

ART HISTORY
LEARNING ACTIVITIES FOR
MIDDLE SCHOOL STUDENTS

An Action Learning Project
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by
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ABSTRACT

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Art history is one area of study that is typically omitted from most public school art curriculums. Many art programs are extremely limited and tend to be studio dominated. Art history learning activities were designed and developed to provide art students with a basic introduction to art history. The activities in the project were designed for middle school students, grades 5-8. There are 22 individual learning activities covering approximately two semesters of instruction. The activities are designed so that students can proceed at their own pace on an individualized basis or be used as a group directed supplement to classroom projects.

The paper consists of a review of the literature related to the incorporation of art history in art curriculums. Objectives for each learning activity were stated. Motivational techniques, resources and student activities were cited. Readings and study sheets were written and provided for students. The program focused on four periods of history including the ancient world, the middle ages, the renaissance, and the modern world.

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CHAPTER I

INTRODUCTION

BACKGROUND

The general public has come to recognize that the arts encompass much more than fine paintings created by artists who died long ago. It is accepted that architecture, sculpture, crafts, literature, music and other art skills can and should be appreciated and valued for reasons other than their utilitarian function. Society has become conscious of the importance of the arts in their lives (Parry, 1979).

Many students leave high school with little knowledge of our artistic heritage. Incorporating art history into the art curriculum at an earlier stage, grades five through eight, and teaching observation and awareness techniques can enhance the experience and enjoyment of art. The participant has a broader base of knowledge to draw upon in relating to the arts (Miller, 1983). The writer believes that the arts, regardless of their form, are apt to be recognized and enjoyed more if the participant has been exposed to related concepts in the past so that prior knowledge can be utilized and expanded.

Art history is one area of study that is typically omitted from most public school art curriculums. This may be due to lack of funds, facilities, or inadequate administrative

arrangements. Art programs tend to be too narrowly conceptualized and studio dominated. They are studio art, taught by art specialists promoting particular studio techniques (Robertson, 1981). The teaching of art often focuses exclusively on composition, the learning of artistic procedures, and the development of skill. Art classes should go beyond the studio level to involve thought or discussion about content and subject matter. Programs that do not relate the history of art to studio art should be categorized as trade school experiences rather than fine arts experiences (Langsing, 1979).

The study of art history is important. It will assist students in developing a broader base of knowledge about the arts. The study of art history will make students more conscious of the influence of the arts on their surroundings. The study of art history will increase the students' ability to recognize a greater variety of art forms and heighten the students' appreciation for art. More intellectual content needs to be put in art programs. Direct experience with art media needs to be downgraded (Lanier, 1980).

STATEMENT OF THE PROBLEM

The ability to appreciate the arts will enhance the ability of the individual to seek his or her own fulfillment. Presently, art history is seldom taught in the public schools. Important changes in emphasis and content of art programs must be made. The cultural and the appreciative

aspects of art programs need more attention (Chapman, 1978). The writer has developed an art history curriculum for use in the classroom. The curriculum will introduce students to the history of art. Activities will be designed to teach evaluation skills.

NEED FOR THE PROJECT

Students have little or no exposure to art history unless art teachers incorporate it into their art units. The study of art history should increase the students' ability to appreciate and enjoy life. Art history should be incorporated into art curriculums. Little has been written on this specific subject.

The writer found that most art history books are geared toward the adult reader, making it extremely difficult for the average middle school student to understand them. The writer designed specific art history instructional units geared for the middle school student.

PURPOSE OF THE PROJECT

This project, which consists of an art history curriculum for use in the middle schools, was developed to meet the following goals:

1. To develop a learning experience to encourage children, grades five through eight, to be more conscious and appreciative of the arts.
2. To provide students with a well-founded art

education by introducing them to the subject of art history through the utilization of readings, study sheets, question sheets, motivation techniques, and hands-on experiences.

3. To develop an art history curriculum which could be utilized by teacher and student as an independent course of study or as a supplement to classroom art projects.

4. To design art history readings using written language and terminology that is capable of being understood by middle school age students.

5. To provide classroom art teachers with creative ways to motivate students to learn about art history.

ASSUMPTIONS

This project was based on four assumptions:

1. The writer has some expertise in the field of art history due to the course work obtained in acquiring a bachelor of arts degree in art education.

