figuratively)?
 - What is the Arnolfini Portrait really about?
- Materials
 - [Video] [Van Eyck, The Arnolfini Portrait](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [The Question of Pregnancy in Jan van Eyck's Arnolfini Portrait](#)
 - [GF] [Radical Reader Response](#)
 - Art History Digital Sketchbook
 - Find three (3) objects that symbolize a characteristic of yourself and draw (or paste) them. Label each with a quick description.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 7: Room 6A*

■ Topic 4: Hellenistic

- Hellenistic refers to the time period of Greek art that followed the death of Alexander the Great (323- 31 BCE). This period of art is marked with overly dramatic body positions and facial expressions, and large-scale sculptures of gods, goddesses, and giants juxtaposed against smaller sculptures of people and animals.
- *Nike, the Winged Victory of Samothrace*, (200-190 BCE), Paris
- Vocabulary
 - Votive Offering- a painting, sculpture, or other object given to a religious center, like a church or temple, in accordance with a vow to a deity for prayers to be answered.
- Essential Questions
 - From the 8th century BCE to 393 CE, the Classical Greek and Roman ideals of proportion and human beauty occupied art. This Greek ideal of the human form was based on a canon of proportions, the golden ratio, the ratio of body parts to each other, and this realism that would encompass emotional and psychological realism that added drama for the viewer (Summary of Classical Greek, n.d.). After the Classical period, the Hellenistic period saw more realism and hyper-expressionism. Themes of suffering, sleep, and age become more characteristic of subjects as ideal beauty and physical perfection were no longer prevalent, (Hellenistic Sculpture, 2023). Knowing this, how does art from the past influence art created today?

- On the sculpture, there is a sense of a downward pull from the lower part of her body and the gowns she is wearing, and an upward pull from the stretch and twist of her torso and the majesty of her wings. This focus on posture and sense of movement are sculpture strategies that add the details needed for dramatizing Hellenistic art. Without them, this piece wouldn't be so effective. How does refining artwork affect its meaning to the viewer?
- Nike's wings are made out of marble, which is a heavy material that was rarely used for sculpting large, unsupported elements, like wings--which was rarely seen in earlier Greek sculpture. Hellenistic artists (that followed) solved the problem by adding slots in the back for the wings to attach, and a downward slope so the weight of the wings are directed onto the stable body. Thinking about how the unknown artists solved this particular problem, how do you think artists grow and become accomplished in art-making?
- "A series of small terracotta figurines of Nike, made in Myrina in Anatolia, give further insight into the original appearance of the Nike of Samothrace. These statues show the goddess in flight, her drapery blown by the wind, with her wings stretched behind her balanced by her extended arms in front. Nike of Samothrace most likely appeared similarly, but on a much larger scale," (Herring, n.d., p. 5). How do artists and designers decide how to design or redesign art that draws inspiration from works of art created in different regions or time periods?

- Making Connections
 - Who was Nike?
 - Where and when was the Nike statue found?
- Materials
 - [Video] [Winged Victory \(Nike\) of Samothrace](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Nike \(winged Victory\) of Samothrace](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Build a sculpture (using materials available in class) of your favorite character that you'd give to an important person. You can draw instead of sculpt, or find a statue and explain why you chose it
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 7: Room 6A*

Unit 4: Art for Response

In their research, Buffington et al., (2015) revealed that reflection is key to understanding the world and any influence that shapes one's mindset. When we respond to something, that is our way of making sense of what we are exposed to as well as discovering how it relates to us individually. This unit has two sections: Society and Individual, and each section looks at how art was created as a response to an issue, a happening, or even a group. The artmaking process is always evolving beyond the capacities of subject matter or technique, so the topics were selected based on the response of an artist to a social issue and a response to the artist's view of self.

- **Section 7: Society**

- Society plays an important role in how art was viewed in antiquity, throughout the Renaissance(s), to modernity, and onward through the contemporary age we live in today. Art that is created as a response to an issue can either bring society together or divide it. However, the art-making process evolves as much today as it did in the past, and will continue to do so in response to whatever situation is affecting the artist emotionally, spiritually, physically, or mentally. This form of communication becomes advanced as social media and celebrity status continues to grow.
- Goal: Discover how art is created as a response to social issues.

- **Topic 1: Racism**

- W.E.B. DuBois published a book in 1905 called, *The Souls of Black Folk*, that talked about the impact and effects of racism in society. He coined the term, "double consciousness," as a way to explain how black Americans struggled under a veil dividing blacks from whites. On one side of the veil, blacks were comfortable, happy, and expressive. On the other side, they were

confronted with racism. With this metaphor, DuBois developed this idea that in order to tell the whole story, no part should be left out. This focus on racism was not limited to the black experience and it also included the effects on women of color (Robinson, n.d.). Self-taught artists like Horace Pippin, contributed to the dialogue.

- *The Trial of John Brown*, (1942), Horace Pippin
- Vocabulary
 - Naive Art- The type of art created by a person who does not have the formal training that a professional artist would.
- Essential Questions
 - Aaron Douglas was a Harlem painter who was referred to as the "father of African American art." He was influenced by Cubism and other Modern Art movements, and the bold colors and stylized forms of the graphic arts. His artwork was a way for Douglas to connect with his African heritage, which includes his ancestors' experiences with slavery and religion, (Harlem Renaissance, n.d.). How do life experiences influence the way you relate to art?
 - Artists associated with the Harlem Renaissance "asserted pride in black life and identity, a rising consciousness of inequality and discrimination, and interest in the rapidly changing modern world--many experiencing a freedom of expression through the arts for the first time," (Harlem Renaissance, n.d.). African American artists used this movement to assert

themselves and their culture to society in general. So, how is art used to impact the views of a society?

- Making Connections
 - What was the Harlem Renaissance?
 - What is the man in the top-center of the painting holding in his hands, and what is he doing with it?
 - The "V" symbolizes victory of military conflict and racial conflict, similar to propaganda posters that were popular during these times. If that is the case, then what is Pippin trying to say when the guy is slowly destroying it?
 - The two men in white at the bottom of the "V" are machinists. One is African American and the other is White. This painting was created during the second World War, and even though President Franklin D. Roosevelt signed an executive order (Fair Employment Practice in Defense Industries, 8802), the nation was still racially divided in certain regions. At the bottom left of the painting, there are four African Americans who are dressed as if they were fighting in the war. There is (possibly) a doctor dressed in white, a WWII Naval Officer, an WWII pilot, and an infantryman from WWI-a nod to Pippin's own experience with the Harlem Hellfighters, an all-African American regiment during WWI. Racism and discrimination was rampant during WWI so his regiment ended up working with the French. Do you think Pippin believed that the

country was still racially divided despite being victorious in two (2) World Wars? How do you know?

- Materials
 - [Video] [Horace Pippin's Mr. Prejudice](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Harlem Renaissance](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw or copy/paste a scene from your favorite movie where there is a crowd of people surrounding someone.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 8: Room 6B*
- **Topic 2: Feminism**
 - The male gaze played a crucial role in feminist theory where women were often portrayed as submissive subjects arranged for male viewers, and advertising targeting post-World War II consumers. Many feminist artists play off of the stereotypical images of femininity to confront the nature of women's representation in art—or lack thereof, (Folland, n.d.).
 - *Untitled (Your Gaze Hits the Side of My Face)*, (1981), Barbara Kruger
 - Vocabulary
 - Male Gaze- the act of depicting women in artwork from a heterosexual male perspective that presents women as objects for the pleasure of the male viewer.

- Essential Questions
 - Kruger had a background in graphic design prior to branching out as a feminist and conceptual artist, which is evident in the use of text overlaying found images. Conceptual art is art where the concept of the piece may not immediately be represented by the images one sees. Her designs would eventually influence packaging and product design in the future. For the consumer, her artwork is recognizable and therefore relatable, even if the message went over one's head. If the viewer lacks experience as a consumer (such as a child), then the work will remain confusing. How do life experiences influence the way you relate to art?
 - The male gaze refers to the way women are portrayed or looked at that empowers men and diminishes women, whereas the feminine gaze is the opposite. 16th-17th century painter, Artemisia Gentileschi [are-tih-mee-zee-uh Jen-tih-less-key], (1593-1653), provided a brilliant example of the feminine gaze with her "Judith Slaying Holofernes" piece. When compared to Caravaggio's painting, her version proved to be more representative of female victims of assault. As such, female artists were most likely identified by trauma instead of focusing on the female audience, as was the case with Gentileschi, a victim of sexual assault whose attacker was sentenced to what equaled a slap on the wrist. Gentileschi was also often ignored because of her gender instead of celebrated for her skill--even her father let her down in that sense. With

that being said, how do you think feminist art impacted the views of society?

- Making Connections
 - What did Barbara Kruger use for the portrait bust in this piece?
 - What is going on in this image? What does this image mean to you?
 - What is activist art?
 - According to the video (0:36 seconds in), feminist artists sought to rewrite a falsely male-dominated art history. Further, they were reacting to the fact that female artists were pretty much unknown compared to male artists. Also, they wanted to showcase how women were perceived in the art world, both physically and socially. Artists like the Guerrilla Girls infiltrated the art community with posters providing statistical evidence of the double standards women faced throughout art history. Do you think their intentions were to make the art community uncomfortable? Explain your answer.
- Materials
 - [Video] [Introducing Feminist Art](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Barbara Kruger, Untitled \(Your gaze hits the side of my face\)](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Find a magazine and cut out a person or portrait. Attach the clipping to a piece of paper, add text using collaged letters. Can be done digitally.

- [DGBL] [Mayhem at the Museum](#)

- *Week 8: Room 6B*

- **Topic 3: Poverty**

- The Public Works of Art Project (PWAP) was created in 1933 to employ artists during the Great Depression. An exhibition revealed the program's success and led to the formation of other federal programs that supported the arts. Themes of the variety of artwork centered on how people survived during that drastic time period and enabled folks from opposite ends of the country to see how other regions suffered through the Depression.
- *Migrant Mother, Nipomo, California*, (1936), Dorothea Lange
- Vocabulary
 - Federal Art Project- A national project created in 1935 that provided work relief for a variety of artists with varying levels of experience; funded directly by the US federal government and operated nationwide until 1939; said to invoke civic pride as a national experience.
- Essential Questions
 - The Great Depression affected many people, not only in the United States but around the world. Photographs like "Migrant Mother" were used to illustrate the struggles people went through, regardless of the actual background of the person in the photograph. Is the woman sad or determined? Is the woman impoverished or just dirty from picking peas all day? It is up to the viewer to determine. In that case, how do life experiences influence the way you relate to art?

- The term "Dust Bowl" originated in the Midwest, when overplanted farmland resulted in little to no crops, leading to dust bowls throughout the region. The federal government installed various programs to sustain artists through the Depression, like the Federal Art Project. Dorothea Lange was hired by the Resettlement Administration (later called the Farm Security Administration) to travel the country to document people migrating to California. The woman, named Florence, had migrated to California four (4) years before the Dust Bowl and therefore was technically not the subject Lange was looking for. But, the image served its purpose and the message had gotten across. Knowing this, how was art used to impact the views and/or beliefs of a society?
- Making Connections
 - When did Dorothea Lange capture the photograph, "Migrant Mother?"
 - What was the Resettlement Administration (later called the Farm Security Administration)?
 - Do you think this family had an easy life? Why or why not?
 - "When people view photographs, however, there is often a greater expectation of truth, even if that belief is somewhat misguided. For even in a photograph, the capturer of the image is responsible for a myriad of design decisions that can fundamentally alter the ways in which an image might be interpreted," (Zygmunt, n.d., p.2). Photography does have consideration for the truth, since the camera captures the "reality" of the situation, but the photographer themselves are able to alter the truth simply

by context. How do you think the "truth" can be manipulated by a single photograph?

- Materials
 - [Video] [Behind the icon, Dorothea Lange's Migrant Mother](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] ["The place you ought to be"](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Upload a photo, use an app or filter to alter the image, however the person needs to still be recognizable.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 8: Room 6B*
- **Topic 4: Government**
 - Art has been said to be a mirror that reflects society in order to help one understand the world around them. The aftermath of World Wars I & II had a negative impact on survivors from many countries, and art became the outlet for some of those people. Topics ranged from disgust for the ruling class to a post-traumatic response to the death and destruction. Ideologies imposed onto civilians during WWII included failed attempts to impose order on the world, leading governments to produce propaganda art to get people to acquiesce (Getz, n.d.).
 - *If At First, You Don't Succeed—Call An Airstrike (San Francisco, CA), (2010), Banksy*

- Vocabulary
 - Street Art- Visual art created in public places, like city neighborhoods, meant to be viewed by the public; commissioned art versus graffiti, however, artists like Banksy push the boundaries between Street Art and vandalism.
- Essential Questions
 - The child in this print is the artist himself and the text is a letter to the boy in the print, warning him about the injustices he would experience later in life. "he cannot escape the difficult future life that it describes, so different from the traditional norms society laid out for him. Wojnarowicz, writing thirty years later, confronts the kid in the old photo—who had no idea of the twists and turns his life would take—with his harsh fate," (Davies, n.d., p. 2).How do life experiences influence the way you relate to art--as the artist and the viewer?How do life experiences influence the way you relate to art?
 - Banksy's artwork was designed for the public so the fact that pieces were being sold at auction to individuals is a bit unusual for street artists. However, the publicity Banksy draws becomes part of the artwork, so to speak, thereby returning it to the public. Because people are willing to pay a ridiculous amount of money for art, and none of the money goes to the artists, destroying the artwork in real-time is a sort of retaliation that may impact someone's views of the society they live in. With that being said, how do you think art is used to impact the views of society?

- Making Connections
 - Sotheby's released a statement that instead of destroying artwork at auction, Banksy created one. The newly-titled, "Love is in the Bin," sold a bit later and was the first artwork in history to be created live at auction. Even though the new piece was supposedly authenticated by Banksy, the action proved he was a manipulator who cannot be trusted. No one really knows who he is, either. Regardless, Banksy's artwork is designed to influence viewers by communicating with minimal words and simple imagery. How do artists and designers create works of art or design that effectively communicate?
 - Wojnarowicz's use of black and white text and image is reminiscent of newspapers, where communication can be considered urgent, and the message can be mass-produced and circulated efficiently. The print is similar to Banksy's work in both efficiency and effectiveness in communication. Why do you think both artists chose this method of presenting their work to the public?
 - What is the purpose of this print?
 - What happened immediately after Banksy's "Girl with a Balloon" sold at auction?
- Materials
 - [Video] [Behind the Banksy Stunt](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [David Wojnarowicz, Untitled \(One Day This Kid...\)](#)

- [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Find clipart or draw an image in silhouette (all black). Caption the image with a positive message.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 8: Room 6B*
- **Section 8: Individual**
 - Art has a direct impact on the individual who either creates the art or appreciates it. Because of technological advancements, the way one can communicate depends on the selection of choices available. Social media has become the platform for individual expression. Communication has evolved as time advances, yet there are those who choose to interact with society in the simplest of terms. Identity to the individual is as important today now more than ever.
 - Goal: Reflect on how personal experience impacts the direction and style of one's art.
 - **Topic 1: Photography**
 - During the 19th century, early photographers were concerned about self-promotion as much as their craft. At the time, photography wasn't considered much of an art form but more for documentation since a machine essentially produces the photographs. However, photographers like Atelier Nadar worked to change that point of view by elevating photography into art through his caricatures and satirical lithographs. A court decision in the late 1800s cemented photography as an art form that was subject to the same copyright restrictions as other established mediums (Barber, n.d.).

- *Steve Carell, Van Nuys, CA*, (2009), Martin Schoeller
- Vocabulary
 - Rule of Thirds- A compositional technique used in photography where the most important elements are placed along the lines or intersections of an invisible nine-part grid; usually puts the important elements in one-third of the composition and leaves the other two-thirds open or without emphasis.
- Essential Questions
 - A guideline to consider for portraits is the direction of the eyes. Most people, when looking at portraits, go straight for the eyes because that is how our brain quickly processes what we are looking at. An engaging portrait is able to capture the viewer's interest, where the viewer might feel like the eyes are following them. Also, a lot can be learned about the person in a portrait based on how they direct their eyes to the viewer.

What do you think we can learn about a person from their portrait alone?
 - In the video, Schoeller was there to take photos of Porsche's LMP1 drivers on the Nürburgring. He didn't allow for the drivers to get changed or made up. Instead, he wanted to capture how they looked following a race. This style of photography is unusual, especially for a photographer whose clientele are made up of a lot of celebrities. Traditionally, celebrities want to look their best for the camera, but many had their picture taken by Schoeller anyway. Why do you think Schoeller broke free from established traditions? Also, why did this make him even more famous as a celebrity photographer?

- Making Connections
 - Martin Schoeller is one of the most famous portrait/celebrity portrait photographers in the world. Consistency in style may contribute to his success. Plus, word-of-mouth referrals among famous people wouldn't hurt either. Thinking about his success, how do artists grow and become accomplished in art forms?
 - What style of photography is Martin Schoeller known for?
 - What is the Rule of Thirds in photography?
 - Martin Schoeller is known for his portraits of George Clooney. George Clooney is known for being George Clooney, therefore his face doesn't need to be shown. Who is the celebrity here: George Clooney or Martin Schoeller? Explain your answer.
- Materials
 - [Video] [Behind the scenes with Portrait Photographer Martin Schoeller](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [What is the Photography Rule of Thirds?](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - DIGITAL ONLY: Use the Rule of Thirds grid provided. Place a portrait photo on the grid that follows the rule. Click on the grid anywhere but near the photo and bring the grid to the front so it overlaps the photo.

- [DGBL] [Mayhem at the Museum](#)

- *Week 9: Room 7*

- **Topic 2: Self-Portrait**

- Self-portraits are types of artwork that have occurred throughout natural history. They are a type of art form that allows the artist to not only showcase their skills, but to display bits of their personality. For instance, Rembrandt van Rijn was a 17th-century artist who specialized in portrait paintings, but also is known for painting the most self-portraits than any other artist before. He was described as displaying himself in a variety of roles as a way to draw attention to his mastery (Schaller, n.d.).
- *Self-Portrait With Fur-Trimmed Robe*, (1500), Albrecht Durer
- Vocabulary
 - Iconography- In art history, the study of the identification, description, and interpretation of the content of related images made up of the subjects depicted, the particular compositions and details used to do so, and other elements that are separate from the artist's usual style.
- Essential Questions
 - Dürer is often considered to be a genius, but his drive toward perfection may have driven him to a state of depression, or melancholia. His *Melencolia I* is considered to be his psychological self-portrait as the images suggest an internal struggle because of his high expectations and unrelenting perfectionism. If we can draw emotions from this engraving,

what does that tell us about the emotional state of the artist? In other words, what can we learn from our responses to art?

- Making Connections
 - What is the main emotion you feel when you look at this engraving?
 - Melancholy is personified by the figure in this closeup. She is in the epitome of artists' purgatory--where the artist does not know what to do or how to do it. Melancholy is stuck in her seat while chaos is going on around her and is frustration personified. Do you think this piece helped Dürer come to terms with his own struggles? Have you ever needed an outlet to help you overcome something? Without going into too much detail, explain how it helped (or not).
 - The inscription reads: "Thus I, Albrecht Dürer of Nuremberg made an image of myself in appropriate colors in my 28th year." Dürer was a well-known artist during his time, so it is unusual for him to have to explain his process on the painting itself, unless it was a sort of test or application for a job. Why do you think Dürer added this inscription to his self-portrait?
 - Albrecht Dürer painted this self-portrait in full-frontal view, meaning he is directly facing the viewer. This pose is usually reserved for a specific person. Who is that person?
 - Dürer was well traveled and a contemporary of Michelangelo. He was a writer, a royal painter and an educator. Even though he was from Northern Europe, he was well-known in Italy during the 16th century. His attention

to detail is a characteristic of the Northern Europe Renaissance, and his intention of his pose was to draw attention to his hands and his face. His hands because of his skill, and his face because of his commitment to his craft. Such attention to detail is a refinement of his skills. If he didn't put in the effort, the results would be less realistic. In your own words, how does refining artwork affect its meaning to the viewer?

- Materials
 - [Video] [Dürer, Self-Portrait \(1500\)](#)
 - [GF] Rotten Apple Review
 - [Article]
 - [GF] Radical Reader Response
 - [Art History Digital Sketchbook](#)
 - Pick an emotion and personify it to look like you, like the Inside Out movie.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 9: Room 7*
- **Topic 3: Identity**
 - Artists like Frida Kahlo use their own identities and struggles as sources for their work (Jiménez, n.d.). Self-portraits require self-reflection, especially when one's identity is viewed to be as complex as Kahlo's was. But artists do not need to create self-portraits in order to put their own identities into their work. Surrealism, symbolism, and allegorical are types of artwork that allows for artists to put forth metaphors that represent aspects of their identities.

- *The Two Fridas*, (1939), Frida Kahlo
- Vocabulary
 - Allegory- A category of artwork that visually represents a character, place, or event in a way that can be interpreted to represent a hidden meaning; usually with a moral or political significance.
- Essential Questions
 - The Two Fridas is a double self-portrait featuring Frida as identical twins in every sense except for their clothes. The painting shows the suffering Frida has endured throughout her life, both physically and emotionally, and before and after her marriage to Diego Rivera. Anyone suffering with a physical disability and/or a broken heart can relate to this painting. Even if a person cannot relate physically or emotionally, they can still deduce that Frida was suffering in more ways than one, yet her resilience shines through the suffering. By all accounts, what are things we can learn about an artist through our own responses to art?
 - Frida's style of art was unique. People weren't sure if it was Mexican Folk Art or Surrealism. When asked, Frida would say, "I paint my own reality." Her "reality" does not fall into traditional norms for Mexican art during the 1930s. However, her style was en vogue with the art of Europe. After her show in Paris was a success, she returned home, divorced Diego, and painted herself dressed as Diego in this self-portrait in 1940. Her image went against the norm, once again, but the style seemed to work for Frida. Seeing how Frida's work hovered somewhere in between Mexican

and European traditions, why do you think artists follow or break away from established traditions?

- Making Connections
 - If a self portrait by definition is a painting of one's self, why would Kahlo paint herself twice? (Bravo, n.d., p.4). Frida Kahlo painted around 200 works of art with a majority of which were self-portraits. If you compare The Two Fridas with Frieda and Diego Rivera, you can get a better understanding of how Frida dealt with her own life. Why did Frida say when she reflected upon her life and career?
 - Frida Kahlo's work is full of metaphor and symbolism. Blood is a symbol that she highlights in The Two Fridas, where it signifies the impact of damaged and exposed hearts as a testament to her emotional struggles. What do you think Frida was trying to communicate through her two connected, yet damaged, Frida-twins?
 - Frida Kahlo was married to a famous muralist named Diego Rivera. While Diego was famous for his artwork, Frida was famous for (being his wife).
- Materials
 - [Video] [How artists explore identity | Modern Art & Ideas](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] Kahlo: The Two Fridas (Las dos Fridas)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)

- Draw a double self-portrait of yourself showing two different personality traits. Connect the two portraits in a unique way.
- [DGBL] [Mayhem at the Museum](#)
- *Week 9: Room 7*
- **Topic 4: Culture**
 - It is important for artists, and people in general, to learn about each other in order to learn from each other. This leads to the power of influence over the intentions or stylization of an artist's craft. That is why it is important to respect culture because cultural heritage that is passed down generationally must be preserved for the benefit of everyone. Not only does cultural heritage help us to remember our own diversity, but its understanding develops respect and dialogue amongst different cultures (Franchi, n.d.).
 - *Untitled (Fishing)*, (1981), Jean-Michel Basquiat
 - Vocabulary
 - Neo-Expressionism- An informal art movement from the late 1970s to 1980s that is characterized by intense subjectivity, figural representation, and rough, textural works; a response to the Minimalism and Conceptualism art movements that existed from the 1960s-1970s.
 - Essential Questions
 - Basquiat never attended a formal art school, but he learned by wandering through art galleries and listening to the music his father played at home. Following a car accident as a young boy, he became fascinated with human anatomy, a theme prevalent throughout many of his pieces that

explores the power and vulnerability of underrepresented persons. He couldn't afford canvases to paint on, so a lot of his work is made up of mixed media collages he painted over, or handmade "canvases" from pieces of wood he found on the street. His medium of choice was relatively inexpensive, including crayons and spray paint. What are ways artists can grow and become accomplished in art-making?

- Basquiat was known for the text he added to his paintings. But, he also drew inspiration from artists he favored, like Pablo Picasso. Basquiat's *Horn Players* (above) drew inspiration from Picasso's *Three Musicians* (below). Both have three figures, both have a theme of music/musicians. Because Basquiat was a musician who grew up listening to jazz music, he must have had a positive response to Picasso's painting. With that being said, what can we learn from our responses to art?

- Jean-Michel Basquiat was a street artist and a Neo-Expressionist. Neo-Expressionism was a 1980s reaction to the Conceptual and Minimalist Art movements of the 1970s. This style features abstract imagery with rough and violent mark-making using vivid and unnatural colors. It is a complete 180 from a long period of relatively simple art movements following the success of Pop Art. Why do artists follow or break from established traditions?

- Making Connections

- Basquiat not only drew inspiration from his love of music, but he often used religious stories for subject matter in his work. In this painting, he

features a person with a ring of thorns on his head, holding onto a fish while standing on water. Staying true to his Neo-Expressionist style, the figure is obviously abstract, but those three characteristics (thorns, fish, water) are clues that help the viewer understand his work, regardless if they believed in the same religion. Who do you think the figure is based on the three clues listed above? Explain your reasoning.