2. The writer is interested in art history and had been an art teacher for seven years.

3. The incorporation of art history in elementary and secondary art curriculums is relatively new and needs to be addressed.

4. Learning activities can be utilized for teaching art history principles to middle school students.

LIMITATIONS

The project is designed for art students in the middle

school grades, five through eight.

DEFINITION OF TERMS

The following terms are used:

Art History - the events and periods that make up the history of art.

Individualized - designed to work independently and separate from the group.

Instructional Units - the outline used to facilitate the learning and achievement of specific objectives.

Learning Activity - a separate unit designed to teach.

Middle School - including grade levels 5, 6, 7, and 8, and including ages 10 through 14.

The Arts - including the fields of art, dance, drama, literature and music.

CHAPTER II

Review of Literature

The writer reviewed nine art curriculums with primary focus on art history. The curriculums were critiqued for general content and structure and utilization of art history. The writer reviewed art curriculums on the secondary level as well as the elementary level due to a lack of art curriculum guides available. Primary focus was on middle school grades, five through eight. Curriculum structure for secondary level, nine through twelve, were applied to middle school level.

The Dade County School Board, Miami, Florida, developed a curriculum guide entitled, "Giants in Art, Visual Arts Education, Social Studies". The document emphasized social studies using art as the mode of education. The course of instruction was designed for a quinmester or five, nine week periods. The curriculum guide contained course descriptions, rationale, enrollment guidelines, objectives, course content, procedures and suggested activity resources for teachers and pupils. A bibliography was included.

The course description included an introductory survey of art concepts from beginning of recorded time to present. Students investigated ideas of past civilizations and their relationship to our contemporary society. The rationale for this course stated that the contribution of the artist to

history was his ability and talent to record human experiences in a language that was universal. Students interpreted past history, analyzed the present, and projected the future through the study of art. There were no prerequisites to the course and was recommended for grades seven through nine. The objective of the course stated that the composition, value, and universality of a work of art be described by the student. The objectives also stated that a tracing of a development of a specific art style, including social characteristics, religious practices and political developments be presented through lectures and upon viewing audiovisual aids. Students were given the opportunity to go on field trips, to museums, art galleries, etc., and were presented small group demonstrations on how to differentiate between original works of art and reproductions. The students presented ways that they could relate to the world around them with his art talent by reading stories of famous artists.

The course content included the Stone Age, Egyptian, Greek, Roman, Far Eastern, Byzantine, Gothic and Renaissance periods. The curriculum guide briefly outlined vital characteristics and components of each era, and included painting, artifacts, sculpture, architecture, poetry, literature and artists. The guide suggested motivational techniques, including using films, filmstrips, slides and reproductions. Suggested activities were listed and resources for teachers and students were categorized according to books, reproductions, prints, films, slides and magazines. This curriculum

was a basic outline containing no specific instructional units of study. It was an excellent guide for teachers showing that discipline can be interrelated, i.e., social studies and art (Fensin, 1971).

The Department of Instructional Planning and Development, Rockvill, Maryland, designed a teaching guide entitled, "Program of Studies, Aesthetic Education: Art, K-8". Educational objectives and course descriptions for art education, grades K-8 were presented. General goals of education for the Montgomery County Public Schools were set. These goals included academic skills, physical development, intellectual development, the individual and society, scientific understanding, aesthetic expression and career development. The guide also stated commitments set by the Board of Education and the staff of the Montgomery County Public Schools.

The guide dealt specifically with aesthetic education. The introduction stated that children, in order to more fully understand themselves, their environment and their experiences, needed to develop the skills of aesthetic literacy. This program broke aesthetic education into three interrelated areas of learning: The perceptual or basic awareness skills, the experimental, and the presentational. Typical of most art programs, the experimental activities dominated most of the art program. This curriculum guide also included the perceptual activities to develop skills of looking, listening, discerning, and criticizing. The perceptual activities phase incorporated art history into the art program.