- What is a triptych?
- How much did the painting featured in the beginning of the video sell for at auction in 2017? (over \$110 mil)
- Materials
 - [Video] [The Chaotic Brilliance of Jean-Michel Basquiat](#)
 - [GF] [Rotten Apple Review](#)
 - [Article] [Basquiat, Horn Players](#)
 - [GF] [Radical Reader Response](#)
 - [Art History Digital Sketchbook](#)
 - Draw a cartoon character Basquiat-style, using bright colors, heavy lines, abstract figures, etc.
 - [DGBL] [Mayhem at the Museum](#)
 - *Week 9: Room 7*

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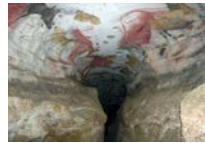



Appendix A







List of Artwork by Unit/Section/Topic (With Links)





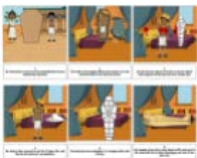

Unit #1: Art for Record

- *Art not only provides evidence of existence but can tell us a lot of information about a culture or society, such as how cultures were developed and sustained, who was leading civilizations, how people lived and so on.*

■ Section 1: Before Common Era (BCE)

1. Prehistoric	<i>Hall of Bulls</i> (17,000 – 15,000 BCE) Lascaux Caves, France Cave Painting	
Source	Lascaux II. [Replica cave painting (original is closed to the public)]. (16,000-14,000 BCE). Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/lascaux	
Supplemental Images		
Location	Unit 1: BCE: Prehistoric: Rotten Apple Review	
Source	Aujoulat, N. (2003). A selection of animals. [Cave painting (detail animals)]. Bradshaw Foundation. https://www.bradshawfoundation.com/lascaux/	
Location	Unit 1: BCE: Prehistoric: Radical Reader Response	
Source	Celeskey, M. (2008). Comparison of neanderthal and modern human skulls from the Cleveland Museum of Natural History. [Online image]. https://commons.wikimedia.org/wiki/File:Sapiens_neanderthal_comparison.jpg	
2. Ancient Near East	<i>A Lamassu, from the entrance into the king's private apartments</i> (865-860 BCE) British Museum Relief Sculpture	
Source	A lamassu, from the entrance into the king's private apartments. [Sculpture]. (865-860 BCE). Digital Maps of the Ancient World. https://digitalmapsoftheancientworld.com/ancient-art/assyrian-art	
Supplemental Images		







Location	Unit 1: BCE: ANE: Rotten Apple Review	
Source	The Fertile Crescent/Mesopotamia. [Map]. [2016]. Ms. Anton's Class Website. http://missantonsclass.weebly.com/homework/ancient-mesopotamia-map	
Location	Unit 1: BCE: ANE: Rotten Apple Review	
Source	Lamassu (winged human-headed bulls possibly lamassu or shedu) from the citadel of Sargon II, Dur Sharrukin (now Khorsabad, Iraq), view between a pair. [Sculpture]. (720-705 BCE). Smarthistory. https://smarthistory.org/lamassu-from-the-citadel-of-sargon-ii/	
Location	Unit 1: BCE: ANE: Rotten Apple Review	
Source	Lamassu (winged human-headed bulls possibly lamassu or shedu) from the citadel of Sargon II, Dur Sharrukin (now Khorsabad, Iraq), wide frame view with woman. [Sculpture]. (720-705 BCE). Smarthistory. https://smarthistory.org/lamassu-from-the-citadel-of-sargon-ii/	
Location	Unit 1: BCE: ANE: Radical Reader Response	
Source	Winged human-headed bull (lamassu or shedu), Neo-Assyrian Period, reign of Sargon II. [Sculpture]. (721-705 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/assyrian/a/lamassu-backstory	
Location	Unit 1: BCE: ANE: Radical Reader Response	
Source	Lamassu (winged human-headed bulls possibly lamassu or shedu) from the citadel of Sargon II, Dur Sharrukin (now Khorsabad, Iraq), angled view. [Sculpture]. (720-705 BCE). Smarthistory. https://smarthistory.org/lamassu-from-the-citadel-of-sargon-ii/	
3. Classical	<i>Tomb of the Shields and Chairs</i> (6th century BCE) Cerveteri, Italy Necropolis	
Source	Tomb of the Shields and Chairs (Cerveteri Necropolis). [Architecture]. (6th century BCE). Italy Magazine. https://www.italymagazine.com/featured-story/exploring-cerveteri-footsteps-ancient-etruscans-lazio	
Supplemental Images		

Location	Unit 1: BCE: Classical: Rotten Apple Review	
Source	Etruscan Necropolises of Cerveteri and Tarquinia. [Architecture]. (7th century BCE) World Heritage Convention, UNESCO. https://whc.unesco.org/en/list/1158/	
Location	Unit 1: BCE: Classical: Rotten Apple Review	
Source	Tomb of the Triclinium. [Fresco (chamber room)]. (470 BCE). Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ap-ancient-etruria/a/tomb-of-the-triclinium	
Location	Unit 1: BCE: Classical: Radical Reader Response	
Source	Bronze statuette of a young woman. [Sculpture]. (late 6th century BCE). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/249222	
4. Egyptian	<i>The Palette of Narmer</i> (3200-3000 BCE) Nekhen Hieroglyphics	
Source	Nekhen. (3200-3000 BCE). Palette of King Narmer. [Sculpture]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-egypt-ap/a/palette-of-king-narmer	
Supplemental Images		
Location	Unit 1: BCE: Egyptian: Rotten Apple Review	
Source	Mourners in the funerary procession of Ramose, Tomb of the Vizier Ramose (TT 55), Western Thebes, Dynasty 18. [Painting (tomb wall)]. (1550-1292 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/beginners-guide-egypt/a/mummification-and-funeral-rites	
Location	Unit 1: BCE: Egyptian: Rotten Apple Review	
Source	[Beginner's guide to mummification storyboard]. Storyboard That. https://www.storyboardthat.com/storyboards/33cody33/beginners-guide-to-mummification	
Location	Unit 1: BCE: Egyptian: Radical Reader Response	
Source	Calvert, A. (n.d.). Detail, Palette of King Narmer, from Hierakonpolis, Egypt, Predynastic. [Online image (detail)]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/ancient-egypt-ap/a/palette-of-king-narmer	

■ Section 2: Common Era (CE)

1. Genre	<p>Hunters in the Snow (1565) Pieter Bruegel the Elder Landscape</p>	
Source	Bruegel the Elder, P. (1565). Hunters in the snow (winter). [Painting]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-hunters-in-the-snow-winter/	
Supplemental Images		
Location	Unit 1: CE: Genre: Radical Reader Response	
Source	Zucker, S. (2015). Ice-skating and other winter activities (detail). [Online image (detail ice-skating)]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-hunters-in-the-snow-winter/	
Location	Unit 1: CE: Genre: Radical Reader Response	
Source	Zucker, S. (2015). Hunters and inn (detail). [Online image (detail hunters)]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-hunters-in-the-snow-winter/	
Location	Unit 1: CE: Genre: Rotten Apple Review	
Source	Bruegel, the Elder, P. (1566-1567). Peasant Wedding. [Painting]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-peasant-wedding/	
Location	Unit 1: CE: Genre: Rotten Apple Review	
Source	Zucker, S. (2015). Peasant Wedding (detail). [Online image (chefs with superimposed diagram added by the researcher)]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-peasant-wedding/	
2. Royalty	<p>Las Meninas (1656) Diego Velazquez Baroque</p>	


Source	Velázquez, D. (1656). Las meninas. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/beginners-guide-baroque1/a/introduction-to-the-global-baroque	
Supplemental Images		
Location	Unit 1: CE: Royalty: Rotten Apple Review	
Source	Scott, D. (2020). A closer look at Las Meninas by Diego Velázquez. [Online image (detail artist)]. Draw Paint Academy. https://drawpaintacademy.com/las-meninas/	
Location	Unit 1: CE: Royalty: Rotten Apple Review	
Source	Scott, D. (2020). A closer look at Las Meninas by Diego Velázquez. [Online image (detail mirror)]. Draw Paint Academy. https://drawpaintacademy.com/las-meninas/	
Location	Unit 1: CE: Royalty: Radical Reader Response	
Source	Velázquez, D. (1634-1635). The surrender of Breda. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/spain/a/velquez-the-surrender-of-breda	
Location	Unit 1: CE: Royalty: Radical Reader Response	
Source	Berzal de Dios, J. (n.d.). Velázquez, The Surrender of Breda. [Online image (detail of Spanish soldiers)]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/spain/a/velquez-the-surrender-of-breda	
Location	Unit 1: CE: Royalty: Radical Reader Response	
Source	Berzal de Dios, J. (n.d.). Velázquez, The Surrender of Breda. [Online image (detail of Dutch soldiers)]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/spain/a/velquez-the-surrender-of-breda	
3. Utility	Marble Sarcophagus With the Myth of Selene and Endymion (early 3rd century) Roman Sarcophagus	
Source	Marble sarcophagus with the myth of Selene and Endymion. [Sculpture]. (Early 3rd century). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/254590	
Supplemental Images		
Location	Unit 1: CE: Utility: Rotten Apple Review	
Source	Relief panel of the Great Ludovisi Battle sarcophagus. [Sculpture]. (250-260 CE). Wikipedia. https://en.wikipedia.org/wiki/Ludovisi_Battle_sarcophagus	

Location	Unit 1: CE: Utility: Rotten Apple Review	
Source	Majanlahti, A. (2006). Ludovisi sarcophagus, detail. [Online image]. Flickr. https://www.flickr.com/photos/93226994@N00/84563415	
Location	Unit 1: CE: Utility: Rotten Apple Review	
Source	Sailko. (2011). Grande Ludovisi sarcophagus. [Online image]. Wikimedia. https://commons.wikimedia.org/wiki/File:Grande_Ludovisi_sarcophagus_17.JPG	
Location	Unit 1: CE: Radical Reader Response	
Source	Selene on her chariot, detail from the case of sarcophagus with the myth of Endymion and Selene. [Sculpture]. (3rd century CE). Wikimedia. https://commons.wikimedia.org/wiki/File:Sarcophagus_Selene_Endymion_Met_47.100.4ab_n03.jpg	
4. War	The Third of May (1808) Francisco Goya Romanticism	
Source	Goya, F. (1814-1815). Third of May, 1808. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-spain/a/goya-third-of-may-1808	
Supplemental Images		
Location	Unit 1: CE: War: Rotten Apple Review Unit 1: CE: War: Radical Reader Response	
Source	The 3rd of May 1808 in Madrid: the executions on Principe Pio hill (detail). [Online image]. (2012). Wikimedia. https://commons.m.wikimedia.org/wiki/File:Goya_3may_men.jpg	
Location	Unit 1: CE: War: Rotten Apple Review Unit 1: CE: War: Radical Reader Response	
Source	El Tres de Mayo, by Francisco de Goya, from Prado in Google Earth. [Online image]. (2012). Wikimedia. https://commons.wikimedia.org/wiki/File:El_Tres_de_Mayo_by_Francisco_de_Goya_from_Prado_in_Google_Earth-xl-y1.jpg	






Unit #2: Art for Religion

- Religion is the metaphysical construct that combines humanity with divinity through spiritual experience, ceremony, and mythology. Throughout history, the human experience—origin, existence, death, and afterlife—was often depicted through art for religious purposes, including theology and worship.


■ Section 3: Education






1. Medieval	November Calendar Page: Saint Catherine [from a book of hours] (about 1440–50) Paris Illuminated Manuscript	
Source	November Calendar Page: Saint Catherine, from a book of hours (text in Latin). (1440–1450). [Illuminated manuscript]. The J. Paul Getty Museum. https://www.getty.edu/art/exhibitions/transcending_time/	
Supplemental Images		
Location	Unit 2: Education: Medieval: Rotten Apple Review	
Source	Callahan, C., Chmelir, C., Cutler, S., Flaherty, A., Mayerle, M., & Nelson, M. (2021). Solinus ref and lion (from The medieval sourcebook: A medieval bestiary, c 1180). [Online image]. The British Library. https://sourcebooks.fordham.edu/source/1180Medievalbestiary-BLAddMs11283.asp	
Location	Unit 2: Education: Medieval: Rotten Apple Review	
Source	Benson, A. (1532). Young woman in Orison reading a book of hours. [Painting]. Wikimedia. https://commons.m.wikimedia.org/wiki/File:Ambrosius_Benson_-_Young_Woman_in_Orison_Reading_a_Book_of_Hours_-_WGA1891.jpg	
Location	Unit 2: Education: Medieval: Radical Reader Response	
Source	Masters of the Zwolle Bible. (1470). Book of hours in Dutch. [Illuminated manuscript]. The Walters Art Museum. https://art.thewalters.org/detail/33460/book-of-hours-in-dutch-2/	
Location	Unit 2: Education: Medieval: Radical Reader Response	
Source	Unknown Flemish artist (active 1467-80 in Bruges). (1470). Book of hours for Engelbert of Nassau. [Illuminated manuscript]. Wikimedia. https://commons.wikimedia.org/wiki/File:15th-century_painters_-_Book_of_Hours_for_Engelbert_of_Nassau_-_WGA15794.jpg	

2. Italian Renaissance	Assault Chariot With Scythes (1485) Leonardo da Vinci Draftsman	
Source	Da Vinci, L. (1485). Assault chariot with scythes. [Technical drawing]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Leonardo_da_vinci_Assault_chariot_with_scythes.jpg	
Supplemental Images		
Location	Unit 2: Education: Italian Renaissance: Radical Reader Response	
Source	Da Vinci, L. (1485). Military machines. [Technical drawing]. Google Arts & Culture. https://artsandculture.google.com/asset/military-machines-leonardo-da-vinci/4AF1vuuEl2xiew?hl=en	
Location	Unit 2: Education: Italian Renaissance: Rotten Apple Review	
Source	Mattes. (2009). Tank (Model), Palazzo della Cancelleria. [Sculpture based on drawings by Leonardo da Vinci]. Wikimedia. https://commons.wikimedia.org/wiki/File:Tank_by_Leonardo_da_Vinci_-_model.jpg	
3. Gothic	Sainte-Chapelle, upper-level interior (1242-1248) Paris Vaulted Ceiling	
Source	Sainte-Chapelle. [Architecture]. (1248). Wikipedia. https://en.wikipedia.org/wiki/Sainte-Chapelle	
Supplemental Images		
Location	Unit 2: Education: Gothic: Rotten Apple Review	
Source	GregoryCalais62100. (2017). Vitraux de la Saint-Chapelle Paris, south wall looking east to the apse. [Online image]. Wikipedia. https://en.wikipedia.org/wiki/Sainte-Chapelle#/media/File:Vitraux_de_la_Saint-Chapelle_Paris.jpg	
Location	Unit 2: Education: Gothic: Rotten Apple Review	
Source	Sainte Chappelle- Saint Louis transports relics of the true cross (south wall, bay 14). [Stained glass]. (1248). Wikipedia. https://en.wikipedia.org/wiki/Sainte-Chapelle	

Location	Unit 2: Education: Gothic: Radical Reader Response	
Source	Blanche of Castile and King Louis IX of France (detail), Dedication Page with Blanche of Castile and King Louis IX of France, Bible of Saint Louis (Moralized Bible). [Illuminated Manuscript]. (1227-1234). Smarthistory. https://smarthistory.org/saint-louis-bible-moralized-bible-or-bible-moralisee/	
Location	Unit 2: Education: Gothic: Radical Reader Response	
Source	Haklai, Y. (2016). Stained glass window showing King Louis IX building Sainte-Chapelle in Paris, at New Orleans St Louis Cathedral. [Online image]. Wikimedia. https://commons.wikimedia.org/wiki/File:Stained_glass_window_-_Louis_IX-New_Orleans_St_Louis_Cathedral.jpg	
4. Islamic	Mihrab [prayer niche], Iran (1354–1355) New York Floral Motif	
Source	Mihrab (prayer niche). [Mosaic]. (1354-1355). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/449537	
Supplemental Images		
Location	Unit 2: Education: Islamic: Rotten Apple Review	
Source	St Stephen's, Umm al-Rasas, floor of chancel. [Mosaic]. (700s). Khan Academy. https://www.khanacademy.org/humanities/art-islam/chronological-periods-islamic/islamic-art-early/a/mosaics-in-the-early-islamic-world	
Location	Unit 2: Education: Islamic: Radical Reader Response	
Source	Taj Mahal, Agra, India, [Architecture]. (1632–1653). Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/south-east-se-asia/india-art/a/the-taj-mahal	

■ Section 4: Worship

1. Japanese	The Gods Izanagi and Izanami on the Floating Bridge of Heaven, no. 1 from the series An Illustrated History of Japan (1850) Utagawa Hiroshige Ukiyo-e	
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Source	Hiroshige, U. (1850). The gods Izanigi and Izanami on the floating bridge of heaven, no. 1 from the series an illustrated history of Japan. [Color woodcut]. Chazen Museum of Art. https://chazen.wisc.edu/collection/6308/the-gods-izanigi-and-izanami-on-the/	
Supplemental Images		
Location	Unit 2: Worship: Japanese: Radical Reader Response	
Source	Hokusai, K. (1830-1832). Under the wave off Kanagawa (Kanagawa Oki Nami ura), also known as “The great wave,” from the series Thirty-six views of Mount Fuji (Fugaku sanjūrokkei). [Color woodcut]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/south-east-se-asia/japan-art/a/hokusai-under-the-wave-off-kanagawa-the-great-wave#:~:text=Under%20the%20Wave%20off%20Kanagawa%20is%20part%20of%20a%20series,approximately%2010%20x%2014%20inches.	
Location	Unit 2: Worship: Japanese: Radical Reader Response	
Source	Hokusai, K. (1834). Random Sketches by Hokusai. [Illustration (manga)]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/57833	
2. Meso-american	First page of the pre-Columbian Codex Fejérváry-Mayer (15th Century) Mexico Codex	
Source	Codex Fejérváry-Mayer. [Manuscript]. (2023). Wikipedia. https://en.wikipedia.org/wiki/Codex_Fej%C3%A9rv%C3%A1ry-Mayer	
Supplemental Images		
Location	Unit 2: Worship: Mesoamerican: Rotten Apple Review	
Source	Vessel, mythological scene. [Ceramic vessel]. (7th-8th century CE). The Metropolitan Museum of Art (attributed to the Metropolitan Painter). https://www.metmuseum.org/art/collection/search/310364	
Location	Unit 2: Worship: Mesoamerican: Radical Reader Response	
Source	Codex Borbonicus, p. 13. [Manuscript (calendar)]. (16th century). Khan Academy. https://www.khanacademy.org/humanities/art-americas/early-cultures/prehistoric-mexico/a/the-mesoamerican-calendar	


3. Byzantine	Mosaic of Virgin Mary holding Jesus Christ [cropped image] (11th Century) Hagia Sophia, Istanbul Iconoclasm	
Source	Mosaic of Virgin Mary holding Jesus Christ. [Mosaic]. (11th century). Daily Sabah. https://www.dailysabah.com/arts/hagia-sophia-facts-what-will-happen-to-original-mosaics/news	
Supplemental Images		
Location	Unit 2: Worship: Byzantine: Rotten Apple Review	
Source	Justinian mosaic, San Vitale, Ravenna. [Mosaic]. (540 CE). Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/byzantine-artintro	
4. Baroque	Judith Beheading Holofernes (1620) Artemisia Gentileschi Chiaroscuro	
Source	Gentileschi, A. (1620-1621). Judith slaying Holofernes. [Painting]. Smart History. https://smarthistory.org/gentileschi-judith-slaying-holofernes/	
Supplemental Images		
Location	Unit 2: Worship: Baroque: Rotten Apple Review	
Source	Caravaggio. (1598-1599 or 1602). Judith beheading Holofernes. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Judith_Beheading_Holofernes_(Caravaggio)	
Location	Unit 2: Worship: Baroque: Radical Reader Response	
Source	Caravaggio. (1602-1604 or 1607). The crowning with thorns. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/The_Crowning_with_Thorns_(Caravaggio,_Vienna)	







Unit #3: Art for Representation


- Since the “-isms” of Modern Art, art has become more than historical record, religious reference, and commissioned pieces. Instead, art has developed into the artist’s out-of-body creation of their personal, in-body expression.

■ Section 5: Influence


1. Fauvism	Woman with a Hat (Femme au chapeau) (1905) Henri Matisse Fauvism	
Source	Matisse, H. (1905). Woman with a hat (femme au chapeau). [Painting]. Henri Matisse.org https://www.henrimatisse.org/woman-with-a-hat.jsp#prettyPhoto	
Supplemental Images		
Location	Unit 3: Influence: Fauvism: Rotten Apple Review	
Source	Matisse, H. (1911). The red studio. [Painting]. Smarthistory. https://smarthistory.org/matisse-the-red-studio/	
Location	Unit 3: Influence: Fauvism: Rotten Apple Review	
Source	Colors psychology: How to choose the right colors for your workspace. [Graphic organizer]. (2023). Space Refinery. https://www.spacerefinery.com/blog/colors-psychology-guide	
Location	Unit 3: Influence: Fauvism: Radical Reader Response	
Source	Franz, M.. (1911). Blue horses. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Blue_Horses	
Location	Unit 3: Influence: Fauvism: Radical Reader Response	
Source	Matisse, H. (1904). Luxe, calme et volupté. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Luxe, Calme et Volupt%C3%A9_A9	
Location	Unit 3: Influence: Fauvism: Radical Reader Response	
Source	Henri Matisse. (1905-1906). Bonheur de vivre (Joy of life). [Painting]. Khan Academy. https://drive.google.com/file/d/1c2VKgNW2iGgfWpB0PEJgdcy-gBhrye_3/view?usp=drive_link	

2. Cubism	Bottle and Fishes (1910-1912) Georges Braque Analytical Cubism	
Source	Braque, G. (1912). Bottle and fishes. [Painting]. Tate Gallery. https://www.tate.org.uk/art/artworks/braque-bottle-and-fishes-t00445	
Supplemental Images		
Location	Unit 3: Influence: Cubism: Rotten Apple Review	
Source	Picasso, P. (1910). The guitar player. [Painting]. Artchive. https://www.artchive.com/artwork/the-guitar-player-pablo-picasso-1910/	
Location	Unit 3: Influence: Cubism: Rotten Apple Review	
Source	Gris, J. (1914). Le petit déjeuner (breakfast). [Painting]. The Art Story. https://www.theartstory.org/definition/synthetic-cubism/	
Location	Unit 3: Influence: Cubism: Radical Reader Review	
Source	Braque, G. (1908). Maisons à l'Estaque (Houses at L'Estaque). [Painting]. Wikipedia. https://en.wikipedia.org/wiki/File:Georges_Braque,_1908,_Maisons_%C3%A0_l%27Estaque_%28Houses_at_L%27Estaque%29,_oil_on_canvas,_73_x_59.5_cm,_Kunst_Museum_Berlin.jpg	
3. Futurism	The Miracle of Light While Flying (1931) Gerardo Dottori Atmospheric Perspective	
Source	Dottori, G. (1931). The miracle of light while flying. [Painting]. Wikiart. https://www.wikiart.org/en/gerardo-dottori/the-miracle-of-light-while-flying-1931	
Supplemental Images		
Location	Unit 3: Influence: Futurism: Rotten Apple Review	
Source	Balla, G. (1909). Street Light. [Painting]. Wikiart. https://www.wikiart.org/en/giacomo-balla/street-light-1909	

Location	Unit 3: Influence: Futurism: Rotten Apple Review	
Source	Boccioni, U. (1913). Dynamism of a soccer player. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Dynamism_of_a_Soccer_Player	
Location	Unit 3: Influence: Futurism: Radical Reader Response	
Source	Balla, G. (1912). Dynamism of a Dog on a Leash. [Painting]. Buffalo AKG Art Museum. https://buffaloakg.org/artworks/196416-dinamismo-di-un-cane-al-guinaglio-dynamism-dog-leash	
Location	Unit 3: Influence: Futurism: Radical Reader Response	
Source	Boccioni, U. (1913, cast 1950). Unique forms of continuity in space. [Sculpture]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/485540	
4. German Expressionism	Memorial sheet of Karl Liebknecht (Gedenkblatt für Karl Liebknecht) (1920) Käthe Kollwitz Woodcut	
Source	Kollwitz, K. (1919-1920). Memorial sheet of Karl Liebknecht (Gedenkblatt für Karl Liebknecht). [Woodcut]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/kthe-kollwitz-in-memorial-karl-liebknecht	
Supplemental Images		
Location	Unit 3: Influence: German Expressionism: Rotten Apple Review	
Source	Kollwitz, K. (1921-1922). The parents (from "war" series). [Woodcut]. Tate. https://www.tate.org.uk/art/artworks/kollwitz-war-270944/3	
Location	Unit 3: Influence: German Expressionism: Rotten Apple Review	
Source	Käthe Kollwitz. (1921-1922). The volunteers (from "war" series). [Woodcut]. Tate. https://www.tate.org.uk/art/artworks/kollwitz-war-270944/3	

Location	Unit 3: Influence: German Expressionism: Rotten Apple Review	
Source	Kollwitz, K. (1921-1922). The sacrifice (from "war" series). [Woodcut]. Tate. https://www.tate.org.uk/art/artworks/kollwitz-war-270944/3	

■ Section 6: Refinement

1. Neoclassical	Oath of the Horatii (1784-1785) Jacques-Louis David History Painting	
Source	David, J.L. (1785). Oath of the Horatii. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/enlightenment-revolution/a/david-oath-of-the-horatii	
Supplemental Images		
Location	Unit 3: Refinement: Neoclassical: Rotten Apple Review	
Source	David, J.L. (1793). The death of Marat. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/The_Death_of_Marat	
Location	Unit 3: Refinement: Neoclassical: Rotten Apple Review	
Source	David, J.L. (1793). Detail of the death of Marat showing the paper held in Marat's left hand. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/The_Death_of_Marat	
Location	Unit 3: Refinement: Neoclassical: Radical Reader Response	
Source	Poussin, N. (1637–1638). Et in Arcadia ego. [Painting] Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/neo-classicism/a/neoclassicism-an-introduction	

2. Post-Impressionism	Pietà (after Delacroix) (1889) Vincent Van Gogh Thematic	
Source	Van Gogh, V. (1889). Pietà (after Delacroix). [Painting]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Van_Gogh_-_Piet%C3%A0_(nach_Delacroix).jpeg	
Supplemental Images		
Location	Unit 3: Refinement: Post-Impressionism: Rotten Apple Review	
Source	Seurat, G. (1884-1886). A Sunday afternoon on the island of La Grande Jatte. [Painting]. https://en.m.wikipedia.org/wiki/A_Sunday_Afternoon_on_the_Island_of_La_Grande_Jatte	
Location	Unit 3: Refinement: Post-Impressionism: Rotten Apple Review	
Source	Cézanne, P. (1893). The basket of apples. [Painting]. Wikipedia. https://en.m.wikipedia.org/wiki/The_Basket_of_Apples	
Location	Unit 3: Refinement: Post-Impressionism: Radical Reader Response	
Source	Delacroix, E. (1850). Pietà. [Painting]. Wikimedia Commons. https://commons.m.wikimedia.org/wiki/File:Delacroix_-_Piet%C3%A0,_1850.jpg	
3. Northern Europe Renaissance	Arnolfini Portrait (1434) Jan Van Eyck Symbolism	
Source	Van Eyck, J. (1434). The Arnolfini portrait. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/a/the-question-of-pregnancy-in-jan-van-eycks-arnolfini-portrait	
Supplemental Images		


Location	Unit 3: Refinement: Northern Europe Renaissance: Radical Reader Response	
Source	Van Eyck, J. (1434). Cloth gathered on the floor (detail), The Arnolfini portrait. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/a/the-question-of-pregnancy-in-jan-van-eycks-arnolfini-portrait	
Location	Unit 3: Refinement: Northern Europe Renaissance: Radical Reader Response	
Source	Van Eyck, J. (1434). Dress (detail), The Arnolfini portrait. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/a/the-question-of-pregnancy-in-jan-van-eycks-arnolfini-portrait	
4. Hellenistic	Nike of Samothrace (winged victory) (190 BCE) Paris Votive Offering	
Source	Nike of Samothrace (winged victory). [Sculpture]. (190 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/hellenistic/a/nike-winged-victory-of-samothrace	
Supplemental Images		
Location	Unit 3: Refinement: Hellenistic: Rotten Apple Review	
Source	Thymiaterion Supported by a Statuette of Nike. [Sculpture: incense burner]. (500-475 BCE). Getty Museum. https://www.getty.edu/art/collection/object/103WEF	
Location	Unit 3: Refinement: Hellenistic: Rotten Apple Review	
Source	Perich, D. (2023). Classical & Hellenistic comparison. Adapted from "Head of Aphrodite," (330-300 BCE), MFA Boston. [Public domain] & "Head of Aristotle," (25-75 CE), Google Arts & Culture. [Public domain]. [Infographic]. Own work. https://docs.google.com/drawings/d/1Mcmhc-74gejqvLqB-Ep_kHCUSo0wANaAAb_0WIIIPtpk/edit	

Location	Unit 3: Refinement: Hellenistic: Radical Reader Response	
Source	Nike of Samothrace (winged victory), staircase view. [Sculpture]. (190 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/hellenistic/a/nike-winged-victory-of-samothrace	
Location	Unit 3: Refinement: Hellenistic: Radical Reader Response	
Source	Nike of Samothrace (winged Victory), right-side view. [Sculpture]. (190 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/hellenistic/a/nike-winged-victory-of-samothrace	
Location	Unit 3: Refinement: Hellenistic: Radical Reader Response	
Source	Nike, terracotta, from Myrina, Anatolia. [Sculpture]. (200-150 BCE). Khan Academy. https://drive.google.com/file/d/1b82Zu3byBFogWd239BSDy8TB_S13ppe0/view?usp=drive_link	
Location	Unit 3: Refinement: Hellenistic: Radical Reader Response	
Source	Nike of Samothrace (winged victory), on ship. [Sculpture]. (190 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/hellenistic/a/nike-winged-victory-of-samothrace	


Unit #4: Art for Response




- *Art can help people understand and express feelings they may have repressed in order to appease societal norms, familial expectations, and religious authority. An artwork can induce an emotional response that may vary from person to person. Similarly, an artwork can influence social change if a specific response is implied.*

■ Section 7: Society




1. Racism	The Trial of John Brown (1942) Horace Pippin Naive Art	
Source	Pippin, H. (1942). The trial of John Brown. [Painting]. Google Arts and Culture. https://artsandculture.google.com/asset/the-trial-of-john-brown-horace-pippin-1888%E2%80%9C931946/5gFZVu9bOtaXcA?hl=en	
Supplemental Images		

Location	Unit 4: Society: Racism: Rotten Apple Review	
Source	Pippin, H. (1943). Mr. Prejudice. [Painting]. Philadelphia Museum of Art. https://philamuseum.org/collection/object/76592	
Location	Unit 4: Society: Racism: Radical Reader Response	
Source	James Van Der Zee. (1924). Garveyite family, Harlem, 1924, printed 1974. [Gelatin silver print]. National Gallery of Art. https://www.nga.gov/collection/art-object-page.198268.html	
Location	Unit 4: Society: Racism: Radical Reader Response	
Source	Douglas, A. (1939). The judgment day. [Painting]. National Gallery of Art. https://www.nga.gov/collection/art-object-page.166490.html	
2. Feminism	Untitled (Your Gaze Hits the Side of My Face) (1981) Barbara Kruger Male Gaze	
Source	Kruger, B. (1981). Untitled (Your gaze hits the side of my face). [Photograph and type on paperboard]. National Gallery of Art. https://www.artsy.net/artwork/barbara-kruger-untitled-your-gaze-hits-the-side-of-my-face	
Supplemental Images		
Location	Unit 4: Society: Feminism: Rotten Apple Review	
Source	Guerrilla Girls. (2005). Benvenuti alla biennale femminista [sic]! (From the series "Guerrilla Girls Talk Back: Portfolio 2). [Lithographic Poster]. National Museum of Women in the Arts. https://nmwa.org/art/artists/guerrilla-girls/	
Location	Unit 4: Society: Feminism: Rotten Apple Review	
Source	Perich, D. (2023). Judith vs Judith. Adapted from Artemisia Gentileschi, "Judith Slaying Holofernes," (1620-1621), Smart History, [Public domain] & Caravaggio, "Judith Beheading Holofernes," (1620-1621), Wikipedia, [Public domain]. [Infographic]. Own work. https://docs.google.com/drawings/d/1JpqDx_IDnO3Gfc3rAnCeXxl-ks9JUYAGfHf21616diQ/edit	

Location	Unit 4: Society: Feminine: Radical Reader Response	
Source	Kruger, B. (1987). Untitled (We don't need another hero). [Photograph and type on paper]. Artsy. https://www.artsy.net/artwork/barbara-kruger-untitled-we-dont-need-another-hero	
Location	Unit 4 Society: Feminism: Radical Reader Response	
Source	Kruger, B. (1987/2014). Untitled (Know nothing, believe anything, forget everything). [Digital print on vinyl]. Artsy. https://www.artsy.net/artwork/barbara-kruger-untitled-know-nothing-believe-anything-forget-everything	
3. Poverty	Migrant Mother, Nipomo, California (1936) Dorothea Lange Federal Art Project	
Source	Lange, D. (1936). Migrant mother, Nipomo, California. [Gelatin silver print]. The Metropolitan Museum of Art. https://www.moma.org/learn/moma_learning/dorothea-lange-migrant-mother-nipomo-california-1936/	
Supplemental Images		
Location	Unit 4: Society: Poverty: Radical Reader Response	
Source	Lange, D. (1934). Man beside wheelbarrow, San Francisco. [Gelatin silver print]. The Museum of Modern Art (MoMA). https://www.moma.org/collection/works/295202?artist_id=3373&page=1&sov_referrer=artist	
Location	Unit 4: Society: Poverty: Radical Reader Response	
Source	Stieglitz, A. (1907). The steerage. [Photogravure]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/267836	
4. Government	If At First, You Don't Succeed—Call An Airstrike (San Francisco, CA) (2010) Banksy Street Art	
Source	Banksy. (2010). If at first, you don't succeed—Call an airstrike (San Francisco, CA). [Mural]. My Modern Met. https://mymodernmet.com/if-at-first-you-dont-succeed/	
Supplemental Images		




Location	Unit 4: Society: Government: Rotten Apple Review	
Source	Schachter, K. (2018). "Surprised onlookers react as Banksy's 'Girl With a Balloon' self-destructs at Sotheby's." [Photograph]. Artnet. https://news.artnet.com/opinion/kenny-schachter-on-banksy-at-sothebys-stunt-1372921	
Location	Unit 4: Society: Government: Radical Reader Response	
Source	Wojnarowicz, D. (1990). Untitled (One day this kid...). [Photostat sheet]. Whitney Museum of American Art. https://whitney.org/collection/works/1643_1	
Location	Unit 4: Society: Government: Radical Reader Response	
Source	Banksy. (2015). Flower thrower, Bethlehem. [Mural]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Bethlehem_Banksy.jpg	

■ Section 8: Individual

1. Photography	Steve Carell, Van Nuys, CA (2009) Martin Schoeller Rule of Thirds	
Source	Schoeller, M. (2009). Steve Carell, Van Nuys, CA. [Photograph]. National Geographic. https://www.nationalgeographic.com/photography/article/martin-schoellers-offbeat-portraits-give-stars-a-new-turn?loggedin=true&rnd=1687563920764	
Supplemental Images		
Location	Unit 4: Individual: Photography: Rotten Apple Review	
Source	Baedecker, J. (2016). Capturing Porsche's Le Mans heroes with Martin Schoeller. [Online image]. Classic Driver. https://www.classicdriver.com/en/article/classic-life/capturing-porsches-le-mans-heroes-martin-schoeller , (Photos: Martin Schoeller, © 2023 CLASSICDRIVER.COM)	
Location	Unit 4: Individual: Photography: Radical Reader Response	
Source	Vijayakumar, G. (2021). Rule of thirds in photography. [Online image], Photography Axis. https://www.photographyaxis.com/photography-articles/rule-of-thirds-in-photography/	

Location	Unit 4: Individual: Photography: Radical Reader Response	
Source	Schoeller, M. (2008). George Clooney with a mask. [Photograph]. Artsy: Martin Schoeller Camera Work. https://www.artsy.net/show/camera-work-martin-schoeller?sort=partner_show_position	
2. Self-Portrait	Self-Portrait With Fur-Trimmed Robe (1500) Albrecht Dürer Iconography	
Source	Dürer, A. (1500). Self-portrait with fur-trimmed robe. [Painting]. Bavarian State Painting Collections–Alte Pinakothek Munich. https://www.sammlung.pinakothek.de/de/artwork/QtX2QpQ4Xq	
Supplemental Images		
Location	Unit 4: Individual: Self-Portrait: Rotten Apple Review	
Source	Jones, C. (2020). Detail of 'Self-portrait' (1500) by Albrecht Dürer. Medium. https://medium.com/thinksheet/how-to-read-paintings-self-portrait-by-albrecht-d%C3%BCr-7bfbb148b691	
Location	Unit 4: Individual: Self-Portrait: Radical Reader Response	
Source	Dürer, A. (1514). Melencolia I. [Engraving]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/336228	
Location	Unit 4: Individual: Self-Portrait: Radical Reader Response	
Source	Dürer, A. (1514). Personification of Melancholy (detail), from Melencolia I. [Engraving]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/336228	
3. Identity	The Two Fridas (1939) Frida Kahlo Allegory	
Source	Kahlo, F. (1939). The two Fridas (Las dos Fridas). [Painting]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/kahlo-the-two-fridas-las-dos-fridas	

Supplemental Images		
Location	Unit 4: Individual: Identity: Rotten Apple Review	
Source	Kahlo, F. (1931). Frieda and Diego Rivera. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Frieda_and_Diego_Rivera	
Location	Unit 4: Individual: Identity: Rotten Apple Review	
Source	Kahlo, F. (1940). Self-portrait with cropped hair. [Painting]. Museum of Modern Art (MoMA). https://www.moma.org/collection/works/78333	
Location	Unit 4: Individual: Identity: Radical Reader Response	<div><div></div><div>vs</div><div></div></div>
Source	Perich, D. (2023). Frida vs Frida. Adapted from “The Two Fridas,” by Frida Kahlo, 1939, Khan Academy (CC BY-SA 4.0) & “Frieda and Diego Rivera,” by Frida Kahlo, 1931, Wikipedia (CC BY-SA 4.0). [Infographic]. Own work. https://docs.google.com/drawings/d/1jVGyNxQwWHEgaXYxuktufftjxhufEaFJ4CqZjfOHmaY/edit	
Location	Unit 4: Individual: Identity: Radical Reader Response	
Source	Kahlo, F.. (1939). The two Fridas (Las dos Fridas) detail with hemostat. [Painting]. Khan Academy. https://drive.google.com/file/d/1O_FjixpWpcTOCiqcBTDMNaFBMdvIEcCw/view?usp=drive_link	
4. Culture	Untitled (Fishing) (1981) Jean-Michel Basquiat Neo-Expressionism	
Source	Basquiat, J.M. (1981). Untitled (Fishing). [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Untitled_(Fishing)	
Supplemental Images		
Location	Unit 4: Individual: Culture: Rotten Apple Review	
Source	Basquiat, J.M. (1982). Untitled (Blue skull). [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Untitled_(1982_Basquiat_skull_painting)	


Location	Unit 4: Individual: Culture: Rotten Apple Review	
Source	Kasterine, D. (1986). Jean-Michel Basquiat. [Gelatin silver print]. Smithsonian: National Portrait Gallery. https://npg.si.edu/object/npg_NPG.2011.24	
Location	Unit 4: Individual: Culture: Radical Reader Response	
Source	Basquiat, J.M. (1983). Horn players. [Triptych painting]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/basquiat-horn-players	
Location	Unit 4: Individual: Culture: Radical Reader Response	
Source	Picasso, P. (1921). Three musicians. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Three_Musicians	

Appendix B

Week 1: Prerequisite: Art History 101 <ul style="list-style-type: none"> Discover how and why art is created Recognize Elements of Art and Principles of Design Analyze artwork Respond to analysis 	Curriculum Map
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Key Learning(s)	Unit Essential Questions	Instructional Tools
<p>Understand the importance of looking at art.</p> <p>Analyze works of art using the Elements of Art and Principles of Design.</p> <p>Make connections with art history concepts and personal experience.</p>	<p>Why is art created?</p> <p>What can artworks tell us about a culture or society?</p> <p>What are the Elements of Art and Principles of Design?</p> <p>How can the viewer “read” a work of art?</p>	<p>Prerequisite Outline</p> <p>Art History Digital Sketchbook</p> <p>Overhead Projector or Smartboard</p> <p>Laptop</p>

LESSON #1	LESSON #2	LESSON #3	LESSON #4
Watch This! <ol style="list-style-type: none"> Students will watch two videos: <ol style="list-style-type: none"> Why Look at Art? How Art Can Help You Analyze Students will answer the questions on accompanying Google Form <ol style="list-style-type: none"> Watch This! Response 	Read This! <ol style="list-style-type: none"> Students will read two articles: <ol style="list-style-type: none"> What is Art History? Common Questions About Dates Students will answer the questions on accompanying Google Form <ol style="list-style-type: none"> Read This! Response 	Draw This! <ol style="list-style-type: none"> Students will complete sketchbook assignments for Week 1: <ol style="list-style-type: none"> Examples of Elements of Art and Principles of Design 	Beat This! <ol style="list-style-type: none"> Students will read para. 1-8: <ol style="list-style-type: none"> Introduction to Iconographic Analysis Students will complete the unit with an escape room-style quiz. <ol style="list-style-type: none"> Mayhem at the Museum

Key Learning Goals	Big questions	Instructional Tools
<p>A. Recognize that examining the artistic works of others leads to understanding about cultural traditions, history, politics and their world.</p> <p>B. Describe, interpret and evaluate artworks empathizing with and challenging the opinions of others.</p> <p>C. Develop and use criteria for making judgments about artworks and visual imagery and use descriptive language when talking and writing about works of art.</p> <p>D. Connect the content of visual artworks to interdisciplinary concepts, issues and themes (Ohio Department of Education, 2023).</p> <p>E. Understanding the visual arts in relation to history and cultures (arteducators.org, 2023).</p> <p>F. Use available resources to complete assignments remotely, individually, and in a timely manner.</p>	<ul style="list-style-type: none"> • Why is art created? • How do we communicate through art? • What can artworks tell us about a culture/society? • How do objects, places, and design shape lives and communities? • Why do people value objects, artifacts, and artworks and select them for presentation? • What is the purpose of an art museum? 	<p> Art History Digital Sket...</p> <p>Prerequisite [Week 1]</p> <p>Unit 1 Concept Map [Weeks 2 & 3]</p> <p>Unit 2 Concept Map [Weeks 4 & 5]</p> <p>Unit 3 Concept Map [Weeks 6 & 7]</p> <p>Unit 4 Concept Map [Weeks 8 & 9]</p> <p>*Unit Maps found in Appendices C-F</p>

UNIT #1 DESCRIPTION	UNIT #2 DESCRIPTION	UNIT #3 DESCRIPTION	UNIT #4 DESCRIPTION
Art for Record: Art not only provides evidence of existence but can tell us a lot of information about a culture or society, such as how cultures were developed and sustained, who was leading civilizations, how people lived, etc. We can draw parallels from what once was to what is today.	Art for Religion: Throughout history, the human experience—origin, existence, death, and afterlife—was often depicted through art for theological purposes and worship. Art was used to educate the illiterate, recruit members, and encapsulate the messages of a multitude of religions.	Art for Representation: Since the “-isms” of Modern Art, art has become more than historical record, religious reference, and commissioned pieces. Eventually, art would develop into the artist’s own expression of how they react with the world around them.	Art for Response: An artwork can induce an emotional response that may vary from person to person. Similarly, an artwork can influence social change if a specific response is implied. Lastly, the personal experience of the individual can elicit a response as well.
UNIT 1 SUB-UNITS & TOPICS	UNIT 2 SUB-UNITS & TOPICS	UNIT 3 SUB-UNITS & TOPICS	UNIT 4 SUB-UNITS & TOPICS
<ul style="list-style-type: none"> ● Before Common Era <ul style="list-style-type: none"> ○ Prehistoric ○ Ancient Near East ○ Classical ○ Egyptian ● Common Era <ul style="list-style-type: none"> ○ Genre ○ Royalty ○ Utility ○ War 	<ul style="list-style-type: none"> ● Education <ul style="list-style-type: none"> ○ Medieval ○ Italian Renaissance ○ Gothic ○ Islamic ● Worship <ul style="list-style-type: none"> ○ Japanese ○ Mesoamerican ○ Byzantine ○ Baroque 	<ul style="list-style-type: none"> ● Influence <ul style="list-style-type: none"> ○ Fauvism ○ Cubism ○ Futurism ○ German Expressionism ● Refinement <ul style="list-style-type: none"> ○ Neoclassical ○ Post-Impressionism ○ Northern Europe Renaissance ○ Hellenistic 	<ul style="list-style-type: none"> ● Society <ul style="list-style-type: none"> ○ Racism ○ Feminism ○ Poverty ○ Government ● Individual <ul style="list-style-type: none"> ○ Photography ○ Self-Portrait ○ Identity ○ Culture
VOCABULARY	VOCABULARY	VOCABULARY	VOCABULARY
<ul style="list-style-type: none"> ● Baroque ● Cave Painting ● Hieroglyphics ● Landscape ● Necropolis ● Relief Sculpture ● Romanticism ● Sarcophagus 	<ul style="list-style-type: none"> ● Chiaroscuro ● Codex ● Draftsman (Draughtsman) ● Floral Motif ● Iconoclasm ● Illuminated Manuscript ● Ukiyo-e ● Vaulted Ceiling 	<ul style="list-style-type: none"> ● Analytical Cubism ● Atmospheric Perspective ● Historical Art ● Portraiture ● Symbolism ● Thematic ● Votive Offering ● Woodcut 	<ul style="list-style-type: none"> ● Allegory ● Federal Art Project ● Iconography ● Male Gaze ● Naive Art ● Neo-Expressionism ● Rule of Thirds ● Street Art

Appendix C


Curriculum Map	TOPIC:	VISUAL ARTS (9wk Rotation)
★ UNIT 1: Art for Record	TEACHER:	DANIELLE PERICH
○ SECTION 1: Before Common Era (BCE)	GRADE (S) :	6-8
○ SECTION 2: Common Era (CE)	WEEKS:	2 & 3


Key Learning	Big Questions
→ Understand how art was used for recording data and information throughout history.	→ How does art help us understand the lives of people of different times, places, and cultures?
→ Analyze works of art using the Elements of Art and Principles of Design.	→ How does making art attune people to their surroundings?
→ Make connections with art history concepts and personal experience.	Materials
	Chromebooks Digital Sketchbook [insert link]


Week 2	Choose one (1) topic to complete for Week 2.
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Section 1	Goals	Essential Questions
Before Common Era	→ Understand how and why people recorded information in the past. → Distinguish between recorded information and art for art's sake.	→ How does art help us understand the lives of people of different times, places, and cultures?

Topic 1: Prehistoric	Making Connections
Prehistoric art was created by people during a time when any form of written language had yet to be developed. When cultures throughout human history started developing their unique language systems, the onset of these instances varied greatly from region to region. Because of this, each region has a unique story regarding its initial development of recorded information (Art in Context, 2023).	→ List what animals you see and explain why they look like your answer. ◆ A selection of animals, N. Aujoulat (2003) © MCC-CNP, https://www.bradshawfoundation.com/lascaux/ → Compare the two skulls. The one on the left belongs to the MODERN MAN. The one on the right belongs to the NEANDERTHAL. List two (2) characteristics that are DIFFERENT, and two (2) characteristics that are the SAME.


		◆ Sample: Side-by-side comparison of Neanderthal and modern human skulls from the Cleveland Museum of Natural History. (Image credit: Creative Commons hairyuseummatt).	
Vocabulary	Example		
Cave Painting- A prehistoric work of art found inside of a cave; mostly depicts animals.	<i>Hall of Bulls (Replica)</i> (17, 000–15, 000 BCE) <i>Lascaux Caves, France</i>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Prehistoric Sites and Decorated Caves of the Vézère Valley (UNESCO/NHK)• Rotten Apple Review	<ul style="list-style-type: none">• Lascaux• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw a scene of something positive that happened to you in school.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 2: Room 3A
Section 1	Goals	Essential Questions	
Before Common Era	<ul style="list-style-type: none">→ Understand how and why people recorded information in the past.→ Distinguish between recorded information and art for art's sake.	→ How does art help us understand the lives of people of different times, places, and cultures?	
Topic 2: ANE	Making Connections		
"Ancient Near East," or ANE, refers to the time period between 3000 BCE and 600 CE, and the ancient civilizations that were found in today's Turkey, Mediterranean coast, Iran, Iraq, Syria, and Lebanon. This style of art was evident throughout many different cultures, but all had characteristics that were consistent, including a connection between earth and heaven. You will also find a display of strength and power by the ruling parties over the laypeople, battle scenes that highlight one's rise to or justification for power, laws and guidelines written in cuneiform		<ul style="list-style-type: none">→ Explain the purpose of the Lamassu statues placed at the city gates.<ul style="list-style-type: none">◆ Sample: Winged human-headed bull (lamassu or shedu), Neo-Assyrian Period, reign of Sargon II (721-705 BCE) Khorsabad, ancient Dur Sharrukin, Assyria, Iraq, gypseous alabaster, 4.20 x 4.36 x 0.97 m, excavated by P.-E. Botta 1843-44 (Musée du Louvre)→ Why does the Lamassu have 5 legs?<ul style="list-style-type: none">◆ Sample: Winged human-headed bull (lamassu or shedu), Neo-Assyrian Period,	

<p>[cue-nay-ih-form]--one of the earliest form of writing (Art of ANE, n. d).</p>		<p>reign of Sargon II (721-705 B. C. E.) Khorsabad, ancient Dur Sharrukin, Assyria, Iraq, gypseous alabaster, 4.20 x 4.36 x 0.97 m, excavated by P. -E. Botta 1843-44 (Musée du Louvre) (photo: Dr. Steven Zucker, (CC BY-NC-SA 2.0)</p> <p>→ Pick four (4) features on the Lamassu and describe them. Use descriptive language.</p> <ul style="list-style-type: none">◆ Sample: Lamassu (winged human-headed bulls possibly lamassu or shedu) from the citadel of Sargon II, Dur Sharrukin (now Khorsabad, Iraq), wide frame view with woman. [Sculpture]. (720-705 BCE). Smarthistory. https://smarthistory.org/lamassu-from-the-citadel-of-sargon-ii/ <p>→ What kind of animals do you think make up the Lamassu? How do you know?</p> <ul style="list-style-type: none">◆ Sample: Lamassu (winged human-headed bulls possibly lamassu or shedu) from the citadel of Sargon II, Dur Sharrukin (now Khorsabad, Iraq), angled view. [Sculpture]. (720-705 BCE). Smarthistory. https://smarthistory.org/lamassu-from-the-citadel-of-sargon-ii/, (Public domain)	
Vocabulary		Example	
<p>Relief Sculpture- An artwork that has three-dimensional parts projecting off of the surface it is carved into.</p>	<p><i>A Lamassu, (From the Entrance Into the King's Private Apartments) (865-860 BCE) Assyria (present-day Iraq)</i></p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Lamassu from the Citadel of Sargon II• Rotten Apple Review	<ul style="list-style-type: none">• Lamassu: Backstory• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Combine 3 animals to create a new Lamassu. Name the creature using a combination of the names of each animal.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 2: Room 3A
Section 1	Goals	Essential Questions	


Before Common Era		<ul style="list-style-type: none">→ Understand how and why people recorded information in the past.→ Distinguish between recorded information and art for art's sake.	<ul style="list-style-type: none">→ How does art help us understand the lives of people of different times, places, and cultures?<ul style="list-style-type: none">◆ Sample: Tomb of the Shields and Chairs (Cerveteri Necropolis). [Architecture]. (6th century BCE). Italy Magazine. https://www.italymagazine.com/featured-story/exploring-cerveteri-footsteps-ancient-etruscans-lazio
Topic 3: Classical			Making Connections
<p>Sometimes referred to as Classicism, Classical art encompasses art and architecture created during the Greco-Roman era. Other civilizations, such as the Etruscans and Mycenaeans, also existed during this vast time period. Classical art emphasizes key principles of design based on mathematical concepts: balance, harmony, and proportion. The human form and architecture were popular subjects along with paintings, ceramics, and sculpture (Art in Context, 2023).</p>			<ul style="list-style-type: none">→ Why do you think the Etruscans built necropolises?<ul style="list-style-type: none">◆ Sample: Etruscan Necropolises of Cerveteri and Tarquinia. [Architecture]. (7th century BCE) World Heritage Convention, UNESCO. https://whc.unesco.org/en/list/1158/, (Fair use)→ What do you think the dead are going to do in the afterlife? How do you know?<ul style="list-style-type: none">◆ Sample: Tomb of the Triclinium. [Fresco (chamber room)]. (470 BCE). Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/a/p-ancient-etruria/a/tomb-of-the-triclinium, (Fair use)→ What other places may have flat objects hanging on the walls and chairs situated across from each other? Explain your reasoning.<ul style="list-style-type: none">◆ Sample: Tomb of the Shields and Chairs (Cerveteri Necropolis). [Architecture]. (6th century BCE). Italy Magazine. https://www.italymagazine.com/featured-story/exploring-cerveteri-footsteps-ancient-etruscans-lazio
Vocabulary		Example	
Necropolis- A large cemetery belonging to an ancient city.		<i>Tomb of the Shields and Chairs (6th century BCE) Cerveteri, Italy</i>	
Watch This!		Read This!	Draw This!
			Beat This!


<ul style="list-style-type: none"> • Etruscan Necropolises of Cerveteri and Tarquinia • Rotten Apple Review 	<ul style="list-style-type: none"> • The Etruscans: An Introduction • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ◦ Design a room for a tomb. The objects in the room must visually explain what the room is for. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ◦ Week 2: Room 3A
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Section 1	Goals	Essential Questions
<p>Before Common Era</p>	<ul style="list-style-type: none"> → Understand how and why people recorded information in the past. → Distinguish between recorded information and art for art's sake. 	<ul style="list-style-type: none"> → How does art help us understand the lives of people of different times, places, and cultures?
Topic 4: Egyptian	Making Connections	
<p>Much of what we know about Ancient Egypt comes from the artwork found inside temples and tombs. The arid climate allowed for a lot of art, artifacts, and architecture to survive thousands of years. Ancient Egyptian art forms are characterized by regularity and detailed depiction of gods, human beings, heroic battles, ways of life, and nature. Differences in scale established a hierarchy where the most important figure (god or pharaoh) was the biggest. A high proportion of the art was designed to provide peace and assistance in the afterlife (Royal Society of Chemistry, n. d.).</p>	<ul style="list-style-type: none"> → In your opinion, why did the Egyptians need to preserve the dead? <ul style="list-style-type: none"> ◆ Sample: Mourners in the funerary procession of Ramose, Tomb of the Vizier Ramose (TT 55), Western Thebes, Dynasty 18. [Painting (tomb wall)]. (1550-1292 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/beginners-guide-egypt/a/mummification-and-funeral-rites, (Photo: Dr. Amy Calvert) → Do you think mummification was available to anyone who lived in Ancient Egypt? Why or why not? <ul style="list-style-type: none"> ◆ Sample: [Beginner's guide to mummification storyboard]. Storyboard That. https://www.storyboardthat.com/storyboards/33cody33/beginners-guide-to-mummification → Which one of the guys in this close-up is the king? How do you know? Hint: He's not a bird. <ul style="list-style-type: none"> ◆ Sample: Calvert, A. (n. d.). Detail, Palette of King Narmer, from Hierakonpolis, Egypt, Predynastic. [Online image (detail)]. Khan Academy. https://www.khanacademy.org/ap-art-history/ancient-mediterranean-ap/ancient-egypt-ap/a/palette-of-king-narmer, (Public Domain) 	


Vocabulary	Example		
Hieroglyph-a pictorial representation of sounds and/or words organized to communicate information. .	<i>The Palette of Narmer (3200-3000 BCE) Egypt</i>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> The Mummification Process Rotten Apple Review 	<ul style="list-style-type: none"> The Palette of Narmer Radical Reader Response 	<ul style="list-style-type: none"> Art History Digital Sketchbook <ul style="list-style-type: none"> Draw your portrait in the style of Ancient Egyptian. (include sample) 	<ul style="list-style-type: none"> Mayhem at the Museum <ul style="list-style-type: none"> Week 2: Room 3A

Week 3	Choose one (1) topic to complete for Week 3.		
Section 2	Goals	Essential Questions	
Common Era	<ul style="list-style-type: none"> → Understand how people lived in the past using art as evidence. → Analyze artwork to make inferences on the lifestyles of the subjects. 	<ul style="list-style-type: none"> → How does making art attune people to their surroundings? <ul style="list-style-type: none"> ◆ Sample: Zucker. S. (2015). Hunters and inn (detail). [Online image (detail hunters)]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-hunters-in-the-snow-winter, [photo: Steven Zucker, CC BY-NC-SA 2.0]] 	
Topic 1: Genre		Making Connections	
Genre art was a popular style of painting introduced in 17th century Holland. Most of the subjects were scenes of everyday life for peasants and other non-royalty persons. These paintings were usually small-scale to maintain affordability and eventually evolved into city scenes in London and Paris. An offshoot of genre painting includes morality-based "Vanitas" still lifes, where ordinary objects symbolize the futility of life and imminent death. (Genre Painting, n.d.).		<ul style="list-style-type: none"> → In a few sentences, describe what is going on in Bruegel the Elder's Peasant Wedding. <ul style="list-style-type: none"> ◆ Sample: Bruegel, the Elder, P. (1566-1567). Peasant Wedding. [Painting]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-peasant-wedding/, [Public Domain] → What other things did Bruegel the Elder do to lead the eye to this person? (Look at the arrows. Refer to the previous question for a look at the entire painting.) <ul style="list-style-type: none"> ◆ Sample: Zucker, S. (2015). Peasant Wedding (detail). [Online image (chefs with superimposed diagram added by the researcher)]. Smarthistory. 	


		<p>https://smarthistory.org/pieter-bruegel-the-elder-peasant-wedding/</p> <p>→ Describe what you see in this close-up of the painting. Do you think this painting could have been painted closer to the present day? Explain your reasoning.</p> <p>◆ Sample: Zucker, S. (2015). Ice-skating and other winter activities (detail). [Online image (detail ice-skating)]. Smarthistory. https://smarthistory.org/pieter-bruegel-the-elder-hunters-in-the-snow-winter/, [photo: Steven Zucker, CC BY-NC-SA 2.0)]</p>	
Vocabulary		Example	
Landscape- The depiction of natural scenery like hills, mountains, and bodies of water that projects a sense of distance.	<p><i>Hunters in the Snow (1565)</i></p> <p><i>Pieter Bruegel the Elder</i></p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Pieter Bruegel the Elder, Peasant Wedding• Rotten Apple Review	<ul style="list-style-type: none">• Pieter Bruegel the Elder, Hunters in the Snow• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw a scene where you or someone else is performing an everyday task.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 3: Room 3B
Section 2	Goals	Essential Questions	
Common Era	<p>→ Understand how and why people recorded information in the past.</p> <p>→ Distinguish between recorded information and art for art's sake.</p>	<p>→ How does making art attune people to their surroundings?</p> <p>◆ Sample: Berzal de Dios, J. (n.d.). Velázquez, The Surrender of Breda. [Online image (detail of Spanish soldiers)]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/spain/a/velquez-the-surrender-of-breda</p>	
Topic 2: Royalty		Making Connections	

<p>The royals were, at the time, the only people who could afford to have their portraits painted. Some royal families commissioned a single professional artist like Diego Velazquez (First Painter) to paint all of their family portraits. Royal portraits are also called state or formal portraits and these shaped the way common folks viewed royalty. Other paintings were done candidly and without the knowledge of the subject in order to not show how the royals wanted to be seen, but rather how the public actually saw them. (Royal Portraiture, n.d.).</p>		<p>→ Who is this man? How do you know?</p> <ul style="list-style-type: none">◆ Sample: Scott, D. (2020). A closer look at Las Meninas by Diego Velázquez. [Online image (detail artist)]. Draw Paint Academy. https://drawpaintacademy.com/las-meninas/ <p>→ Is this painting considered a portrait? Of whom? Also, what type of people had their portraits painted during this time period? How do you know?</p> <ul style="list-style-type: none">◆ Scott, D. (2020). A closer look at Las Meninas by Diego Velázquez. [Online image (detail mirror)]. Draw Paint Academy. https://drawpaintacademy.com/las-meninas/ <p>→ Who do you think is most likely the person of importance in this closeup section, and how did you come to that conclusion?</p> <ul style="list-style-type: none">◆ Sample: Berzal de Dios, J. (n.d.). Velázquez, The Surrender of Breda. [Online image (detail of Dutch soldiers)]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/spain/a/velzquez-the-surrender-of-breda		
Vocabulary		Example		
<p>Baroque- A style of art and architecture in Europe during the early 1600s up to the 1750s that is characterized by ornate details.</p>		<p><i>Las Meninas</i> (1656) Diego Velazquez</p>		
Watch This!		Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Velázquez, Las Meninas• Rotten Apple Review		<ul style="list-style-type: none">• Velázquez, The Surrender of Breda• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw a mirror hanging on the wall. Add a reflected image from the vantage point of the viewer.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 3: Room 3B
Section 2		Goals	Essential Questions	

<p>Common Era</p>	<p>→ Understand how and why people recorded information in the past.</p> <p>→ Distinguish between recorded information and art for art's sake.</p>	<p>→ How does making art attune people to their surroundings?</p> <p>◆ Sailko. (2011). Grande Ludovisi sarcophagus. [Online image]. Wikimedia. https://commons.wikimedia.org/wiki/File:Grande_Ludovisi_sarcophagus_17.JPG, [Creative Commons]</p>
<p>Topic 3: Utility</p>		<p>Making Connections</p>
<p>Utilitarian art, also known as Functional art, refers to objects created to be admired as well as put to use. Utilitarian art should not be confused with Decorative art because that style is created purely for aesthetics, where Utilitarian pieces include a practical purpose. This type of art could be furniture, tapestries, ceramics—anything that can be used for some purpose or another. (Art in Context, 2022).</p>		<p>→ What is depicted on the outside of the Ludovisi Sarcophagus?</p> <p>◆ Relief panel of the Great Ludovisi Battle sarcophagus. [Sculpture]. (250–260 CE). Wikipedia. https://en.wikipedia.org/wiki/Ludovisi_Battle_sarcophagus, [Public Domain]</p> <p>→ In a few sentences, describe what is going on in this picture.</p> <p>◆ Majanlahti, A. (2006). Ludovisi sarcophagus, detail. [Online image]. Flickr. https://www.flickr.com/photos/93226994@N00/84563415 [Credit: © Marie-Lan Nguyen / Wikimedia Commons]</p> <p>→ The artist carved several scenes into the sarcophagus. Was this sarcophagus meant to be buried? Why or why not?</p> <p>◆ Selene on her chariot, detail from the case of sarcophagus with the myth of Endymion and Selene. [Sculpture]. (3rd century CE). Wikimedia. https://commons.wikimedia.org/wiki/File:Sarcophagus_Selene_Endymion_Met_47.100.4ab_n03.jpg, [Public Domain]</p> <p>→ In this closeup, Endymion is a man who was granted eternal youth and eternal sleep. Selene is a goddess who is in love with him. Why do you think a mythical story was carved into this object?</p> <p>◆ Marble sarcophagus with the myth of Selene and Endymion. [Sculpture]. (Early 3rd century). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/254590, [Public Domain]</p> <p>→ To whom was the sarcophagus dedicated?</p> <p>◆ Marble sarcophagus with the myth of Selene and Endymion. [Sculpture]. (Early 3rd century). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/254590, [Public Domain]</p>

Vocabulary		Example	
Sarcophagus- A coffin made of stone that is inscribed or carved with images and is associated with ancient cultures.		<p><i>Marble Sarcophagus With the Myth of Selene and Endymion, (early 3rd century), Roman</i></p> 	
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> Ludovisi Battle Sarcophagus Rotten Apple Review 	<ul style="list-style-type: none"> Marble Sarcophagus With the Myth of Selene and Endymion Radical Reader Response 	<ul style="list-style-type: none"> Art History Digital Sketchbook <ul style="list-style-type: none"> Design a headstone for a cartoon character whose show was just canceled. 	<ul style="list-style-type: none"> Mayhem at the Museum <ul style="list-style-type: none"> Week 3: Room 3B

Section 2	Goals	Essential Questions
Common Era	<ul style="list-style-type: none"> → Understand how and why people recorded information in the past. → Distinguish between recorded information and art for art's sake. 	<ul style="list-style-type: none"> → How does making art attune people to their surroundings? <ul style="list-style-type: none"> ◆ Sample: The 3rd of May 1808 in Madrid: the executions on Principe Pio hill (detail). [Online image]. (2012). Wikimedia. https://commons.m.wikimedia.org/wiki/File:Goya_3may_men.jpg, [Fair Use]
Topic 4: War		Making Connections
War and its impact on humanity has been depicted in art for centuries. Artists who create pieces referencing war could have done so for a variety of reasons: promoting war, protesting war, and propaganda efforts to build morale during war. As a method of record, art not only tells the story of conflict, but it also reminds people of the end result (Bracanti, 2018).		<ul style="list-style-type: none"> → The firing squad in this painting are referenced in the article. Why do you think the author called them "insect-like" or "mechanical"? <ul style="list-style-type: none"> ◆ Sample: El Tres de Mayo, by Francisco de Goya, from Prado in Google Earth. [Online image]. (2012). Wikimedia. https://commons.wikimedia.org/wiki/File:El_Tres_de_Mayo,_by_Francisco_de_Goya,_from_Prado_in_Google_Earth-x1-y1.jpg, {Public Domain} → Why do you think Francisco Goya hid the faces of the firing squad? Can you think of similar situations that may occur during the present day? <ul style="list-style-type: none"> ◆ Sample: El Tres de Mayo, by Francisco de Goya, from Prado in Google Earth. [Online

		<p>image]. (2012). Wikimedia. https://commons.wikimedia.org/wiki/File:El_Tres_de_Mayo,_by_Francisco_de_Goya,_from_Prado_in_Google_Earth-x1-y1.jpg, (Creative Commons)</p> <p>→ Who are the people with their hands up and faces covered?</p> <p>◆ Sample: Goya, F. (1814-1815). Third of May, 1808. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-spain/a/goya-third-of-may-1808, [Public Domain]</p> <p>→ This person was described as "Christ-like" in this painting. How did the artist make him resemble Jesus Christ? Also, for what reason(s) would Francisco Goya put Jesus Christ into a painting about war?</p> <p>◆ Sample: The 3rd of May 1808 in Madrid: the executions on Principe Pio hill (detail). [Online image]. (2012). Wikimedia. https://commons.m.wikimedia.org/wiki/File:Goya_3may_men.jpg, [Creative Commons]</p> <p>→ Who has the most emphasis in this painting?</p> <p>◆ Sample: Goya, F. (1814-1815). Third of May, 1808. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-spain/a/goya-third-of-may-1808, [Public Domain]</p>	
Vocabulary			
	<p><i>The Third of May, 1808</i> (1814-1815) Francisco Goya</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Art Historical Analysis using Goya's "Third of May" • Rotten Apple Review 	<ul style="list-style-type: none"> • Goya. Third of May. 1808 • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ○ Draw a group of people, emphasis on one person. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ○ Week 3: Room 3B


Appendix D

Curriculum Map	TOPIC:	VISUAL ARTS (9wk Rotation)
★ UNIT 2: Art for Religion	TEACHER:	DANIELLE PERICH
○ SECTION 3: Education	GRADE(S) :	6-8
○ SECTION 4: Worship	WEEKS:	4 & 5


Key Learning	Big Questions
<ul style="list-style-type: none"> → Understand how art was used for recording data and information throughout history. → Analyze works of art using the Elements of Art and Principles of Design. → Make connections with art history concepts and personal experience. 	<ul style="list-style-type: none"> → How does preserving artifacts and artwork cultivate appreciation and understanding? → How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? → How does art preserve aspects of life?
	Materials
	Chromebooks Digital Sketchbook [insert link]

Week 4	Choose one (1) topic to complete for Week 4.
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Section 3	Goals	Essential Questions
Education	<ul style="list-style-type: none"> → Understand how religion was influential to education. → Examine how communication expanded beyond spoken word for religious purposes. 	<ul style="list-style-type: none"> → How does preserving artifacts and artwork cultivate appreciation and understanding?
Topic 1: Medieval		Making Connections
Medieval art includes sculpture, illuminated manuscripts, stained glass, paintings, metalwork, and mosaics. In the early medieval period, decorative arts—including metalwork, ivory carving, and embroidery with precious metals—were most likely more important than paintings or sculptures. Metal and inlaid objects, such as body armor and royal regalia (crowns, scepters, etc.) rank among the best-known early		<ul style="list-style-type: none"> → What is an illuminated manuscript? <ul style="list-style-type: none"> ◆ Masters of the Zwolle Bible. (1470). Book of hours in Dutch. [Illuminated manuscript]. The Walters Art Museum. https://art.thewalters.org/detail/33460/book-of-hours-in-dutch-2/, [Public Domain] → A Book of Hours is an illuminated manuscript


<p>medieval works that have withstood the tests of time. Medieval art in Europe evolved from the Roman Empire and the iconographic traditions of the early Christian church. The history of medieval art can be seen as a continuous merge between classical, early Christian, and barbarian art (Medieval Art, n. d.).</p>	<p>filled with daily prayers, psalms, passages, and stories of the Church that are to be read at various hours during the day and night. Do you think everyone owned these books? Why or why not?</p> <ul style="list-style-type: none">◆ Sample: Benson, A. (1532). Young woman in Orison reading a book of hours. [Painting]. Wikimedia. https://commons.m.wikimedia.org/wiki/File:Ambrosius_Benson_-_Young_Woman_in_Orison_Reading_a_Book_of_Hours_-_WGA1891.jpg, [Public Domain] <p>→ These books were often carried around by their owner. Name something that people carry around with them throughout the day, and compare that object to the illuminated manuscript.</p> <p>→ Why do you think these books were decorative and filled with Christian imagery?</p> <ul style="list-style-type: none">◆ Sample: Unknown Flemish artist (active 1467–80 in Bruges). (1470). Book of hours for Engelbert of Nassau. [Illuminated manuscript]. Wikimedia. https://commons.wikimedia.org/wiki/File:15th-century_painters_-_Book_of_Hours_for_Engelbert_of_Nassau_-_WGA15794.jpg, [Public Domain] <p>→ This drawing of a lion is found in an illuminated manuscript. Do you think the artist actually saw a lion before? Why or why not?</p> <ul style="list-style-type: none">◆ Sample: Callahan, C., Chmelir, C., Cutler, S., Flaherty, A., Mayerle, M., & Nelson, M. (2021). Solinus ref and lion (from The medieval sourcebook: A medieval bestiary, c 1180). [Online image]. The British Library. https://sourcebooks.fordham.edu/source/1180Medievalbestiary-BLAddMs11283.asp, [Public Domain]	
Vocabulary	Example	
<p>Illuminated Manuscript- A handwritten book embellished with floral designs and miniature pictures; sometimes incorporated with silver or gold.</p>	<p><i>November Calendar Page: Saint Catherine, from a Book of Hours (text in Latin) (about 1440–50) France</i></p>	


Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> Medieval and Byzantine Art Rotten Apple Review 	<ul style="list-style-type: none"> Medieval Manuscripts Radical Reader Response 	<ul style="list-style-type: none"> Art History Digital Sketchbook <ul style="list-style-type: none"> Design your class schedule in the style of an illuminated manuscript. 	<ul style="list-style-type: none"> Mayhem at the Museum <ul style="list-style-type: none"> Week 4: Room 4A

Section 3	Goals	Essential Questions	
Education	<ul style="list-style-type: none">→ Understand how religion was influential to education.→ Examine how communication expanded beyond spoken word for religious purposes.	<ul style="list-style-type: none">→ How does preserving artifacts and artwork cultivate appreciation and understanding?<ul style="list-style-type: none">◆ Sample: Mattes. (2009). Tank (Model), Palazzo della Cancelleria. [Sculpture based on drawings by Leonardo da Vinci]. Wikimedia. https://commons.wikimedia.org/wiki/File:Tank_by_Leonardo_da_Vinci_-_model.jpg, (Creative Commons)	
Topic 2: Italian Renaissance		Making Connections	
<p>Renaissance art is defined as a gradual shift from the abstract forms of the medieval period to more representational forms of the 15th century, which were incorporated into paintings, drawings, etchings, sculpture and more. Subjects evolved from biblical scenes to portraits, historical scenes from Classical religion, and events from contemporary life. Human figures are posed dynamically, showed expression, used gestures, and interacted with one another. The figures became more realistic and occupied realistic landscapes. Renaissance art from Northern Europe used symbolism and emphasized precise detail to achieve a sense of realism (The Editors, 2023).</p>		<ul style="list-style-type: none">→ While it is unlikely that these objects were ever built to be used in combat, are there similar objects that are available today? How do they compare?→ What role does persistence play in revising, refining, and developing work?<ul style="list-style-type: none">◆ Da Vinci, L. (1485). Military machines. [Technical drawing]. Google Arts & Culture. https://artsandculture.google.com/asset/military-machines-leonardo-da-vinci/4AF1vuuEl2xiew?hl=en→ How do artists and designers learn from trial and error?	
Vocabulary	Example		
Draftsman- A person who draws plans and sketches for mechanical objects.	<p><i>Assault Chariot With Scythes</i> (1485) Leonardo da Vinci Venice</p>		
Watch This!	Read This!	Draw This!	Beat This!


<ul style="list-style-type: none"> • Letter to the Duke of Milan • Rotten Apple Review 	<ul style="list-style-type: none"> • Leonardo and His Drawings • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ◦ Design an instrument of war that helps instead of destroys. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ◦ Week 4: Room 4A
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Section 3	Goals	Essential Questions
Education	<ul style="list-style-type: none"> → Understand how religion was influential to education. → Examine how communication expanded beyond spoken word for religious purposes. 	<ul style="list-style-type: none"> → How does preserving artifacts and architecture cultivate appreciation and understanding?
Topic 3:Gothic	Making Connections	
<p>Gothic art includes painting, architecture, and sculpture. The style began in Paris during the 12th century and continued throughout Europe until the 1500s. There are features particular to Gothic art, such as the pointed arch in architecture—which incorporated natural light via large stained glass windows, and naturalism in painting and sculpture—which represented Christ as more of a man and less as a deity (Provost, 2022).</p>	<ul style="list-style-type: none"> → Who is depicted in this illuminated manuscript? <ul style="list-style-type: none"> ◆ Sample: Blanche of Castile and King Louis IX of France (detail), Dedication Page with Blanche of Castile and King Louis IX of France, Bible of Saint Louis (Moralized Bible). [Illuminated Manuscript]. (1227-1234). Smarthistory. https://smarthistory.org/saint-louis-bible-moralized-bible-or-bible-moralisee, (The Morgan Library and Museum, MS M. 240, fol. 8) → Why do you think Louis IX inserted himself into the stories of Christ and the Virgin Mary? <ul style="list-style-type: none"> ◆ Sample: Haklai, Y. (2016). Stained glass window showing King Louis IX building Sainte-Chapelle in Paris, at New Orleans St Louis Cathedral. [Online image]. Wikimedia. https://commons.wikimedia.org/wiki/File:Stained_glass_window_-_Louis_IX-New_Orleans_St_Louis_Cathedral.jpg, (CC BY-SA 4.0) → How does presenting and sharing the artifacts and artworks of Sainte-Chapelle influence and shape ideas, beliefs, and experiences? <ul style="list-style-type: none"> ◆ Sample: GregoryCalais62100. (2017). Vitraux de la Saint-Chapelle Paris, south wall looking east to the apse. [Online image]. Wikipedia. https://en.wikipedia.org/wiki/Sainte-Ch 	


		<p>apelle#/media/File:Vitreaux_de_la_Saint-Chapelle_Paris.jpg, (CC BY-SA 4.0)</p> <p>→ The stained glass windows that wrapped around the sanctuary told the story of the Old and New Testament and the association of King Louis IX with the Bible. The pictures helped illiterate visitors to learn from the Bible. How is this similar to picture books for early readers?</p> <p>◆ Sample: Sainte Chapelle- Saint Louis transports relics of the true cross (south wall, bay 14). [Stained glass]. (1248). Wikipedia. https://en.wikipedia.org/wiki/Sainte-Chapelle, (Wikimedia Commons)</p>	
Vocabulary		Example	
Vaulted Ceiling- A ceiling that has self-supporting arches between the walls and the roof.	<i>Sainte-Chapelle, upper-level interior (1242-1248) Paris</i>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Sainte-Chapelle, Paris• Rotten Apple Review	<ul style="list-style-type: none">• Saint Louis Bible (Moralized Bible)• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Design a stained glass window with a scene from your favorite cartoon.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 4: Room 4A
Section 3	Goals	Essential Questions	
Education	<p>→ Understand how religion was influential to education.</p> <p>→ Examine how communication expanded beyond spoken word for religious purposes.</p>	<p>→ How does preserving artifacts and artwork cultivate appreciation and understanding?</p>	
Topic 4: Islamic		Making Connections	

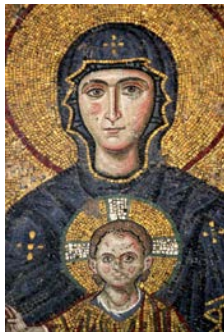
<p>Islamic art describes art created specifically for the Muslim faith as well as the art and architecture produced in regions ruled by Muslims, art produced for Muslim patrons, and art created by Muslim artists. Islam fostered the development of a distinctive culture with a unique artistic language reflected in art and architecture throughout the Muslim world. The four basic components of Islamic art are calligraphy, vegetal patterns, geometric patterns, and figural representation (Department of Islamic Art, 2001).</p>		<p>→ The Taj Mahal was designed by Emperor Shah Jahan as a permanent resting place for one of his wives who died during childbirth. For a mausoleum, its gardens and use of white marble are monumental, to say the least. It is also remarkably symmetrical. Describe patterns or examples of symmetry in the picture below.</p> <p>◆ Sample: Taj Mahal, Agra, India, (1632–53), (photo: King of Hearts, CC BY-SA 4.0)</p> <p>→ Why is it important to represent individual cultures rather than group them under one label?</p> <p>→ If the repetitive patterns on this Islamic Mihrab (prayer niche) signify peace and tranquility, and art is the mirror of a culture and its world view, what does this say about Islamic culture?</p> <p>◆ Sample: Mihrab (Prayer Niche), (1354–55 CE), Iran, H. 135 1/16 in. (343.1 cm) x W. 113 11/16in. (288.7cm), Wt. 4,500 lbs. (2041.2 kg)</p> <p>→ What responsibilities come with the freedom to create?</p> <p>◆ Sample: St Stephen's, Umm al-Rasas, the floor of the chancel, mid-700s (photo: Sean Leatherbury/Manar al-Athar)</p>	
Vocabulary		Example	
Floral Motif– A recurring element of art that features flowers and other plant life.	Mihrab [prayer niche] (1354–1355) New York		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• The Complex Geometry of Islamic Design• Rotten Apple Review	<ul style="list-style-type: none">• Arts of the Islamic World• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Create a geometric pattern using basic shapes.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 4: Room 4A


Week 5	Choose one (1) topic to complete for Week 5.	
Section 4	Goals	Essential Questions
Worship	<ul style="list-style-type: none"> → Recognize how people worship different religions in different cultures. → Learn how religion impacts visual communication. 	<ul style="list-style-type: none"> → How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? → How does art preserve aspects of life?
Topic 1: Japanese	Making Connections	
<p>Japanese art has existed for over 10,000 years, starting with simple pottery and evolving into anime drawings and cartoons. Drawing influence from Chinese art, European art and American culture, Japanese art has had many phases where the main characteristics have changed drastically throughout the entirety of Japanese culture and each style is relevant to their specific time period (Quigley, n. d.).</p>	<ul style="list-style-type: none"> → What type of artwork done today is similar to, and could have been influenced by, this style of Japanese art during the 1800s? How does it compare? <ul style="list-style-type: none"> ◆ Sample: Hokusai, K. (1834). Random Sketches by Hokusai. [Illustration (manga)]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/57833, (Public domain) → Izanami and Izanagi are two kami, or deities. This print is part of a series that tells their story. Judging by the looks of this print, do you think they like or love each other? How do you know? <ul style="list-style-type: none"> ◆ Sample: Hiroshige, U. (1850). The gods Izanagi and Izanami on the floating bridge of heaven, no. 1 from the series an illustrated history of Japan. [Color woodcut]. Chazen Museum of Art. https://chazen.wisc.edu/collection/6308/the-gods-izanagi-and-izanami-on-the/ → How does the printmaking process make it easier for people to afford this type of art? <ul style="list-style-type: none"> ◆ Sample: Katsushika Hokusai, Under the Wave off Kanagawa (Kanagawa Oki Nami ura), also known as The Great Wave, from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), (1830-32), 10 1/8 x 14 15 /16" / 25.7 x 37.9 cm (The Metropolitan Museum of Art, New York) 	
Vocabulary	Example	

<p>Ukiyo-e- A style of Japanese woodblock print and painting from the Edo period (1615-1868): Picture of the Floating World.”</p>	<p><i>Izanami and Izanagi on the Floating Bridge of Heaven</i> (1849-50) Utagawa Hiroshige</p>		
<p>Watch This!</p>	<p>Read This!</p>	<p>Draw This!</p>	<p>Beat This!</p>
<ul style="list-style-type: none"> • Beyond the Great Wave-Hokusai at 90 • Rotten Apple Review 	<ul style="list-style-type: none"> • The Evolution of Ukiyo-e and Woodblock Prints • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ◦ Draw a cartoon character in a different style than the original. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ◦ Week 5: Room 4B

<p>Section 4</p>	<p>Goals</p>	<p>Essential Questions</p>
<p>Worship</p>	<ul style="list-style-type: none"> → Recognize how people worship different religions in different cultures. → Learn how religion impacts visual communication. 	<ul style="list-style-type: none"> → How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? → How does art preserve aspects of life?
<p>Topic 2: Mesoamerican</p>	<p>Making Connections</p>	
<p>Mesoamerican art encompassed many regions once spanning southern North America to Central America and existed for a very long time. Many of the cultures represented did not exist simultaneously. The art is diverse not only by culture, but also by the incorporation of various mediums and creative use of materials such as ceramic, basalt, clay, and stone. Sculpture and engraving were also major mediums for many of these cultures. The majority of Mesoamerican art contained culture-specific iconography and symbolism, however cultures shared some icons and symbols that demonstrated a relationship among Mesoamerican societies (Art in Context, 2022).</p>	<ul style="list-style-type: none"> → Describe the vessel in the video. Do you think the story illustrated on the vessel happened in real life? Why or why not? <ul style="list-style-type: none"> ◆ Sample: Vessel, Mythological Scene, (7th-8th century CE), Maya (Classic Maya), 14 x 11.4 cm, ceramic, The Metropolitan Museum of Art (attributed to the Metropolitan Painter), https://www.metmuseum.org/art/collection/search/310364, (Public Domain). → Have you seen similar artwork from another ancient culture that used images to tell a story? How does artwork from that culture compare? <ul style="list-style-type: none"> ◆ Sample: This page from an almanac in the Codex Borbonicus represents a 13-day period from the 260-day calendar used for divination in the Mesoamerican world. Codex Borbonicus, p. 13, (early 16th century), paint on amate bark paper (Bibliothèque de l'Assemblée Nationale) 	
<p>Vocabulary</p>	<p>Example</p>	

<p>Codex- An early manuscript bound like modern books where pages are attached together instead of rolled into a scroll.</p>	<p><i>First page of the pre-Columbian Codex Fejérváry-Mayer (15th Century) Mexico</i></p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Vessel with a Mythological Scene • Rotten Apple Review 	<ul style="list-style-type: none"> • What do "Pre-Columbian" and "Mesoamerica" mean? • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ○ Create a calendar in this style, using only pictures and symbols to describe the months. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ○ Week 5: Room 4B
Section 4	Goals	Essential Questions	
<h2>Worship</h2>	<ul style="list-style-type: none"> → Recognize how people worship different religions in different cultures. → Learn how religion impacts visual communication. 	<ul style="list-style-type: none"> → How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? → How does art preserve aspects of life? 	
Topic 3: Byzantine		Making Connections	
<p>The Byzantine style rejected the realistic forms of classical Roman art in favor of highly stylised, flattened designs. It was defined by elongated figures with angular faces directed towards the viewer in front of gold backgrounds. Icons illustrating Christ, the Virgin Mary or other important figures of worship were popular-except during the iconoclasm movement where icons were temporarily banned (Byzantine Art, n. d.)</p>		<ul style="list-style-type: none"> → Why do you think mosaics are traditionally found in architectural settings? <ul style="list-style-type: none"> ◆ Sample: Justinian mosaic, San Vitale, Ravenna. [Mosaic]. (540 CE). Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/byzantine-artintro, (photo: byzantologist, CC BY-NC-SA 2.0) → Why did iconoclasts destroy the majority of artwork that existed during the Byzantine era? → What emotions (if any) can you feel from looking at this mosaic? Explain your reasoning. <ul style="list-style-type: none"> ◆ Sample: Mosaic of Virgin Mary holding Jesus Christ. [Mosaic]. (11th century). Daily Sabah. 	

		https://www.dailysabah.com/arts/hagia-sophia-facts-what-will-happen-to-original-mosaics/news , (Public domain)	
Vocabulary	Example		
Iconoclasm- The destruction and/or hostility toward visual representations of people, places, or things.	<i>Mosaic of Virgin Mary holding Jesus Christ (11th Century) Hagia Sophia, Istanbul</i>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Ancient and Byzantine Mosaics• Rotten Apple Review	<ul style="list-style-type: none">• Byzantine Culture and Society• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw a symbol that represents you. Use color paper or magazines to create mosaic pieces to fill in the space.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 5: Room 4B
Section 4	Goals	Essential Questions	
Worship	<ul style="list-style-type: none">➔ Recognize how people worship different religions in different cultures.➔ Learn how religion impacts visual communication.	<ul style="list-style-type: none">➔ Religion is one aspect of life that is preserved throughout the Baroque period. Thus, religious art had to be “clear, persuasive, and powerful.” How did Baroque artists create art that fit those parameters?	
Topic 4: Baroque		Making Connections	
The Baroque style of art was the Catholic Church’s response to the Protestant Reformation (where images were believed to have a cult-like effect) in which art became a valuable tool in educating and engaging new patrons to the Church. This style of art has specific things to look for, such as realistic imagery, intense emotions, and dramatic contrasts between light and dark (McKay & McKay, 2010).		<ul style="list-style-type: none">➔ How did the Catholic Church view art during the Baroque [buh-roke] Period?➔ This is another version of Judith Slaying Holofernes, by Caravaggio [car-vaj-ee-oh]. Describe two [2] ways this version differs from the version in the previous question.<ul style="list-style-type: none">◆ Sample: Caravaggio, (1598–1599 or 1602). Judith Beheading Holofernes, [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Judith_Beheading_Holofernes_(Caravaggio), (Public domain)	

	<p>→ Religion is one aspect of life that is preserved throughout the Baroque period. Thus, religious art had to be “clear, persuasive, and powerful.” How did Baroque artists create art that fit those parameters?</p> <p>→ Describe what is happening in this painting by Artemisia Gentileschi [Ar-tih-me-zee-uh Jen-tih-less-key].</p> <ul style="list-style-type: none">◆ Sample: Gentileschi, A. (1620-1621). Judith slaying Holofernes. [Painting]. Smart History. https://smarthistory.org/gentileschi-judith-slaying-holofernes/, (Public domain) <p>→ Caravaggio [car-uh-vaj-ee-oh] was a painter during the Baroque period. He used experimental techniques to engage the viewer, such as chiaroscuro [keer-oh-skew-row] which involves contrasting light with darkness. Describe two (2) other ways this painting could engage viewers.</p> <ul style="list-style-type: none">◆ Sample: Caravaggio. (1602-1604 or 1607). The crowning with thorns. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/The_Crowning_with_Thorns_(Caravaggio,_Vienna), (Wikimedia Commons)		
Vocabulary	Example		
Chiaroscuro- A technique that uses a clear contrast between light and dark to depict depth and add emphasis to the subject in a work of art.	<p><i>Judith Beheading Holofernes</i> (1620) Artemisia Gentileschi Italy</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Gentileschi, Judith and Holofernes• Rotten Apple Review	<ul style="list-style-type: none">• Baroque Art in Europe. an Introduction• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw a scene from your favorite movie in a way you think someone from a different gender would draw it.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 5: Room 4B

Appendix E


Curriculum Map	TOPIC: TEACHER: GRADE(S) : WEEKS:	VISUAL ARTS (9wk Rotation) DANIELLE PERICH 6-8 6 & 7
★ UNIT 3: Art for Representation <ul style="list-style-type: none"> SECTION 5: Influence SECTION 6: Refinement 		


Key Learning	Big Questions
<ul style="list-style-type: none"> → Understand how art was used for recording data and information throughout history. → Analyze works of art using the Elements of Art and Principles of Design. → Make connections with art history concepts and personal experience. 	<ul style="list-style-type: none"> → What conditions, attitudes, and behaviors support creativity and innovative risks? → How do artists and designers determine whether a particular direction in their work is effective? → How does refining artwork affect its meaning to the viewer? → How do artists grow and become accomplished in art forms? → How do artists and designers determine goals for designing or redesigning art that involves a popular subject found in many works of art created in the past?
	Materials
	Chromebooks Digital Sketchbook [insert link]

Week 6	Choose one (1) topic to complete for Week 6.
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Section 5	Goals	Essential Questions
Influence	<ul style="list-style-type: none"> → Discover how the human experience influences the type of art created. → Examine how art styles evolve due to various influences that impact societies. 	<ul style="list-style-type: none"> → The Fauve artists were influenced by Post-Impressionists, except they lacked the science of color theory in their artistic intentions. Instead, they focused on emotional power and preferred carefree figures, happy landscapes, and lighthearted subjects in order to create art that appeals to the viewer's sensibility, (Spivey, n. d., p. 2-3). Knowing this, what influences and intentions could support creativity and innovative risks? <ul style="list-style-type: none"> ◆ Sample: Henri Matisse. (1904). Luxe, calme et volupté. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Luxe,_Calme_et_Volupt%C3%A9, (CC BY-SA 4.0)

		<p>→ The Fauve artists were also interested in Primitivism (the western belief that the lack of western culture on non-western people enables them to be more in tune with nature) which reinforced this reputation of artists who explored possibilities for art through direct expression, impactful visuals, and emotional appeal, (Spivey, n. d., p. 5). How do artists and designers determine whether a particular direction in their work is effective?</p> <p>◆ Sample: Henri Matisse. (1905-1906). Bonheur de vivre (Joy of life). [Painting]. Khan Academy. https://drive.google.com/file/d/1c2VKgNW2iGfWpB0PEJgdcy-gBhrye-3/view?usp=drive_link, (© 2023 Succession H. Matisse / Artists Rights Society (ARS), New York)</p>
Topic 1: Fauvism		Making Connections
<p>Fauvism is an art movement that began in the early 20th century by artists like Henri Matisse and Andre Derain. The term Fauvism means "wild beasts," and is characteristic of bright, unnatural colors, complementary color schemes and abstracted images. This art movement helped pave the way for more influential styles, like Cubism (Martin, n. d.).</p>		<p>→ What are the two (2) main characteristics that define Fauvism?</p> <p>◆ Sample: Marc Franz. (1911). Blue horses. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Blue_Horses, (CC BY-SA 4.0)</p> <p>→ What do you call the technique of painting the background up to the borders of the objects you will define later?</p> <p>◆ Sample: Henri Matisse, The Red Studio, 1911, oil on canvas, 181 x 219.1 cm (Museum of Modern Art, New York) https://smarthistory.org/matisse-the-red-studio/, (Public Domain)</p> <p>→ Pablo Picasso once said, "Colors, like features, follow the changes of the emotions," (Cherry, 2022). What effect does color play on emotional responses to art?</p> <p>◆ Sample: Colors psychology: How to choose the right colors for your workspace. [Graphic organizer]. (2023). Space Refinery. https://www.spacerefinery.com/blog/colors-psychology-guide, [Copyright 2023. Space Refinery BV]</p> <p>→ Do you think the artist liked the person they were painting? Why or why not? [Refer to the image in the previous question.]</p> <p>◆ Sample: Matisse, H. (1905). Woman with a hat (femme au chapeau). [Painting]. Henri Matisse.org https://www.henrimatisse.org/woman-with-a-hat.jsp#prettyPhoto, [Courtesy of www. HenriMatisse.org]</p>


Vocabulary	Example		
Fauvism- An art movement in France during 1905-1910 that features bold colors, textured brush strokes, and unnatural depictions of people and animals.	<p>Woman with a Hat (Femme au chapeau) (1905)</p> <p>Henri Matisse</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Matisse, The Red Studio • Rotten Apple Review 	<ul style="list-style-type: none"> • A Beginner's Guide to Fauvism • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ◦ Draw 5 emoticons with different emotions and color them to match the emotions 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ◦ Week 6: Room 5
Section 5	Goals	Essential Questions	
Influence	<ul style="list-style-type: none"> → Discover how the human experience influences the type of art created. → Examine how art styles evolve due to various influences that impact societies. 	<ul style="list-style-type: none"> → What conditions, attitudes, and behaviors support creativity and innovative risks? In other words, what makes an artist become creative and take risks with their work? → How do artists and designers determine whether a particular direction in their work is effective? <ul style="list-style-type: none"> ◆ Sample: Braque, G. (1908). Maisons à l'Estaque (Houses at L'Estaque). [Painting]. Wikipedia. https://en.wikipedia.org/wiki/File:Georges_Braque,_1908,_Maisons_%C3%A0_l%27Estaque_%28Houses_at_L%27Estaque%29,_oil_on_canvas,_73_x_59.5_cm,_Kunst_Museum_Bern.jpg, (CC BY-SA 4.0) 	
Topic 2: Cubism		Making Connections	

<p>Cubism was developed around 1907 or 1908 as an attempt to capture the three-dimensional quality of objects or persons via geometrical shapes in a two-dimensional format. In other words, it was created to discover the “true essence” of such things instead of focusing on surface level perspective. Cubist painters, like Pablo Picasso and Paul Cezanne, developed their style of Cubism over an extended period of time until Analytical Cubism (fractured and flattened imagery) and Synthetic Cubism (mixed media collage with dimension) were established. (DeGuzman, 2022).</p>		<p>→ How did Picasso invent a new language of representation?</p> <ul style="list-style-type: none">◆ Sample: Picasso, P. (1910). The guitar player. [Painting]. Artchive. https://www.artchive.com/artwork/the-guitar-player-pablo-picasso-1910/, [Copyright © 2023 Artchive] <p>→ Which two (2) artists came together to create Cubism?</p> <ul style="list-style-type: none">◆ Sample: Georges Braque. (1912). Bottle and fishes. [Painting]. Tate Gallery. https://www.tate.org.uk/art/artworks/braque-bottle-and-fishes-t00445, [Public Domain] <p>→ Does art always have to be accurate or photorealistic? Explain your answer.</p> <p>→ Considering the style of this work, do you think the artist put a lot of effort into the piece? Why or why not?</p> <ul style="list-style-type: none">◆ Sample: Juan Gris. (1914). Le Petit Déjeuner (Breakfast). [Painting]. The Art Story. https://www.theartstory.org/definition/synthetic-cubism/, [Public Domain]	
Vocabulary	Example		
Analytical Cubism- An art movement during 1908-1912 that features fragmentary appearances of multiple viewpoints of an object or person on a single plane.	Bottle and Fishes (1910-1912) Georges Braque		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Pablo Picasso and the New Language of Cubism• Rotten Apple Review	<ul style="list-style-type: none">• Inventing Cubism• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw a basic 3-D form. Then redraw the form in the style of analytical cubism.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 6: Room 5
Section 5	Goals	Essential Questions	
Influence	→ Discover how the human	→ Boccioni may have confused people with the title of this painting, but with the understanding of	

	<p>experience influences the type of art created.</p> <p>→ Examine how art styles evolve due to various influences that impact societies.</p>	<p>the intentions behind Futurism, the confusion may have cleared a bit. Because of this potential issue, what conditions, attitudes, and behaviors support creativity and innovative risks? In other words, why do artists take risks with their art?</p> <p>◆ Sample: Boccioni, U. (1913). Dynamism of a soccer player. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Dynamism_of_a_Soccer_Player, [Creative Commons]</p> <p>→ How do artists and designers determine whether a particular direction in their work is effective?</p> <p>◆ Sample: Umberto Boccioni, (1913, cast 1950), Unique Forms of Continuity in Space. [Sculpture]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/485540, [Public Domain]</p>
Topic 3: Futurism		Making Connections
<p>Futurism was developed in Italy during the early 20th century in response to Italy's failure during the first World War. Futurists aimed to remove themselves from traditional norms by focusing on speed, youth, violence, and technology. They promoted war as a means to develop more technologies and announced their intentions in numerous manifestos, and movement was a popular principle of design that was evident throughout multiple examples of Futurism Art (Stewart, 2022).</p>		<p>→ Which things became a key part of Futurist paintings?</p> <p>◆ Sample: Giacomo Balla. (1909). Street Light. [Painting]. Wikiart. https://www.wikiart.org/en/giacomo-balla/street-light-1909, [Public Domain]</p> <p>→ Entranced by dynamism, what were the Futurists trying to represent in their work?</p> <p>◆ Sample: Giacomo Balla. (1912). Dynamism of a Dog on a Leash. [Painting]. Buffalo AKG Art Museum. https://buffaloakg.org/artworks/196416-dinamismo-di-un-cane-al-guinzaglio-dynamism-dog-leash, [© Estate of Giacomo Balla / Artists Rights Society (ARS), New York / SIAE, Rome]</p> <p>→ Does art always have to be accurate and photorealistic? Explain your reasoning.</p> <p>◆ Sample: Dottori, G. (1931). The miracle of light while flying. [Painting]. Wikiart. https://www.wikiart.org/en/gerardo-dottori/the-miracle-of-light-while-flying-1931, [Fair Use]</p> <p>→ The futurist painters signed their first manifesto (a public declaration of intentions against a government or political party) in 1910. They were interested in color and optics of the late 1800s, but took interest in Cubism around 1911. Cubism would soon influence Futurist painters, like Umberto Boccioni, in their work, although the Futurists would say their work was completely original. Describe one (1) specific</p>


		thing that is the same and one (1) specific thing that is different from the image below ◆ Sample: Danielle Perich. (2023). Futurism vs cubism. Adapted from "Materia," by U. Boccioni, 1912, Wikiart. [Public Domain] & "Bottle and Fishes," by Braque, G., 1912, Tate Gallery, [Public Domain]. [Infographic]. Own work. https://docs.google.com/drawings/d/livojpwPNRWWRSLjG6sJ4i10JhhTI5ra_7mrKBHJL0uQ/edit	
Vocabulary	Example		
Atmospheric Perspective- A landscape painting technique of showing how space recedes into the far distance, making the intensity of the color fade and less contrast of lights and darks; color becomes neutralized.	The Miracle of Light While Flying (1931) Gerardo Dottori		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Umberto Boccioni, 'Dynamism of a Soccer Player'• Rotten Apple Review	<ul style="list-style-type: none">• Italian Futurism intro Futurism Art• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">◦ Draw a simple shape. Try to make the shape look like it's moving.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">◦ Week 6: Room 5
Section 5	Goals	Essential Questions	
Influence	<ul style="list-style-type: none">➔ Discover how the human experience influences the type of art created.➔ Examine how art styles evolve due to various influences that impact societies.	<ul style="list-style-type: none">➔ Kollwitz [cole-vits] was asked to create the above print by the widow of Karl Liebknecht [leeb-neckt]. Kollwitz was known for cleaner and clearer lithograph prints, but took a risk with the harshness of woodcuts. What conditions, attitudes, and behaviors support creativity and innovative risks?➔ Excerpt from the article: "Kollwitz created some of her most powerful and affecting work in this style... She embraced the raw effect of 4/4 woodblock printing to create pieces that have cast off the subtlety and finesse of her earlier work in etching and lithography. Kollwitz felt that her protest against the horrors of war was best communicated in the rough edges and stark black and white that woodblock prints	

		<p>afforded," (Roggenkamp, n. d., p. 3-4). Although Kollwitz was not a German Expressionist by trade, her woodcuts coincided with the art movement and inspired other artists to use this medium. How do artists and designers determine whether a particular direction in their work is effective?</p>
Topic 4: German Expressionism		Making Connections
<p>German Expressionism is an early 20th century art movement that began before World War I but was later heavily influenced by the war in 1920s Berlin. Similar to other art movements during this time period, German Expressionism was a sort of rebellion against the bourgeois art with artists feeling the frustrations over state-controlled education. Characteristics of this movement include gestural brushstrokes, contrasting colors, and distorted figures that were meant to evoke emotional reactions instead of holding aesthetic value, (Art in Context, 2021).</p>		<p>→ After World War I, printmaking became a popular medium for artists to work with. Why did artists make prints instead of paintings?</p> <ul style="list-style-type: none"> ◆ Sample: Kollwitz, K. (1919-1920). Memorial sheet of Karl Liebknecht (Gedenblatt für Karl Liebknecht). [Woodcut]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/kathe-kollwitz-in-memoriam-karl-liebknecht, [Public Domain] <p>→ This print is titled, "The Parents," and it is the third print in a 7-part series titled, "War," by Käthe Kollwitz. What type of emotional response did Kollwitz aim for with this print?</p> <ul style="list-style-type: none"> ◆ Sample: Käthe Kollwitz. (1921-1922). The parents (from "war" series). [Woodcut]. Tate. https://www.tate.org.uk/art/artworks/kollwitz-war-270944/3, (photo: © Tate, London [2023]) <p>→ This is the second print from Kollwitz's "War" series entitled, "The Volunteers." Do you think the "volunteers" actually volunteered to fight in the war, and what do you think happened to them? Explain your answer.</p> <ul style="list-style-type: none"> ◆ Sample: Käthe Kollwitz. (1921-1922). The volunteers (from "war" series). [Woodcut]. Tate. https://www.tate.org.uk/art/artworks/kollwitz-war-270944/2, (photo: © Tate, London [2023]) <p>→ Kollwitz lost her son in World War I. The first print in Kollwitz's "War" series is entitled, "The Sacrifice." Do you think her situation was related to this image? Explain your answer.</p> <ul style="list-style-type: none"> ◆ Sample: Käthe Kollwitz. (1921-1922). The sacrifice (from "war" series). [Woodcut]. Tate. https://www.tate.org.uk/art/artworks/koll


	witz-war-270944 , (photo: © Tate, London [2023])		
Vocabulary	Example		
Woodcut- A relief printing technique in printmaking where an image is carved into a wooden block that is inked and pressed onto a surface, like paper or wood.	The Living to the Dead. In Memory of January 15, 1919 [Mourning the death of Karl Liebknecht] (1920) Kathe Kollwitz		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> Educational Film: The First World War - German Artist Käthe Kollwitz Rotten Apple Review 	<ul style="list-style-type: none"> Käthe Kollwitz. In Memoriam Karl Liebknecht Radical Reader Response 	<ul style="list-style-type: none"> Art History Digital Sketchbook <ul style="list-style-type: none"> List the emotions you get from this print. Then draw those feelings using heavy lines. 	<ul style="list-style-type: none"> Mayhem at the Museum <ul style="list-style-type: none"> Week 6: Room 5

Week 7	Choose one (1) topic to complete Week 7.
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Section 6	Goals	Essential Questions
Refinement	<ul style="list-style-type: none"> → Discover how the human experience influences the type of art created. → Examine how art styles evolve due to various influences that impact societies. 	<ul style="list-style-type: none"> → How does refining artwork affect its meaning to the viewer? <ul style="list-style-type: none"> ◆ Sample: Detail of The Death of Marat showing the paper held in Marat's left hand. The letter reads "Il suffit que je sois bien malheureuse pour avoir droit à votre bienveillance" which translates to "It is enough that I am very unhappy to be entitled to your benevolence" Jacques-Louis David. (1793). The death of Marat. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/The_Death_of_Marat, [CC BY-SA 4.0] → Artists are known to try different styles and mediums to figure out what they like to work with. How do artists grow and become accomplished in art forms? → How do artists and designers decide how to design or redesign art that draws inspiration from works of art created in the past? <ul style="list-style-type: none"> ◆ Sample: Nicolas Poussin. (1637-1638). Et in Arcadia Ego. [Painting] Khan Academy.

		https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/neo-classicism/a/neoclassicism-an-introduction , (photo: Alonso de Mendoza)	
Topic 1: Neoclassical		Making Connections	
<p>The Neoclassical art movement developed as a response to Rococo and Baroque art during the 18th century. This style of art brings back the classical aesthetics of Ancient Rome and Greece. This style revived an interest in symmetry and harmony. Color is used minimally, and an emphasis on geometry and precise lines replaces the ornate and visual heaviness of previous art styles. Historical paintings are created to remind viewers of Greek and Roman culture and values (Cole, 2022).</p>		<p>→ Who was Marat and why is he dead?</p> <ul style="list-style-type: none">◆ Sample: Jacques-Louis David. (1793). The death of Marat. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/The_Death_of_Marat, [CC BY-SA 4.0] <p>→ Before "The Death of Marat," Jacques-Louis David painted scenes from classical antiquity because he believed art should be rational and serious. David played an important role in the French Revolution, and because of his previous work, he was asked to produce work that would focus on new martyrs instead of Christian ones. How does art from the past influence art created today?</p>	
Vocabulary	Example		
<p>History Painting- A type of painting starting in the 17th century that portrayed subject matter drawn from classical history and mythology and excerpts from the Bible.</p>	<p>Oath of the Horatii (1784-1785) Jacques-Louis David</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Jacques-Louis David, The Death of Marat• Rotten Apple Review (insert link)	<ul style="list-style-type: none">• Neoclassicism, an Introduction• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw an event, can be historical, fictional, from a movie, game, etc. Label the event with a description.	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 7: Room 6A
Section 6	Goals	Essential Questions	
Refinement	<p>→ Discover how the human experience</p>	<p>→ Post-Impressionism paved the way for other art movements, like Fauvism and Cubism. These two</p>	

	<p>influences the type of art created.</p> <p>→ Examine how art styles evolve due to various influences that impact societies.</p>	<p>art movements relied on the artists' personal feelings and unique perspectives rather than true visual representation. How does refining artwork affect its meaning to the viewer?</p> <p>◆ Sample: Paul Cezanne. (1893). The basket of apples. Wikipedia. https://en.m.wikipedia.org/wiki/The_Basket_of_Apples, (CC BY-SA 4.0)</p> <p>→ Rainier Maria Rilke writes in his Letters on Cézanne, "... that blue called for orange and green for red: that, secretly listening in his eye's interior, he had heard such things spoken, the inquisitive one. And so he painted pictures on the strength of a single contradiction..." (Maslova-Levin, 2017, p. 2). Artists are known to try different styles and mediums to figure out what they like to work with. In Van Gogh's case, his color choice was inspired by what Delacroix wrote about his own Pietà. Knowing this, how do artists grow and become accomplished in art forms?</p> <p>→ In this excerpt, Van Gogh writes to his brother, Theo: "So the whole order I made up, in other words the 3 chromes (the orange, the yellow, the lemon), the Prussian blue, the emerald, the madder lakes, the Veronese green, the orange lead, all of that is hardly found in the Dutch palette, Maris, Mauve and Israëls. But it's found in that of Delacroix, who had a passion for the two colours most disapproved of, and for the best of reasons, lemon and Prussian blue. All the same, I think he did superb things with them, blues and lemon yellows" (Maslova-Levin, 2017, p. 3). Van Gogh designed his Pietà based on Delacroix's version and letters written about it. How do artists decide how to design or redesign art that draws inspiration from works of art created in the past?</p> <p>◆ Sample: Vincent Van Gogh. (1889). Pietà (after Delacroix). [Painting]. Wikimedia Commons. https://commons.wikimedia.org/wiki/Commons:Copyright_tags/Country-specific_tags#United_States_of_America, [Public Domain]</p>
Topic 2: Post-Impressionism		Making Connections
<p>Post-Impressionism is an art movement that encompasses a variety of styles that were developed as a response to the Impressionist movement. Paintings moved from depicting the world as everyone sees it to a more personalized reaction from the artists themselves. These artists relied on color and shapes and personal expression. (Post-Impressionism, n.d.).</p>		<p>→ Which four (4) artists were the first Post-Impressionists?</p> <p>→ Impressionism is an art movement that focuses on a visual representation of the world. A lot of artists painted cities and bar scenes, or everyday people. Post-Impressionists believed this style of art was mundane and boring,</p>


	<p>having little to do with the artist themselves. Therefore, these artists developed abstract ways to express their emotions through their artwork—creating a more personalized experience. How does art from the past influence art created today?</p> <p>◆ Sample: Georges Seurat. (1884–1886). A Sunday afternoon on the island of La Grande Jatte. [Painting]. https://en.m.wikipedia.org/wiki/A_Sunday_Afternoon_on_the_Island_of_La_Grande_Jatte, (CC BY-SA 4.0)</p> <p>→ When talking about his Pietà, Delacroix states, "I was forced to paint the shadows in Christ's dead body with Prussian blue, the lights with pure chrome yellow..." (Maslova-Levin, 2017, p. 3). How did Delacroix feel about his own color choices for this painting?</p> <p>◆ Sample: Eugene Delacroix. (1850). Pietà. [Painting]. Wikimedia Commons. https://commons.m.wikimedia.org/wiki/File:Delacroix_-_Piet%C3%A0,_1850.jpg, {PD-US}</p>		
Vocabulary	Example		
Thematic- The conveyance of a general idea in a visual art form like painting; usually implied and not explicitly portrayed.	Pietà (after Delacroix) (1889) Vincent Van Gogh		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Post-Impressionism in 7 Minutes: How it Transformed Art• Rotten Apple Review	<ul style="list-style-type: none">• On the strength of a single contradiction... (Van Gogh's Pietà after Delacroix")• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Color in the image using only complementary colors, find an image with complementary colors	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 7: Room 6A

Section 6	Goals	Essential Questions
Refinement	<ul style="list-style-type: none"> → Discover how the human experience influences the type of art created. → Examine how art styles evolve due to various influences that impact societies. 	<ul style="list-style-type: none"> → "The issue of pregnancy in the Arnolfini Portrait is a complex one: the figure is not literally pregnant, because painting or sculpting pregnancy violated the period's artistic customs—yet pregnancy is nevertheless present in the picture. Both pregnancy symbolism and expectation are at play within the painting," (Eagles, n. d., p. 2). If painting certain things violates artistic customs, how do artists decide how to design or redesign art without violating artistic customs? <ul style="list-style-type: none"> ◆ Sample: Jan van Eyck. (1434). Dress (detail), The Arnolfini portrait. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/a/the-question-of-pregnancy-in-jan-van-eycks-arnolfini-portrait, [photo: Dr. Steven Zucker CC BY-NC-SA 4.0] → Van Eyck (Van-Ike) painted with an attention to detail that is associated with the Northern Europe Renaissance. In fact, some of the objects look like he painted with a single hair brush in order to paint as realistically as possible. How does refining artwork affect its meaning to the viewer? → Jan van Eyck is known for his realistic objects and was a master at painting details. With that being said, how do artists grow and become accomplished in art forms? <ul style="list-style-type: none"> ◆ Sample: Jan Van Eyck. (1434). Cloth gathered on the floor (detail), The Arnolfini portrait. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/burgundy-netherlands/a/the-question-of-pregnancy-in-jan-van-eycks-arnolfini-portrait, [photo: Dr. Steven Zucker, CC BY-NC-SA 4.0] → The Arnolfini Portrait has a lot of symbolism. For example, the fact that their shoes are off is a reference to some sacred event. A single candle is a symbol of the presence of God, and oranges are usually a sign of wealth. While the stylization of the two people are less than realistic, the details of everything else is quite remarkable. The symbolism still remains for these objects today. How does art from the past influence art created today?
Topic 3: Northern Europe Renaissance	Making Connections	

<p>The renaissance of Northern Europe is believed to have occurred partly due to the travels of German artist, Albrecht Dürer, who spent a lot of time in Italy and returned to Germany with that experience. Northern Renaissance artist, Jan van Eyck, was a master at oil painting, minute detailing, and incorporating symbolic meaning into various objects. This art period drew patrons from the merchant class who commissioned works for domestic display, (Noble, n. d.).</p>		<p>→ Is the woman in the Arnolfini Portrait pregnant (literally and figuratively)?</p> <p>→ What is the Arnolfini Portrait really about?</p> <ul style="list-style-type: none">◆ Sample: Jan Van Eyck. (1434). The Arnolfini portrait. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance/burgundy-netherlands/a/the-question-of-pregnancy-in-jan-van-eycks-arnolfini-portrait, (National Gallery, London), [photo: Dr. Steven Zucker, CC BY-NC-SA 4.0]	
Vocabulary		Example	
<p>Symbolism- An art movement from the late 19th century that used objects or motifs to represent subjects or ideas to communicate an underlying meaning; response to Naturalism and Realism.</p>	<p>Arnolfini Portrait (1434) Jan Van Eyck</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Van Eyck, The Arnolfini Portrait• Rotten Apple Review	<ul style="list-style-type: none">• The Question of Pregnancy in Jan van Eyck's Arnolfini Portrait• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Find three (3) objects that symbolize a characteristic of you and draw them (or paste) into your sketchbook	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 7: Room 6A
Section 6	Goals	Essential Questions	Making Connections
<h2>Refinement</h2>	<p>→ Discover how the human experience influences the type of art created.</p>	<p>→ From the 8th century BCE to 393 CE, the Classical Greek and Roman ideals of proportion and human beauty occupied art. This Greek ideal of the human form was based on a canon</p>	

	<p>→ Examine how art styles evolve due to various influences that impact societies.</p>	<p>of proportions, the golden ratio, the ratio of body parts to each other, and this realism that would encompass emotional and psychological realism that added drama for the viewer (Summary of Classical Greek, n.d.). After the Classical period, the Hellenistic period saw more realism and hyper-expressionism. Themes of suffering, sleep, and age become more characteristic of subjects as ideal beauty and physical perfection were no longer prevalent, (Hellenistic Sculpture, 2023). Knowing this, how does art from the past influence art created today?</p> <p>◆ Sample: Perich, D. (2023). Classical & Hellenistic comparison. Adapted from "Head of Aphrodite," (330–300 BCE), MFA Boston. [Public domain] & "Head of Aristotle," (25–75 CE), Google Arts & Culture. [Public domain]. [Infographic]. Own work. https://docs.google.com/drawings/d/1Mcmhc-74gejqvLqB-EpkHCUSo0wANaAAb_OWIIIPtpk/edit</p> <p>→ On the sculpture, there is a sense of a downward pull from the lower part of her body and the gowns she is wearing, and an upward pull from the stretch and twist of her torso and the majesty of her wings. This focus on posture and sense of movement are sculpture strategies that add the details needed for dramatizing Hellenistic art. Without them, this piece wouldn't be so effective. How does refining artwork affect its meaning to the viewer?</p> <p>◆ Sample: Nike of Samothrace (winged victory), on ship. [Sculpture]. (190 BCE). Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/hellenistic/a/nike-winged-victory-of-samothrace, (Louvre, Paris; photo: Steven Zucker, CC BY-NC-SA 2.0)</p> <p>→ Nike's wings are made out of marble, which is a heavy material that was rarely used for sculpting large, unsupported elements, like wings—which was rarely seen in earlier Greek sculpture. Hellenistic artists (that followed) solved the problem by adding slots in the back for the wings to attach, and a downward slope so the weight of the wings are directed onto the stable body. Thinking about how the unknown artists solved this particular problem, how do you think artists grow and become accomplished in art-making?</p> <p>◆ Sample: Nike of Samothrace (winged Victory), right-side view. [Sculpture]. (190 BCE). Khan Academy.</p>
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		<p>https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/hellenistic/a/nike-winged-victory-of-samothrace, (Louvre, Paris; photo: Steven Zucker, CC BY-NC-SA 2.0)</p> <p>→ "A series of small terracotta figurines of Nike, made in Myrina in Anatolia, give further insight into the original appearance of the Nike of Samothrace. These statues show the goddess in flight, her drapery blown by the wind, with her wings stretched behind her balanced by her extended arms in front. Nike of Samothrace most likely appeared similarly, but on a much larger scale," (Herring, n. d., p. 5). How do artists and designers decide how to design or redesign art that draws inspiration from works of art created in different regions or time periods?</p> <p>◆ Sample: Nike, terracotta, from Myrina, Anatolia. [Sculpture]. (200-150 BCE). Khan Academy. https://drive.google.com/file/d/1b82Zu3byBFogWd239BSDy8TB_Sl3ppe0/view?usp=drive-link, (The British Museum; photo: Sailko, CC-BY-SA 3.0)</p>
Topic 4: Hellenistic		Making Connections
<p>Hellenistic refers to the time period of Greek art that followed the death of Alexander the Great from 323 to 31 BCE. This period of art is marked with overly dramatic body positions and facial expressions, and large-scale sculptures of gods, goddesses, and giants juxtaposed against smaller sculptures of people and animals.</p>		<p>→ Who was Nike?</p> <p>→ Where and when was the Nike statue found?</p> <p>◆ Sample: Nike of Samothrace (winged Victory), staircase view, (190 BCE). [Sculpture]. Khan Academy. https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/hellenistic/a/nike-winged-victory-of-samothrace, (Louvre, Paris; photo: Steven Zucker, CC BY-NC-SA 2.0)</p>
Vocabulary	Example	

<p>Votive Offering- a painting, sculpture, or other object given to a religious center, like a church or temple, in accordance with a vow to a deity for prayers to be answered.</p>	<p><i>The Winged Victory of Samothrace</i> (200-190 BCE) Paris</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Winged Victory (Nike) of Samothrace • Rotten Apple Review 	<ul style="list-style-type: none"> • Nike (winged Victory) of Samothrace • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ○ Draw or create a sculpture of your favorite character (cartoon, game, etc.) that you would give to an important person. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ○ Week 7: Room 6A

Appendix F


Curriculum Map	TOPIC: TEACHER: GRADE(S) : WEEKS:	VISUAL ARTS (9wk Rotation) DANIELLE PERICH 6-8 8 & 9
★ UNIT 4: Art for Response <ul style="list-style-type: none"> SECTION 7: Society SECTION 8: Individual 		

Key Learning	Big Questions
<ul style="list-style-type: none"> → Understand how art was used for recording data and information throughout history. → Analyze works of art using the Elements of Art and Principles of Design. → Make connections with art history concepts and personal experience. 	<ul style="list-style-type: none"> → How do life experiences influence the way you relate to art? → How is art used to impact the views of a society? → What can we learn from our responses to art?
	Materials
	Chromebooks Digital Sketchbook [insert link]

Week 8	Choose one (1) topic to complete Week 8.
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Section 7	Goals	Essential Questions
Society	<ul style="list-style-type: none"> → Discover how art is created as a response to social issues. → Reflect on how personal experience impacts the direction and style of one's art. 	<ul style="list-style-type: none"> → Aaron Douglas was a Harlem painter who was referred to as the "father of African American art." He was influenced by Cubism and other Modern Art movements, and the bold colors and stylized forms of the graphic arts. His artwork was a way for Douglas to connect with his African heritage, which includes his ancestors' experiences with slavery and religion, (Harlem Renaissance, n. d.). How do life experiences influence the way you relate to art? <ul style="list-style-type: none"> ◆ Sample: Aaron Douglas. (1939). The judgment day. [Painting]. National Gallery of Art. https://www.nga.gov/collection/art-object-page.166490.html, [© 2023 National Gallery of Art] → Artists associated with the Harlem Renaissance "asserted pride in black life and identity, a rising consciousness of inequality and discrimination, and interest in the rapidly changing modern world--many experiencing a freedom of expression through the arts for the first time," (Harlem Renaissance, n. d.). African American artists used this movement to assert

		themselves and their culture to society in general. So, how is art used to impact the views of a society?
Topic 1: Racism	Making Connections	
<p>W. E. B. DuBois published a book in 1905 called, <i>The Souls of Black Folk</i>, that talked about the impact and effects of racism in society. He coined the term, "double consciousness," as a way to explain how black Americans struggled under a veil dividing blacks from whites. On one side of the veil, blacks were comfortable, happy, and expressive. On the other side, they were confronted with racism. With this metaphor, DuBois developed this idea that in order to tell the whole story, no part should be left out. This focus on racism was not limited to the black experience and it also included the effects on women of color, (Robinson, n. d.). Self-taught artists like Horace Pippin, contributed to the dialogue.</p>	<p>→ What is the man in the top-center of the painting holding in his hands, and what is he doing with it?</p> <ul style="list-style-type: none"> ◆ Sample: Horace Pippin. (1943). <i>Mr. Prejudice</i>. [Painting]. Philadelphia Museum of Art. https://philamuseum.org/collection/object/76592, [© 2023 Philadelphia Museum of Art] <p>→ The "V" symbolizes victory of military conflict and racial conflict, similar to propaganda posters that were popular during these times. If that is the case, then what is Pippin trying to say when the guy is slowly destroying it?</p> <p>→ The two men in white at the bottom of the "V" are machinists. One is African American and the other is White. This painting was created during the second World War, and even though President Franklin D. Roosevelt signed an executive order (Fair Employment Practice in Defense Industries, 8802), the nation was still racially divided in certain regions. At the bottom left of the painting, there are four African Americans who are dressed as if they were fighting in the war. There is (possibly) a doctor dressed in white, a WWII Naval Officer, an WWII pilot, and an infantryman from WWI—a nod to Pippin's own experience with the Harlem Hellfighters, an all-African American regiment during WWI. Racism and discrimination was rampant during WWI so his regiment ended up working with the French. Do you think Pippin believed that the country was still racially divided despite being victorious in two (2) World Wars? How do you know?</p> <p>→ What was the Harlem Renaissance?</p> <ul style="list-style-type: none"> ◆ Sample: James Van Der Zee. (1924). <i>Garveyite family, Harlem, 1924</i>, printed 1974. [Gelatin silver print]. National Gallery of Art. https://www.nga.gov/collection/art-object-page.198268.html, [© James Van Der Zee Archive, The Metropolitan Museum of Art] 	
Vocabulary	Example	

<p>Naive Art- The type of art created by a person who does not have the formal training that a professional artist would.</p>	<p><i>The Trial of John Brown</i> (1942) Horace Pippin</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Horace Pippin's Mr. Prejudice • Rotten Apple Review 	<ul style="list-style-type: none"> • Harlem Renaissance • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ○ Draw or copy/paste a scene from your favorite movie where there is a crowd of people 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ○ Week 8: Room 6B

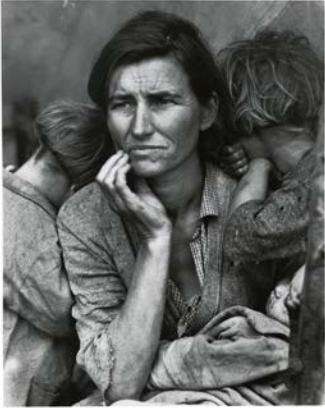
Section 7	Goals	Essential Questions
<p>Society</p>	<ul style="list-style-type: none"> → Discover how art is created as a response to social issues. → Reflect on how personal experience impacts the direction and style of one's art. 	<ul style="list-style-type: none"> → Kruger had a background in graphic design prior to branching out as a feminist and conceptual artist, which is evident in the use of text overlaying found images. Conceptual art is art where the concept of the piece may not immediately be represented by the images one sees. Her designs would eventually influence packaging and product design in the future. For the consumer, her artwork is recognizable and therefore relatable, even if the message went over one's head. If the viewer lacks experience as a consumer (such as a child), then the work will remain confusing. How do life experiences influence the way you relate to art? <ul style="list-style-type: none"> ◆ Sample: Kruger, B. (1987/2014). <i>Untitled</i> (Know nothing, believe anything, forget everything). [Digital print on vinyl]. Artsy. https://www.artsy.net/artwork/barbara-kruger-untitled-know-nothing-believe-anything-forget-everything, (© Barbara Kruger) → The male gaze refers to the way women are portrayed or looked at that empowers men and diminishes women, whereas the feminine gaze is the opposite. 16th-17th century painter, Artemisia Gentileschi [are-tih-mee-zee-uh Jen-tih-less-key], (1593-1653), provided a brilliant example of the feminine gaze with her "Judith Slaying Holofernes" piece. When compared to Caravaggio's painting, her version proved to be more representative of female victims of assault. As such, female artists were most likely identified by trauma instead of focusing on the female audience, as was the case

		<p>with Gentileschi, a victim of sexual assault whose attacker was sentenced to what equaled a slap on the wrist. Gentileschi was also often ignored because of her gender instead of celebrated for her skill—even her father let her down in that sense. With that being said, how do you think feminist art impacted the views of society?</p> <p>◆ Sample: Danielle Perich. (2023). Judith vs Judith. Adapted from "Judith Slaying Holofernes," (1620-1621), Smart History, [Public domain] & "Judith Beheading Holofernes," (1620-1621), Wikipedia, [Public domain]. [Infographic]. Own work. https://docs.google.com/drawings/d/1JpqDx1DnO3Gfc3rAnCeXxl-ks9JUYAGfHf2I616diQ/edit</p>
Topic 2: Feminism		Making Connections
<p>The male gaze played a crucial role in feminist theory where women were often portrayed as submissive subjects arranged for male viewers, and advertising targeting post-World War II consumers. Many feminist artists play off of the stereotypical images of femininity to confront the nature of women's representation in art-or lack thereof, (Folland, n. d.).</p>		<p>→ What did Barbara Kruger use for the portrait bust in this piece?</p> <p>◆ Sample: Barbara Kruger. (1981). Untitled (Your gaze hits the side of my face). [Photograph and type on paperboard]. National Gallery of Art. https://www.artsy.net/artwork/barbara-kruger-untitled-your-gaze-hits-the-side-of-my-face, (© Barbara Kruger)</p> <p>→ What is going on in this image? What does this image mean to you?</p> <p>◆ Sample: Barbara Kruger. (1987). Untitled (We don't need another hero). [Photograph and type on paper]. Artsy. https://www.artsy.net/artwork/barbara-kruger-untitled-we-dont-need-another-hero, (© Barbara Kruger)</p> <p>→ What is activist art?</p> <p>→ According to the video (0:36 seconds in), feminist artists sought to rewrite a falsely male-dominated art history. Further, they were reacting to the fact that female artists were pretty much unknown compared to male artists. Also, they wanted to showcase how women were perceived in the art world, both physically and socially. Artists like the Guerrilla Girls infiltrated the art community with posters providing statistical evidence of the double standards women faced throughout art history. Do you think their intentions were to make the art community uncomfortable? Explain your answer.</p> <p>◆ Sample: Guerrilla Girls. (2005). Benvenuti alla biennale femminista! (From the series "Guerrilla Girls Talk Back: Portfolio 2).</p>

		[Lithographic Poster]. National Museum of Women in the Arts. https://nmwa.org/art/artists/guerrilla-girls/ , [© Guerrilla Girls, Courtesy guerrillagirls.com]	
Vocabulary	Example		
Male Gaze- the act of depicting women in artwork from a heterosexual male perspective that presents women as objects for the pleasure of the male viewer.	<p><i>Untitled</i> <i>(Your gaze hits the side of my face)</i> <i>(1981)</i> <i>Barbara Kruger</i></p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Introducing Feminist Art• Rotten Apple Review	<ul style="list-style-type: none">• Barbara Kruger. Untitled (Your gaze hits the side of my face)• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Find a magazine and cut out a picture of someone on a page. Or copy and paste a generic person onto the slide. Add text to convey a positive message	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 8: Room 6B


Section 7	Goals	Essential Questions
Society	<ul style="list-style-type: none"> → Discover how art is created as a response to social issues. → Reflect on how personal experience impacts the direction and style of one's art. 	<ul style="list-style-type: none"> → The Great Depression affected many people, not only in the United States but around the world. Photographs like "Migrant Mother" were used to illustrate the struggles people went through, regardless of the actual background of the person in the photograph. Is the woman sad or determined? Is the woman impoverished or just dirty from picking peas all day? It is up to the viewer to determine. In that case, how do life experiences influence the way you relate to art? <ul style="list-style-type: none"> ◆ Sample: Dorothea Lange. (1934). Man beside wheelbarrow, San Francisco. [Gelatin silver print]. The Museum of Modern Art (MoMA). https://www.moma.org/collection/works/295202?artist_id=3373&page=1&sov_referrer=artist, (© 2023 The Museum of Modern Art) → The term "Dust Bowl" originated in the Midwest,

		<p>when overplanted farmland resulted in little to no crops, leading to dust bowls throughout the region. The federal government installed various programs to sustain artists through the Depression, like the Federal Art Project. Dorothea Lange was hired by the Resettlement Administration (later called the Farm Security Administration) to travel the country to document people migrating to California. The woman, named Florence, had migrated to California four (4) years before the Dust Bowl and therefore was technically not the subject Lange was looking for. But, the image served its purpose and the message had gotten across. Knowing this, how was art used to impact the views and/or beliefs of a society?</p>
Topic 3: Poverty		Making Connections
<p>The Public Works of Art Project (PWAP) was created in 1933 to employ artists during the Great Depression. An exhibition revealed the program's success and led to the formation of other federal programs that supported the arts. Themes of the variety of artwork centered on how people survived during that drastic time period and enabled folks from opposite ends of the country to see how other regions suffered through the Depression.</p>		<p>→ When did Dorothea Lange capture the photograph, "Migrant Mother?"</p> <ul style="list-style-type: none"> ◆ Sample: Dorothea Lange. (1936). Migrant mother, Nipomo, California. [Photograph]. The Metropolitan Museum of Art. https://www.moma.org/learn/moma_learning/dorothea-lange-migrant-mother-nipomo-california-1936/, (© 2023 The Museum of Modern Art) <p>→ What is the Resettlement Administration (later called the Farm Security Administration)?</p> <p>→ Do you think this family had an easy life? Why or why not?</p> <p>→ "When people view photographs, however, there is often a greater expectation of truth, even if that belief is somewhat misguided. For even in a photograph, the capturer of the image is responsible for a myriad of design decisions that can fundamentally alter the ways in which an image might be interpreted," (Zygmunt, n.d., p. 2). Photography does have consideration for the truth, since the camera captures the "reality" of the situation, but the photographer themselves are able to alter the truth simply by context. How do you think the "truth" can be manipulated by a single photograph?</p> <ul style="list-style-type: none"> ◆ Sample: Alfred Stieglitz. (1907). The steerage. [Photogravure]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/267836, (© 2000–2023 The Metropolitan Museum of Art)
Vocabulary	Example	

<p>Federal Art Project—A national project created in 1935 that provided work relief for a variety of artists with varying levels of experience; funded directly by the US federal government and operated nationwide until 1939; said to invoke civic pride as a national experience.</p>	<p><i>Migrant Mother, Nipomo, California (1936)</i> Dorothea Lange</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Behind the icon, Dorothea Lange's Migrant Mother • Rotten Apple Review 	<ul style="list-style-type: none"> • “The place you ought to be” • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ○ Upload a photograph of a family member, or selfie of yourself, or digital image of a celebrity from the past. You can use digital apps or Google apps to alter the image however you like, as long as a person is recognizable 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ○ Week 8: Room 6B

Section 7	Goals	Essential Questions
<p>Society</p>	<ul style="list-style-type: none"> → Discover how art is created as a response to social issues. → Reflect on how personal experience impacts the direction and style of one's art. 	<ul style="list-style-type: none"> → The child in this print is the artist himself and the text is a letter to the boy in the print, warning him about the injustices he would experience later in life. “he cannot escape the difficult future life that it describes, so different from the traditional norms society laid out for him. Wojnarowicz, writing thirty years later, confronts the kid in the old photo—who had no idea of the twists and turns his life would take—with his harsh fate,” (Davies, n. d., p. 2). How do life experiences influence the way you relate to art—as the artist and the viewer?How do life experiences influence the way you relate to art? → Banksy's artwork was designed for the public so the fact that pieces were being sold at auction to individuals is a bit unusual for street artists. However, the publicity Banksy draws becomes part of the artwork, so to speak, thereby returning it to the public. Because


		<p>people are willing to pay a ridiculous amount of money for art, and none of the money goes to the artists, destroying the artwork in real-time is a sort of retaliation that may impact someone's views of the society they live in. With that being said, how do you think art is used to impact the views of society?</p>
Topic 4: Government		Making Connections
<p>Art has been said to be a mirror that reflects society in order to help one understand the world around them. The aftermath of World Wars I & II had a negative impact on survivors from many countries, and art became the outlet for some of those people. Topics ranged from disgust for the ruling class to a post-traumatic response to the death and destruction. Ideologies imposed onto civilians during WWII included failed attempts to impose order on the world, leading governments to produce propaganda art to get people to acquiesce, (Getz, n.d.).</p>		<p>→ Sotheby's released a statement that instead of destroying artwork at auction, Banksy created one. The newly-titled, "Love is in the Bin," sold a bit later and was the first artwork in history to be created live at auction. Even though the new piece was supposedly authenticated by Banksy, the action proved he was a manipulator who cannot be trusted. No one really knows who he is, either. Regardless, Banksy's artwork is designed to influence viewers by communicating with minimal words and simple imagery. How do artists and designers create works of art or design that effectively communicate?</p> <p>→ Wojnarowicz's use of black and white text and image is reminiscent of newspapers, where communication can be considered urgent, and the message can be mass-produced and circulated efficiently. The print is similar to Banksy's work in both efficiency and effectiveness in communication. Why do you think both artists chose this method of presenting their work to the public?</p> <p>◆ Sample: Banksy. (2015). Flower thrower, Bethlehem. [Mural]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Bethlehem_Banksy.jpg, (CC BY-SA 4.0)</p> <p>→ What is the purpose of this print?</p> <p>◆ Sample: David Wojnarowicz. (1990). Untitled (One day this kid...). [Photostat sheet]. Whitney Museum of American Art. https://whitney.org/collection/works/16431, (© The Estate of David Wojnarowicz and P. P. O. W. Gallery, New York)</p> <p>→ What happened immediately after Banksy's "Girl with a Balloon" sold at auction?</p> <p>◆ Sample: Kenny Schachter. (2018). "Surprised onlookers react as Banksy's 'Girl With a Balloon' self-destructs at Sotheby's." [Photograph]. Artnet. https://news.artnet.com/opinion/kenny-schachter-on-banksy-at-sothebys-stunt-137292, (c2023 Artnet Worldwide Corporation)</p>
Vocabulary	Example	

<p>Street Art- Visual art created in public places, like city neighborhoods, meant to be viewed by the public; commissioned art versus graffiti, however, artists like Banksy push the boundaries between Street Art and vandalism.</p>	<p><i>If At First, You Don't Succeed-Call An Airstrike</i> (San Francisco, CA) (2010) Banksy</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Behind the Banksy Stunt • Rotten Apple Review 	<ul style="list-style-type: none"> • David Wojnarowicz, Untitled (One Day This Kid...) • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ○ Find clipart or draw an image in silhouette (all black) and caption the image with a positive message 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ○ Week 8: Room 6B

Week 9	Choose one (1) topic to complete Week 9.
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Section 8	Goals	Essential Questions
<p>Individual</p>	<ul style="list-style-type: none"> → Discover how art is created as a response to social issues. → Reflect on how personal experience impacts the direction and style of one's art. 	<ul style="list-style-type: none"> → A guideline to consider for portraits is the direction of the eyes. Most people, when looking at portraits, go straight for the eyes because that is how our brain quickly processes what we are looking at. An engaging portrait is able to capture the viewer's interest, where the viewer might feel like the eyes are following them. Also, a lot can be learned about the person in a portrait based on how they direct their eyes to the viewer. What do you think we can learn about a person from their portrait alone? → In the video, Schoeller was there to take photos of Porsche's LMP1 drivers on the Nürburgring. He didn't allow for the drivers to get changed or made up. Instead, he wanted to capture how they looked following a race. This style of photography is unusual, especially for a photographer whose clientele are made up of a lot of celebrities. Traditionally, celebrities want to look their best for the camera, but many had their picture taken by Schoeller anyway. Why do you think Schoeller broke free from established traditions? Also, why did this make him even more famous as a celebrity photographer? <ul style="list-style-type: none"> ◆ Sample: Jan Baedeker. (2016). Capturing Porsche's Le Mans heroes with Martin Schoeller. [Online image]. Classic Driver.

		https://www.classicdriver.com/en/article/classic-life/capturing-porsches-le-mans-heroes-martin-schoeller , (Photos: Martin Schoeller, © 2023 CLASSICDRIVER.COM)
Topic 1: Photography	Making Connections	
<p>During the 19th century, early photographers were concerned about self-promotion as much as their craft. At the time, photography wasn't considered much of an art form but more for documentation since a machine essentially produces the photographs. However, photographers like Atelier Nadar worked to change that point of view by elevating photography into art through his caricatures, satirical lithographs. A court decision in the late 1800s cemented photography as an art form that was subject to the same copyright restrictions as other established mediums, (Barber, n. d.).</p>	<p>→ Martin Schoeller is one of the most famous portrait/celebrity portrait photographers in the world. Consistency in style may contribute to his success. Plus, word-of-mouth referrals among famous people wouldn't hurt either. Thinking about his success, how do artists grow and become accomplished in art forms?</p> <p>→ What style of photography is Martin Schoeller known for?</p> <ul style="list-style-type: none"> ◆ Sample: Schoeller, M. (2009). Steve Carell, Van Nuys, CA. [Photograph]. National Geographic. https://www.nationalgeographic.com/photography/article/martin-schoellers-offbeat-portraits-give-stars-a-new-turn?loggedin=true&id=1687563920764 (Photos: Martin Schoeller, Copyright © 1996–2015 National Geographic Society; Copyright © 2015–2023 National Geographic Partners, LLC) <p>→ What is the Rule of Thirds in photography?</p> <ul style="list-style-type: none"> ◆ Sample: Govind Vijayakumar. (2021). Rule of thirds in photography. [Online image], Photography Axis. https://www.photographyaxis.com/photography-articles/rule-of-thirds-in-photography/, (© 2011–2023 / Govind Vijayakumar Photography) <p>→ Martin Schoeller is known for his portraits of George Clooney. George Clooney is known for being George Clooney, therefore his face doesn't need to be shown. Who is the celebrity here: George Clooney or Martin Schoeller? Explain your answer.</p> <ul style="list-style-type: none"> ◆ Sample: Martin Schoeller. (2008). George Clooney with a mask. [Photograph]. Artsy: Martin Schoeller Camera Work. https://www.artsy.net/show/camera-work-martin-schoeller?sort=partner_show_position, (Photo: Martin Schoeller; © 2023 Artsy) 	
Vocabulary	Example	

<p>Rule of Thirds- A compositional technique used in photography where the most important elements are placed along the lines or intersections of an invisible nine-part grid; usually puts the important elements in one-third of the composition and leaves the other two-thirds open or without emphasis.</p>	<p><i>Steve Carell, Van Nuys, CA (2009) Martin Schoeller</i></p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • Behind the scenes with Portrait Photographer Martin Schoeller • Rotten Apple Review (insert link) 	<ul style="list-style-type: none"> • What is the Photography Rule of Thirds? • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ◦ Using the Rule of Thirds provided on the page, draw a portrait that follows the rule. (an important feature, like eyes, is placed at an intersection of lines.) You can copy paste an online drawing onto the grid following the rule as well. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ◦ Week 9: Room 7


Section 8	Goals	Essential Questions
<p>Individual</p>	<ul style="list-style-type: none"> → Discover how art is created as a response to social issues. → Reflect on how personal experience impacts the direction and style of one's art. 	<ul style="list-style-type: none"> → Dürer is often considered to be a genius, but his drive toward perfection may have driven him to a state of depression, or melancholia. His <i>Melencolia I</i> is considered to be his psychological self-portrait as the images suggest an internal struggle because of his high expectations and unrelenting perfectionism. If we can draw emotions from this engraving, what does that tell us about the emotional state of the artist? In other words, what can we learn from our responses to art?

Topic 2: Self-Portrait	Making Connections
<p>Self-portraits are types of artwork that have occurred throughout natural history. They are a type of art form that allows the artist to not only showcase their skills, but to display bits of their personality. For instance, Rembrandt van Rijn was a 17th-century artist who specialized in portrait paintings, but also is known for painting the most self-portraits than any other artist before. He was described as displaying himself in a variety of roles as a way to draw attention to his mastery, (Schaller, n. d.).</p>	<ul style="list-style-type: none"> → What is the main emotion you feel when you look at this engraving? <ul style="list-style-type: none"> ◆ Sample: Albrecht Dürer. (1514). Melencolia I. [Engraving]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/336228, (Public Domain) → Melancholy is personified by the figure in this closeup. She is in the epitome of artists' purgatory—where the artist does not know what to do or how to do it. Melancholy is stuck in her seat while chaos is going on around her and is frustration personified. Do you think this piece helped Dürer come to terms with his own struggles? Have you ever needed an outlet to help you overcome something? Without going into too much detail, explain how it helped (or not). <ul style="list-style-type: none"> ◆ Sample: Albrecht Dürer. (1514). Personification of Melancholy (detail), from Melencolia I. [Engraving]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/336228, (Public Domain) → The inscription reads: "Thus I, Albrecht Dürer of Nuremberg made an image of myself in appropriate colors in my 28th year." Dürer was a well-known artist during his time, so it is unusual for him to have to explain his process on the painting itself, unless it was a sort of test or application for a job. Why do you think Dürer added this inscription to his self-portrait? <ul style="list-style-type: none"> ◆ Sample: Christopher Jones. (2020). Detail of 'Self-portrait' (1500) by Albrecht Dürer. Medium. https://medium.com/thinksheet/how-to-read-paintings-self-portrait-by-albrecht-d%C3%BCrer-7bfbb148b691, (CC0 1.0) → Albrecht Dürer painted this self-portrait in full-frontal view, meaning he is directly facing the viewer. This pose is usually reserved for a specific person. Who is that person? <ul style="list-style-type: none"> ◆ Sample: Albrecht Dürer. (1500). Self-portrait with fur-trimmed robe. [Painting]. Bavarian State Painting Collections-Alte Pinakothek Munich. https://www.sammlung.pinakothek.de/de/artwork/Qlx2QpQ4Xq, (© Bavarian State Painting Collections) → Dürer was well traveled and a contemporary of Michelangelo. He was a writer, a royal painter and an educator. Even though he was from Northern Europe, he was well-known in Italy

		during the 16th century. His attention to detail is a characteristic of the Northern Europe Renaissance, and his intention of his pose was to draw attention to his hands and his face. His hands because of his skill, and his face because of his commitment to his craft. Such attention to detail is a refinement of his skills. If he didn't put in the effort, the results would be less realistic. In your own words, how does refining artwork affect its meaning to the viewer?	
Vocabulary		Example	
Iconography- In art history, the study of the identification, description, and interpretation of the content of related images made up of the subjects depicted, the particular compositions and details used to do so, and other elements that are separate from the artist's usual style.	<i>Self-Portrait With Fur-Trimmed Robe (1500)</i> <i>Albrecht Durer</i>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• Dürer, Self-Portrait (1500)• Rotten Apple Review	<ul style="list-style-type: none">• Dürer, Melencolia (article) Albrecht Dürer• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Pick an emotion and personify it by drawing it. You can also search for examples of personified emotions and copy/paste to your sketchbook	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 9: Room 7
Section 8	Goals	Essential Questions	
Individual	<ul style="list-style-type: none">➔ Discover how art is created as a response to social issues.➔ Reflect on how personal experience impacts the	<ul style="list-style-type: none">➔ The Two Fridas is a double self-portrait featuring Frida as identical twins in every sense except for their clothes. The painting shows the suffering Frida has endured throughout her life, both physically and emotionally, and before and after her marriage to Diego Rivera. Anyone suffering with a physical disability and/or a broken heart can relate to this painting. Even if a person cannot	


	<p>direction and style of one's art.</p>	<p>relate physically or emotionally, they can still deduce that Frida was suffering in more ways than one, yet her resilience shines through the suffering. By all accounts, what are things we can learn about an artist through our own responses to art?</p> <p>→ Frida's style of art was unique. People weren't sure if it was Mexican Folk Art or Surrealism. When asked, Frida would say, "I paint my own reality." Her "reality" does not fall into traditional norms for Mexican art during the 1930s. However, her style was en vogue with the art of Europe. After her show in Paris was a success, she returned home, divorced Diego, and painted herself dressed as Diego in this self-portrait in 1940. Her image went against the norm, once again, but the style seemed to work for Frida. Seeing how Frida's work hovered somewhere in between Mexican and European traditions, why do you think artists follow or break away from established traditions?</p> <p>◆ Sample: Frida Kahlo. (1940). Self-portrait with cropped hair. [Painting]. Museum of Modern Art (MoMA). https://www.moma.org/collection/works/78333, (© 2023 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York)</p>
Topic 3: Identity		Making Connections
<p>Artists like Frida Kahlo use their own identities and struggles as sources for their work, (Jiménez, n. d.). Self-portraits require self-reflection, especially when one's identity is viewed to be complex, like Kahlo's was. But artists do not need to create self-portraits in order to put their own identities into their work. Surrealism and symbolism are two types of work that allows for artists to put forth metaphors that represent aspects of their identities.</p>	<p>→ If a self portrait by definition is a painting of one's self, why would Kahlo paint herself twice? (Bravo, n. d., p. 4). Frida Kahlo painted around 200 works of art with a majority of which were self-portraits. If you compare The Two Fridas with Frieda and Diego Rivera, you can get a better understanding of how Frida dealt with her own life. Why did Frida say when she reflected upon her life and career?</p> <p>◆ Sample: Danielle Perich. (2023). Frida vs Frida. Adapted from "The Two Fridas," by Frida Kahlo, 1939, Khan Academy (CC BY-SA 4.0) & "Frieda and Diego Rivera," by Frida Kahlo, 1931, Wikipedia (CC BY-SA 4.0). [Infographic]. Own work. https://docs.google.com/drawings/d/1jVGyNxQwWHEgaXYxuktufftjxhufEaFJ4CqZif0HmaY/edit</p> <p>→ Frida Kahlo's work is full of metaphor and symbolism. Blood is a symbol that she highlights in <i>The Two Fridas</i>, where it signifies the</p>	

	<p>impact of damaged and exposed hearts as a testament to her emotional struggles. What do you think Frida was trying to communicate through her two connected, yet damaged, Frida-twins?</p> <ul style="list-style-type: none"> ◆ Sample: Frida Kahlo. (1939). The two Fridas (Las dos Fridas) detail with hemostat. [Painting]. Khan Academy. https://drive.google.com/file/d/10_FjixpWp_cTOCiqcBTDMNaFBMdvIEcCw/view?usp=drive_link, (Photo: Dave Cooksey, CC: BY-NC-SA 2.0) <p>→ Frida Kahlo was married to a famous muralist named Diego Rivera. While Diego was famous for his artwork, Frida was famous for (being his wife).</p> <ul style="list-style-type: none"> ◆ Sample: Frida Kahlo. (1931). Frieda and Diego Rivera. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Frieda_and_Diego_Rivera, (CC BY-SA 4.0)
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Vocabulary	Example		
<p>Allegory- A category of artwork that visually represents a character, place, or event in a way that can be interpreted to represent a hidden meaning; usually with a moral or political significance.</p>	<p><i>The Two Fridas</i> (1939) Frida Kahlo</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none"> • How artists explore identity Modern Art & Ideas • Rotten Apple Review 	<ul style="list-style-type: none"> • Kahlo: The Two Fridas (Las dos Fridas) • Radical Reader Response 	<ul style="list-style-type: none"> • Art History Digital Sketchbook <ul style="list-style-type: none"> ○ Draw a double self-portrait of yourself showing two different personality traits. Connect the two portraits in a unique way. 	<ul style="list-style-type: none"> • Mayhem at the Museum <ul style="list-style-type: none"> ○ Week 9: Room 7

Section 8	Goals	Essential Questions
<p>Individual</p>	<p>→ Discover how art is created as a response to social issues.</p>	<p>→ Basquiat never attended a formal art school, but he learned by wandering through art galleries and listening to the music his father played at home. Following a car accident as a young boy, he became fascinated with human anatomy, a theme prevalent throughout many of</p>

	<p>→ Reflect on how personal experience impacts the direction and style of one's art.</p>	<p>his pieces that explores the power and vulnerability of underrepresented persons. He couldn't afford canvases to paint on, so a lot of his work is made up of mixed media collages he painted over, or handmade "canvases" from pieces of wood he found on the street. His medium of choice was relatively inexpensive, including crayons and spray paint. What are ways artists can grow and become accomplished in art-making?</p> <p>→ Basquiat was known for the text he added to his paintings. But, he also drew inspiration from artists he favored, like Pablo Picasso. Basquiat's Horn Players (above) drew inspiration from Picasso's Three Musicians (below). Both have three figures, both have a theme of music/musicians. Because Basquiat was a musician who grew up listening to jazz music, he must have had a positive response to Picasso's painting. With that being said, what can we learn from our responses to art?</p> <p>◆ Sample: Pablo Picasso. (1921). Three musicians. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Three_Musicians, (CC BY-SA 4.0)</p> <p>→ Jean-Michel Basquiat was a street artist and a Neo-Expressionist. Neo-Expressionism was a 1980s reaction to the Conceptual and Minimalist Art movements of the 1970s. This style features abstract imagery with rough and violent mark-making using vivid and unnatural colors. It is a complete 180 from a long period of relatively simple art movements following the success of Pop Art. Why do artists follow or break from established traditions?</p> <p>◆ Sample: Dmitri Kasterine. (1986). Jean-Michel Basquiat. [Gelatin silver print]. Smithsonian: National Portrait Gallery. https://npg.si.edu/object/npg_NPG.2011.24, (© Dmitri Kasterine)</p>
Topic 4: Culture		Making Connections
<p>It is important for artists, and people in general, to learn about each other in order to learn from each other. This leads to the power of influence over the intentions or stylization of an artist's craft. That is why it is important to respect culture because cultural heritage that is passed down generationally must be preserved for the benefit of everyone. Not only does cultural heritage help us to remember our own diversity, but its understanding develops respect and dialogue amongst different cultures. (Franchi, n.d.).</p>		<p>→ Basquiat not only drew inspiration from his love of music, but he often used religious stories for subject matter in his work. In this painting, he features a person with a ring of thorns on his head, holding onto a fish while standing on water. Staying true to his Neo-Expressionist style, the figure is obviously abstract, but those three characteristics (thorns, fish, water) are clues that help the viewer understand his work, regardless if they believed in the same religion. Who do you think the figure is based on the three clues listed</p>

		<p>above? Explain your reasoning.</p> <ul style="list-style-type: none">◆ Sample: Jean-Michel Basquiat. (1981). <i>Untitled (Fishing)</i>. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Untitled_(Fishing), (CC BY-SA 4.0) <p>→ What is a triptych?</p> <ul style="list-style-type: none">◆ Sample: Jean-Michel Basquiat. (1983). <i>Horn players</i>. [Triptych painting]. Khan Academy. https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/basquiat-horn-players, (© The Estate of Jean-Michel Basquiat) <p>→ How much did the painting featured in the beginning of the video sell for at auction in 2017? (over \$110 mil)</p> <ul style="list-style-type: none">◆ Sample: Jean-Michel Basquiat. (1982). <i>Untitled (Blue skull)</i>. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Untitled_(1982_Basquiat_skull_painting), (CC BY-SA 4.0)	
Vocabulary	Example		
Neo-Expressionism- An informal art movement from the late 1970s to 1980s that is characterized by intense subjectivity, figural representation, and rough, textural works; a response to the Minimalism and Conceptualism art movements that existed from the 1960s-1970s.	<p><i>Untitled (Fishing)</i> (1981) Jean-Michel Basquiat</p>		
Watch This!	Read This!	Draw This!	Beat This!
<ul style="list-style-type: none">• The Chaotic Brilliance of Jean-Michel Basquiat• Rotten Apple Review	<ul style="list-style-type: none">• Basquiat, Horn Players• Radical Reader Response	<ul style="list-style-type: none">• Art History Digital Sketchbook<ul style="list-style-type: none">○ Draw a favorite cartoon character in the style of Basquiat (bright colors, heavy lines, abstract figures, etc.)	<ul style="list-style-type: none">• Mayhem at the Museum<ul style="list-style-type: none">○ Week 9: Room 7

Appendix G

Youtube Videos: Categorized List

Unit	Section	Topic	Title	Link
Prerequisite	Art History 101	Analysis	Why Look at Art?	https://youtu.be/0OloYD_kSbU
			How Art Can Help You Analyze	https://youtu.be/ubEadhXWwV4

Unit	Section	Topic	Title	Link
Unit 1: Art for Record	Section 1: Before Common Era (BCE)	Prehistoric	Prehistoric Sites and Decorated Caves of the Vézère Valley (UNESCO/NHK)	https://youtu.be/n7WS1XkApNo
		Ancient Near East (ANE)	Lamassu from the Citadel of Sargon II	https://youtu.be/2GrvBLKaRSI
		Classical	Etruscan Necropolises of Cerveteri and Tarquinia	https://youtu.be/YheIckLuV7c
		Egyptian	The Mummification Process	https://youtu.be/-MQ5dL9cQX0
	Section 2: Common Era (CE)	Genre	Pieter Bruegel the Elder, Peasant Wedding	https://youtu.be/G1Hs2GZKOhw
		Royalty	Velázquez, Las Meninas	https://youtu.be/liTiGENiVOA
		Utility	Ludovisi Battle Sarcophagus	https://youtu.be/m4raOIxsbaU
		War	Art Historical Analysis using Goya's "Third of May"	https://youtu.be/_QM-DfhrNv8

Unit	Section	Topic	Title	Link
Unit 2: Art for Religion	Section 3: Education	Medieval	Medieval and Byzantine Art	https://youtu.be/UpGsouOnxOU
		Italian Renaissance	Letter to the Duke of Milan	https://youtu.be/URepchITNBY
		Gothic	Sainte-Chapelle, Paris	https://youtu.be/vigiJih8Pn4
		Islamic	The Complex Geometry of Islamic Design	https://youtu.be/pgINpMmPv48

	Section 4: Worship	Japanese	Beyond the Great Wave–Hokusai at 90	https://youtu.be/SnAdZnJ5bIA
		Mesoamerican	Vessel with a Mythological Scene	https://youtu.be/qxvFW5mraHY
		Byzantine	Ancient and Byzantine Mosaics	https://youtu.be/zPjbiP66-6M
		Baroque	Gentileschi, Judith and Holofernes	https://youtu.be/BHFuLS9NW6s

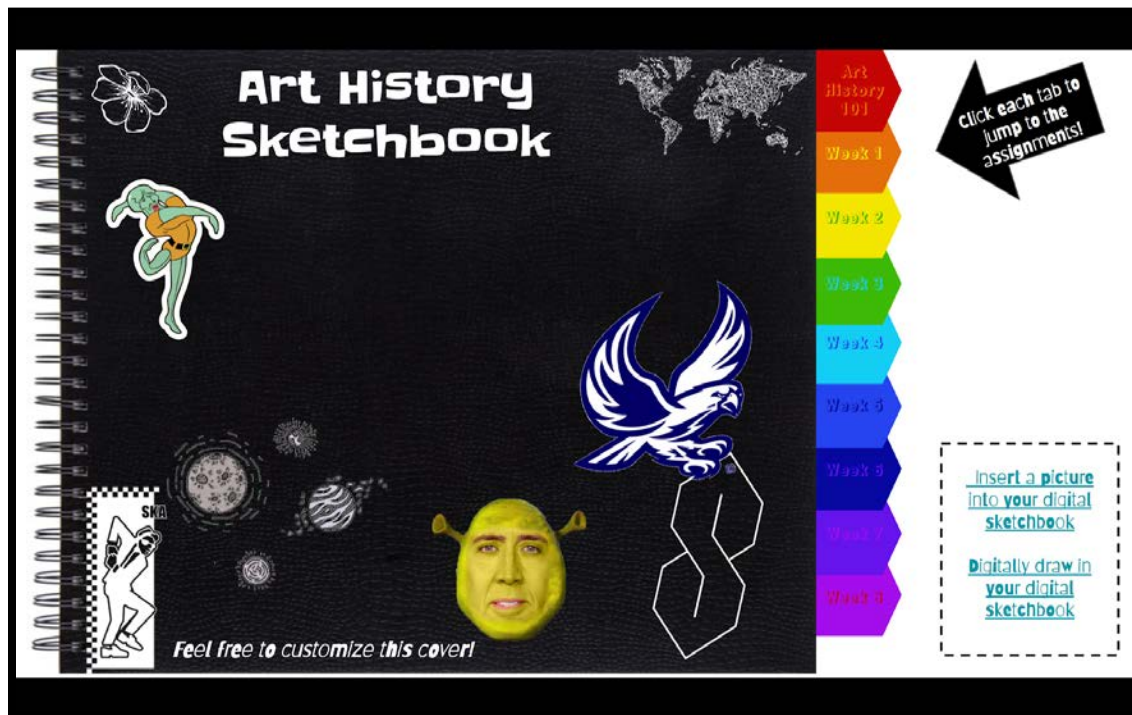
Unit	Section	Topic	Title	Link
Unit 3: Art for Representation	Section 5: Influence	Fauvism	Matisse, The Red Studio	https://youtu.be/nz_zwsgjRbw
		Cubism	Pablo Picasso and the New Language of Cubism	https://youtu.be/GRTsMJNcHFw
		Futurism	Umberto Boccioni, “Dynamism of a Soccer Player”	https://youtu.be/GLEJgVSL0Ac
		German Expressionism	Educational Film: The First World War - German Artist Käthe Kollwitz	https://www.youtube.com/watch?v=txHEaNzDn78
	Section 6: Refinement	Neoclassical	Jacques-Louis David, The Death of Marat	https://youtu.be/Hw2_hv439Fg
		Post-Impressionism	Post-Impressionism in 7 Minutes: How it Transformed Art	https://youtu.be/TknSnUJSetE
		Northern Europe Renaissance	Van Eyck, The Arnolfini Portrait	https://youtu.be/9ODhKqFaugQ
		Hellenistic	Winged Victory (Nike) of Samothrace	https://youtu.be/PjI0hAr0VoQ

Unit	Section	Topic	Title	Link
Unit 4: Art for Response	Section 7: Society	Racism	Horace Pippin’s Mr. Prejudice	https://youtu.be/t2JQOeD59xs
		Feminism	Introducing Feminist Art	https://youtu.be/GtURmZWw1FQ
		Poverty	Behind the icon, Dorothea Lange’s Migrant Mother	https://youtu.be/Ae1n1JO0wKc
		Government	Behind the Banksy Stunt	https://youtu.be/jZ9yzW9L0S8

	Section 8: Individual	Photography	Behind the scenes with Portrait Photographer Martin Schoeller	https://youtu.be/WfvwhL8tVvM
		Self-Portrait	Dürer, Self-Portrait (1500)	https://youtu.be/ZoiY6ZLEKaY
		Identity	How artists explore identity Modern Art & Ideas	https://youtu.be/NICodKeadp0
		Culture	The Chaotic Brilliance of Jean-Michel Basquiat	https://youtu.be/JX02QOXfb_o

Appendix H

Art History Digital Sketchbook: Quick Look



Each tab is hyperlinked to a corresponding week, with 4 available lessons. Students only have to complete the lesson that coincides with the topic they chose. Students will be assigned their own copy of the sketchbook through Google Classroom.

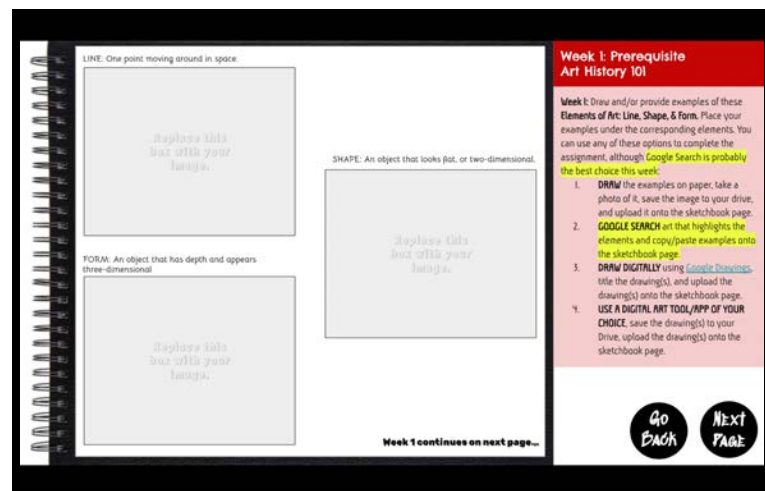
Close-up of Hyperlinks

When you click on “Week 4,” a box appears that labels the slide to which the text is linked. Then, you click on the label to jump to that slide. In Slideshow mode, there is no visible popup box; you go right to the slide that is linked.



Week 1 Example

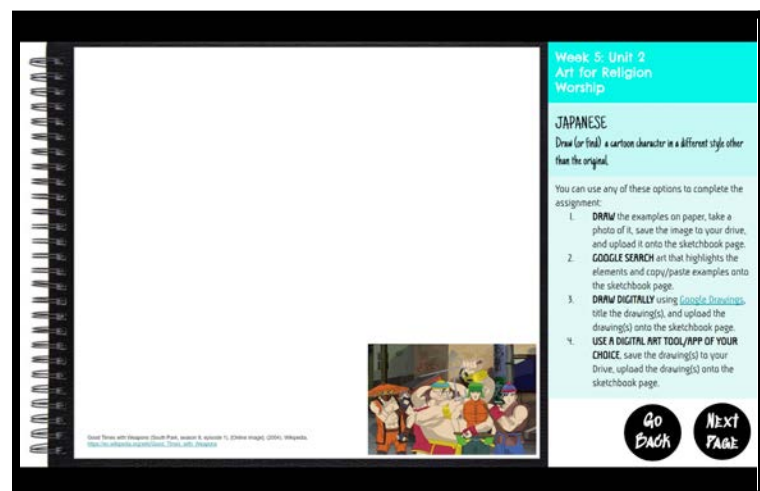
Week 1 is extensive and covers all Elements of Art and Principles of Design. Students will complete this in-class during the first week of the curriculum. Students are encouraged to work together to look for samples



digitally to copy and paste onto the page, replacing the gray boxes with their images as they go. Students can also physically or digitally draw examples, but finding preexisting examples is suggested in order to maximize on time.

Week 5: Japanese Example

Similar to Week 1, the rest of the weeks provide options for students to complete the assignments, ranging from physically drawing on paper to



using a digital app or tool of their choice. Students are also allowed to do Google searches to find examples relevant to the assignment. The purpose of the sketchbook is not to overwhelm students but to encourage them to research art, develop their drawing skills, play with digital apps, or practice using Google Draw. Further, each sketchbook page has a link that takes them back to the cover page (GO BACK) and a link to advance to the next page (NEXT PAGE).

Appendix I

Mayhem at the Museum:

Map & Quiz Quick look:

This is a screenshot of Week 9:

Unit 4: Art for Response: Individual.

Each week starts with a map of the

museum. The game is divided into 9

separate levels, each with their own

link. Students will click on the “Open” sign to start the quiz.

Sample Quiz

This is a screenshot of Question 5 for Week

9 of Mayhem at the Museum. The page is

interactive only in certain areas: the available

answers and the exit button on the top

right corner. Each week is relevant to

any of the four topics students will

choose from, and the questions were

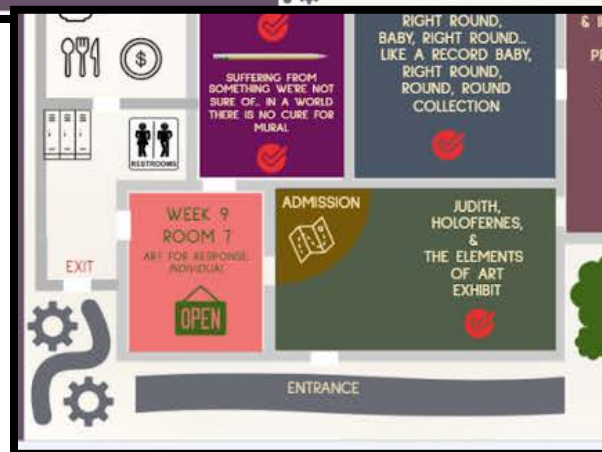
designed to get students to think.

There is no option for failure, as the

students will be able to redo a

question they missed immediately. The goal here is not to collect scores but to ensure that

students grasp an understanding of the topics in this curriculum.



Appendix J

Genial.ly: Mayhem at the Museum: Individual Game Links Per Week













Each week will have its own separate link to Mayhem at the Museum in order to keep students from having to retake quizzes as they move through the curriculum.













Week # : Room #	Link
Week 1: Rooms 1 & 2	https://view.genial.ly/64b4a3290a66c20013c2fe92/interactive-content-week-1-mayhem-at-the-museum
Week 2: Room 3A	https://view.genial.ly/64b49f6085a0f300185c2152/interactive-content-week-2-mayhem-at-the-museum
Week 3: Room 3B	https://view.genial.ly/64b49f930a66c20013c2f7de/interactive-content-week-3-mayhem-at-the-museum
Week 4: Room 4A	https://view.genial.ly/64b4a3532142db001aa563ae/interactive-content-week-4-mayhem-at-the-museum
Week 5: Room 4B	https://view.genial.ly/64b4a36b85a0f300185c274c/interactive-content-week-5-mayhem-at-the-museum
Week 6: Room 5	https://view.genial.ly/64b4a382e2ae360019326c1f/interactive-content-mayhem-at-the-museum-week-6
Week 7: Room 6A	https://view.genial.ly/64b4a390880842001278c677/interactive-content-week-7-mayhem-at-the-museum
Week 8: Room 6B	https://view.genial.ly/64b4a4b487a3780011ec6dcf/interactive-content-week-8-mayhem-at-the-museum
Week 9: Room 7	https://view.genial.ly/64b4a4c787a3780011ec6e19/interactive-content-week-9-mayhem-at-the-museum













Appendix K













Genial.ly: Mayhem at the Museum: Supplemental Images with Citation













Week : Room	Image	Citation
1 : 1		Circle of Ottavio Vannini. (1610). Judith et Holopherne. [Painting]. Artnet. https://www.artnet.com/artists/ottavio-vannini/judith-et-holopherne-lve7VQdRH9vSyZaps1syTQ2
		Cranach the Elder, L.. (1530). Judith with the head of Holofernes. [Painting]. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:1530_Cranach_d.%C3%84_Judith_mit_dem_Haupt_des_Holofernes_Jagdschloss_Grunewald_anagoria.jpg
		Allori, C. (1613). Judith with the head of Holofernes. [Painting]. Royal Collection Trust. https://www.rct.uk/collection/404989/judith-with-the-head-of-holofernes
		Hance, J. (2023). Dark starry night. [Giclee print]. Art by James Hance. https://jameshance.com/products/dark-starry-knight-11x14
		User_id:4355729. Mona Lisa, glasses, portrait image. [Digital art]. Pixabay. https://pixabay.com/photos/mona-lisa-glasses-portrait-6003305/
		Schick, J. (2017). The persistence of cookies. [Illustration]. Fandom, Muppet Wiki. https://muppet.fandom.com/wiki/Salvador_Dal%C3%AD
		McConkey, B. (2011). 80's movie classics last supper. [Digital print]. Blogspot, Bill McConkey. http://billmcconkey.blogspot.com/2011/05/80s-movie-classics-last-supper.html
		Venomkiler. (n.d.). Squidward Scream. [Digital print]. Redbubble. https://www.redbubble.com/shop/ap/23692282
1 : 2		Klee, P. (1922). Senecio. [Painting]. Artsy. https://www.artsy.net/article/artsy-editorial-what-you-need-to-know-about-paul-klee
		Boccioni, U. (1913, cast 1950). Unique forms of continuity in space. [Sculpture]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/485540

		Kandinsky, W. (1913). Sketch for 'Composition VII.' [Mixed media]. wassilykandinsky.net. https://www.wassilykandinsky.net/work-490.php
		Duchamp, M. (1912). Nude descending a staircase. [Painting]. The Art Story. https://www.theartstory.org/artist/duchamp-marcel/
		Wyeth, A. (1948). Christina's world. [Painting]. Wikipedia. https://en.wikipedia.org/wiki/Christina%27s_World
		Da Vinci, L. (1495-1498). The last supper. [Fresco]. Wikipedia. https://en.wikipedia.org/wiki/The_Last_Supper_%28Leonardo%29
		Mondrian, P. (1942-1943). Broadway boogie woogie. [Painting]. https://en.wikipedia.org/wiki/Broadway_Boogie_Woogie
		Seurat, G. (1884-1886). A Sunday afternoon on the island of La Grande Jatte. [Painting]. Wikipedia. https://en.m.wikipedia.org/wiki/A_Sunday_Afternoon_on_the_Island_of_La_Grande_Jatte
2 : 3A		Cave of Altamira, Magdalenian polychrome bison. [Cave art]. (18,500 to 14,000 BCE). Wikipedia. https://en.wikipedia.org/wiki/Cave_of_Altamira
		Thutmose. (1345 BCE). Nefertiti bust. [Sculpture]. Wikipedia. https://en.wikipedia.org/wiki/Nefertiti_Bust
		Parthenon. [Architecture]. (447-432 BCE). Wikipedia. https://en.wikipedia.org/wiki/Parthenon
		Anubis Weighing the Soul of the Scribe Ani, from the Egyptian Book of the Dead. [Mural painting on tomb wall]. Britannica. https://www.britannica.com/art/Egyptian-art/images-videos
		Toreador Fresco, Late Minoan Painting from Knossos, Crete, Depicting Young People Vaulting Over a Bull. [Fresco]. (1550 BCE). Britannica. https://www.britannica.com/topic/Minoan-civilization
		Gilliéron, E. (1525-1450 BCE). Reproduction of the 'Ladies in blue' fresco. [Fresco with added details]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/258137







		Victory Stele of Naram-Sin. [Sculpture]. (2230 BCE). Art History Project. https://www.arthistoryproject.com/timeline/the-ancient-world/mesopotamia/victory-stele-of-naram-sin/
		Etruscan Necropolises of Cerveteri and Tarquinia. [Architecture]. (7th century BCE) World Heritage Convention, UNESCO. https://whc.unesco.org/en/list/1158/
		Sarcophagus of the Spouses. [Sarcophagus]. (520 BCE). Smarthistory. https://smarthistory.org/sarcophagus-of-the-spouses-rome/
		Tutankhamun, King of Egypt with God Anubis and Goddess Hathor. [Mural painting on tomb wall]. (1333-1323 BCE). Alamy. https://www.alamy.com/stock-photo-tutankhamun-king-of-egypt-1333-1323-bc-18th-dynasty-full-length-with-24098724.html?imageid=EB026B9E-624F-42F7-BEDB-5A14F54D8744&p=58868&pn=1&searchId=28c56e38e898873aa6a9717b83993ac5&searchtype=0
		Painter's Palette Inscribed with the Name of Amenhotep III. [Paint palette]. (1390-1352 BCE). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/544518
		Sumerian Clay Cuneiform Tablet. [Clay tablet]. (2042 BCE). Christie's. https://www.christies.com/en/lot/lot-5903826
		Attributed to the Villa Giulia Painter, Attic White Ground Kylix (drinking cup). [Vessel]. (470 BCE). Smarthistory. https://smarthistory.org/greek-vase-intro/
3 : 3B		Anubis Tending to a Mummy. [Mural painting on tomb wall]. (1279-1213 BCE). World History Encyclopedia. https://www.worldhistory.org/image/12664/anubis-tending-to-a-mummy/
		Fragonard, J.H. (1767). The swing. [Painting]. Smarthistory. https://smarthistory.org/jean-honore-fragonard-the-swing/
		Papyrus of Hunefer. [Mural painting on tomb wall]. (1275 BCE). Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Opening_of_the_mouth_ceremony_(cropped).jpg
		Bhimbetka Cave Paintings, Rock Shelter 8. [Cave Painting]. (290,000-7,000 BCE). Khan Academy. https://www.khanacademy.org/humanities/art-asia/south-asia/x97ec695a:5000-b-c-e-1000-b-c-e/a/bhimbetka-cave-paintings
		Portrait of Bat'a. [Sculpture]. (late 2nd-early 3rd century). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/762998








		Attic Black-Figure Calyx Krater, from Pharsala, Thessaly, in the Manner of Exekias. [Vessel]. (530 BCE). National Archaeological Museum. https://www.namuseum.gr/en/collection/archaiki-periodos-2/
		Victory Stele of Naram-Sin. [Sculpture]. (2230 BCE). Art History Project. https://www.arthistoryproject.com/timeline/the-ancient-world/mesopotamia/victory-stele-of-naram-sin/
		Velázquez, D. (1656). Las meninas. [Painting]. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/beginners-guide-baroque1/a/introduction-to-the-global-baroque
		u/Dimatron. (2012). Mona Diesel. [Online image]. Reddit. https://www.reddit.com/r/funny/comments/15iqje/mona_diesel/
		Bosch, H. (1501). Flying fish, detail from the right panel of 'The Temptation of St. Anthony.' [Painting]. Art and Object. https://www.artandobject.com/slideshows/7-strange-details-hieronymus-bosch-paintings-explained
		Bruegel the Elder, P. (1565). The harvesters. [Painting]. The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/435809
		Marble Sarcophagus with the Triumph of Dionysos and the Seasons. [Sarcophagus]. (260-270 CE). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/254819
		Armored General, Pit 1, Qin Shihuang tomb. [Clay statue]. (221-206 BCE). MIA: Minneapolis Institute of Arts. http://www.artsmia.org/terracotta-warriors/preview.html
		Boxer at Rest. [Bronze statue]. (330-50 BCE). Wikipedia. https://en.wikipedia.org/wiki/Boxer_at_Rest
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Appendix L

Google Classroom: Classwork Screenshot

The screenshot shows a Google Classroom interface for a class titled "Integrating Technology with a Middle School Art History Cur...". The "Classwork" tab is selected. Two assignments are visible:

Assignment 1: Week 1: WATCH THIS! READ THIS!
 Posted 5:47 PM (Edited 6:01 PM)
 Highlight the topic of your choice. Click on the link to watch the assigned video (WATCH THIS!), then click on the assigned Google Form quiz, called "Rotten Apple Review." Then click on the link to read the assigned document (READ THIS!), then click on the assigned Google Form quiz, called "Radical Reader Response."
 (You only need to choose ONE topic and complete the assignments attached to it).
 Turn in the assignment when you have finished.
 Attached: Week 1: Topics Google Docs

Assignment 2: Week 1: DRAW THIS! BEAT THIS!
 Posted 5:55 PM
 1. Click on your assigned sketchbook and complete the assignment from the topic you have chosen.
 2. Click on the link to this week's Mayhem at the Museum game. WEEK 1 HAS TWO ROOMS TO COMPLETE!
 Turn in the assignment when you have finished.
 Attached: Art History Digital Ske... Google Slides, Week 1: Mayhem at th... <https://view.genial.ly/64b4a...>

Appendix M

Google Classroom: Sample Assignment by Week

Week 1: Choose the topic you are most interested in. Highlight the topic you have chosen. Click on the links for your topic and you will be directed to a specific YouTube video to watch and a document to read. There will also be two Google Forms attached to complete. Turn in this document when you are finished.

YOU ONLY NEED TO CHOOSE ONE TOPIC TO COMPLETE.

Unit 1: Section 1: Before Common Era

Topic	Watch This!	Read This!
Prehistoric	Prehistoric Sites and Decorated Caves of the Vézère Valley (UNESCO/NHK) Rotten Apple Review (Google Form Quiz)	Art of the Paleolithic Radical Reader Response (Google Form Quiz)
Ancient Near East	Lamassu from the Citadel of Sargon II Rotten Apple Review (Google Form Quiz)	Lamassu: Backstory Radical Reader Response (Google Form Quiz)
Classical	Etruscan Necropolises of Cerveteri and Tarquinia Rotten Apple Review (Google Form Quiz)	The Etruscans: An Introduction Radical Reader Response (Google Form Quiz)
Egyptian	The Mummification Process Rotten Apple Review (Google Form Quiz)	The Palette of Narmer Radical Reader Review (Google Form Quiz)

Appendix N

Google Classroom: Sample Handout (Paper format)

Name _____ Class _____

Lascaux  khanacademy.org/humanities/prehistoric-art/paleolithic/sites/a/lascaux

We are as likely to communicate using easily interpretable pictures as we are text. Portable handheld devices enable us to tell others via social media what we are doing and thinking. Approximately 15,000 years ago, we also communicated in pictures—but with no written language.

Location, location, location!

The cave of Lascaux, France is one of almost 350 similar sites that are known to exist—most are isolated to a region of southern France and northern Spain. Approximately 15,000 years later, in the valley of Vézère, in southwestern France, modern humans lived and witnessed the migratory patterns of a vast range of wildlife. They discovered a cave in a tall hill overlooking the valley. Inside, an unknown number of these people drew and painted images that, once discovered in 1940, have excited the imaginations of both researchers and the general public.

After struggling through small openings and narrow passages to access the larger rooms beyond, people discovered that the cave wall surfaces functioned as the perfect, blank "canvas" upon which to draw and paint. White calcite, roofed by nonporous rock,



provides a uniquely dry place to feature art. To paint, these early artists used charcoal and ocher (a kind of pigmented, earthen material, that is soft and can be mixed with liquids, and comes in a range of colors like brown, red, yellow, and white). We find images of horses, deer, bison, elk, a few lions, a rhinoceros, and a bear—almost as an encyclopedia of the area's large prehistoric wildlife. Among these images are abstract marks—dots and lines in a variety of configurations. In one image, a humanoid figure plays a mysterious role.



Lascaux II (replica of the original cave, which is closed to the public), original cave: c. 16,000–14,000 B.C.E., 11 feet 6 inches long (photo: Francesco Bandarin, CC BY-SA 3.0)

Detail of Hall of Bulls, Lascaux II (replica of the original cave, which is closed to the public), original cave: c. 16,000–14,000 B.C.E.

How did they do it?

The animals are rendered in what has come to be called "twisted perspective," in which their bodies are depicted in profile while we see the horns from a more frontal viewpoint. The images are sometimes entirely linear—line drawn to define the animal's contour. In many other cases, the animals are described in solid and blended colors blown by mouth onto the wall. In other portions of the Lascaux cave, artists carved lines into the soft calcite surface. Some of these are infilled with color—others are not.

The cave spaces range widely in size and ease of access. The famous Hall of Bulls is large enough to hold some fifty people. Other "rooms" and "halls" are extraordinarily narrow and tall. Archaeologists have found hundreds of stone tools. They have also identified holes in some walls that may have supported tree-limb scaffolding that

would have elevated an artist high enough to reach the upper surfaces.



Fossilized pollen has been found; these grains were inadvertently brought into the cave by early visitors and are helping scientists understand the world outside.

Left wall of the Hall of Bulls, Lascaux II (replica of the original cave, which is closed to the public), original cave: c. 16,000–14,000 B.C.E., 11 feet 6 inches long

Hall of Bulls

Given the large scale of many of the animal images, we can presume that the artists worked deliberately —carefully plotting out a particular form before completing outlines and adding color. Some researchers believe that "master" artists enlisted the help of assistants who mixed pigments and held animal fat lamps to illuminate the space. Alternatively, in the case of the "rooms" containing mostly engraved and overlapping forms, it seems that the pure process of drawing and repetitive re-drawing held serious (perhaps ritual) significance for the makers.

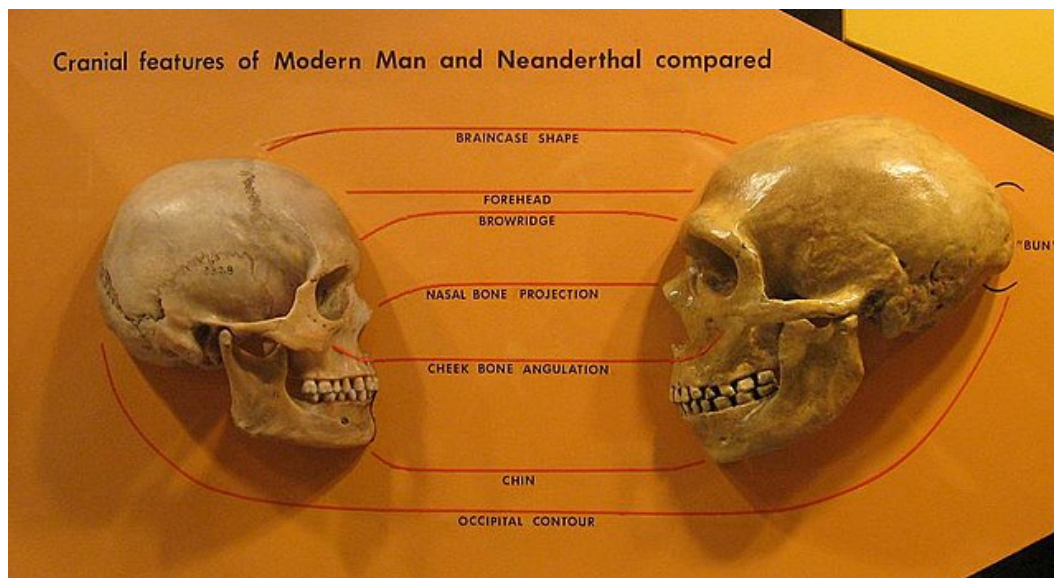
Preservation for future study

Many mysteries continue to surround Lascaux, but there is one certainty. The very human need to communicate in the form of pictures—for whatever purpose—has persisted since our earliest beginnings.

Directions: Answer the following questions:

1. How did the creation and spread of artwork in the Paleolithic period impact the human communities that followed? (Hint: When humans started creating art, the artwork served a purpose. As civilizations grew and became more advanced, artwork began to serve a new purpose.)

2. Compare the two skulls. The one on the left belongs to the MODERN MAN. The one on the right belongs to the NEANDERTHAL.



List two (2) characteristics that are DIFFERENT, and two (2) characteristics that are the SAME.

DANIELLE PERICH

EDUCATION

Bachelor of Arts, Art Education
University of Akron, Akron, OH
May 2019
Graduated Cum Laude with
3.6/4.0 GPA
Focus on Art History,
Printmaking, Painting, and
Ceramics

**Master of Education,
Educational Program Design**
University of the Arts,
Philadelphia, PA
Present
Focus on Educational
Technology

LICENSURE

■ **State of Ohio: Resident
Educator: P, K-12 Visual Arts
Licensure**

ACHIEVEMENTS

Professional

- 2020 *Rookie of the Year*,
Stark County Educational
Service Center (Stark ESC)

Undergraduate

- 2019 *Alpha Sigma
Lambda National Honor
Society*
- 2018 *Gillette Study of the
Arts Abroad: Paris, France
Scholarship*
- 2018 *Dean's List*
- 2017 *President's List*

ADDITIONAL COURSEWORK

- Characteristics of
Learners
- Characteristics of
Exceptional Learners
- Child Development
- Cognitive Psychology
- Developmental
Psychology
- Early Childhood
Curriculum Methods
- Motor Learning &
Development
- Parent-Child Relations
- Theory and Guidance of
Play

PROFESSIONAL EXPERIENCE

Visual Arts Teacher Aug 2019 - Present
Fairless Local Schools, Fairless Middle School, Navarre, OH

- Developed and implemented various thematic lesson plans, utilizing age-appropriate material, Google Classroom, and focusing on relevant topics.
- Collaborated with colleagues to develop cross-curricular art projects, specifically in World History and Writing.
- Instructed students on visual arts techniques and assigned related art projects for students in grades 6 through 8.
- Inspired students and assisted in developing creativity and self-expression through various art forms and media.
- Assessed student work and provided constructive feedback.
- Enhanced classroom instruction with multimedia presentations.

Assistant Drama Teacher Nov 2021 - Present
Fairless Local Schools, Fairless Middle School, Navarre, OH

- Collaborated with Musical Arts and Choir teacher on musical productions at the middle school level.
- Selected and managed backstage crews.
- Instructed, designed, and created stage backdrops, scenery, props, and costumes with students.

PROFESSIONAL DEVELOPMENT

Building Bridges for Arts Educators 2022
Ohio Department of Education

Fine Arts Standards: New Teacher Cohort 2021
Ohio Department of Education

SPARCC Technology Conference 2021
Stark-Portage Area Computer Consortium (SPARCC), Stark ESC

**Online Summer Arts Integration and STEAM
Conference** 2021
The Institute for Arts Integration and STEAM

Ceramics Workshop for Teachers 2020
Ohio Ceramic Supply

**Unlearning: Changing Your Beliefs and Your
Classroom (Virtual Chat)** 2020
Ohio UDL Collaborative

**Discover, Design, Deliver Universal Design
for Learning** 2020
State Support Team 9, Stark ESC

**The Middle School Art Teacher Meet-Up for
Online Learning (COVID-19 Response)** 2020
Ohio Art Education Association: Eastern Division

UDL in the Classroom: Practical Application 2019
State Support Team 9, Stark ESC

Making Student Thinking Visible (online) 2019
Ohio Department of Education: Resident Educator Program