Students received a minimum of 100 minutes per week of art instruction as a shared responsibility between a certified art teacher and their classroom teacher. Art history was included as one aspect of the general art curriculum. Project activities were available in all the schools. The guide separated the grade levels and gave a description of art courses to be covered during each grade level. Art history was introduced as early as grades K-2. The curriculum concluded with a listing of instructional guides for art K-8 which included an activity bank for teachers to follow (Montgomery County Public Schools, 1979).

A third curriculum written by the faculty of the Rochester Institute of Technology, Rochester, New York, entitled, "Implementation of a Faculty Team Based Model for Art History Course Development", was designed for art students on the college level. This article was used as a comparative study due to the lack of material written on this topic for K-12 students. Concepts were applied to the middle school level to include art history in the art curriculum.

The report was divided into seven sections, starting with background of the project, planning, production, implementation, evaluation, maintenance, summary, and an appendix. Each course offered a description, set objectives, listed requirements and assignments for the course, and explained evaluation procedures. Motivational techniques were listed for each course. Three college instructors wrote the units. The content of each college unit was more sophisticated than

would be appropriate for levels, including grades 5-8. The format was studied for possibilities to incorporate the history of art as part of the middle school art program (Forrester, 1980).

A fourth curriculum guide written for the Frederick County Public Schools, Frederick, Maryland, entitled "High School Art Education Guide", was designed for grades 9-12. The main thrust of this art curriculum was to offer courses for students on opposite ends of the art competency spectrum. The curriculum included courses appropriate for the individual needing a more refined art program as well as courses appropriate for the individual who has had little or no art background.

The high school art program held that all students who have interest should be given an opportunity to enroll in these art classes available to them. The program was developed to use ideas and concepts consistent with country-wide art curriculums.

Each art process was designed to follow a competency based education art guide. Art instructors offered their students the best possible art experience through the use of the guide. Instructors utilized a tool called a flow chart designed to help select a course of study for their students. The flow chart listed the major skill chosen, the competency component, instructional objectives, activities and evaluations. Course descriptions were stated with little mention of art history for each. Two specific courses dealt with

Western art history. The curriculum concluded with a section on health and safety requirements, descriptions of equipment and their use (Frederick County Public Schools, 1981).

A fifth curriculum guide entitled, "Elementary Art Education Guide", written for the Frederick County Public Schools, Frederick, Maryland, was geared for grade levels 1-5. The Board of Education of Frederick County stated that art education was a necessity and that without the arts, our ability to express and store experiences or images was diminished. The Board of Education felt a responsibility to educate and expose each child to the communication called art. The Board of Education hoped that the activities in the course of the curriculum allowed students the opportunity to put image and thought into a tangible form of expression.

The main thrust of this art curriculum was to give children of elementary school age the opportunity to function in an activity centered art program that reflected their general school program. The humanities art program emphasized the interrelations of art with other subjects. Art and the basic subjects were viewed as assisting and reinforcing each other. The total art education program of this school district emphasized the value of the arts in all our human experiences.

The program was designed to incorporate art concepts, such as color, line, texture, composition, etc., with art media such as drawing, painting, crafts, ceramics, etc., and subject areas such as social studies, math, science, language,

etc. Art curriculum goals and expectancies were stated and explained. Course overviews separated each grade level and explained its focus. The student systematically received a comprehensive program over the course of five years that included art concepts, art medias, and a variety of subject areas.

The art curriculum analyzed general characteristics of child development at each grade level 1-5. This was essential in recognizing the limitations of and qualities apparent in children at each grade level. The guide included specific units of study in each subject area and outlined how art concepts and medias were to be used in its teaching, i.e., social studies-African art. The writer felt that this was an excellent comprehensive guide which definitely included the history of art throughout the program (Frederick County Public Schools, 1983).

The teaching guide designed for the Chicago Public Schools, Chicago, Illinois, entitled, "Curriculum Guide for Art in the Secondary Schools", was written for grades 9-12. The program of education in art in the Chicago Public Schools began in kindergarten and continued through one year of required art in high school. Students on the high school level were given the opportunity to elect one to three years of additional education in art. The high school curriculum guide for required art was written in outline form to simplify the planning of a design oriented art program. Each unit stated the chosen media, listed works of art, motivational

techniques, application, and evaluation. The merging of the teaching of art history with the activity program was of specific interest. Art history was carefully incorporated in this guide. Fifteen art units were designed, and art history was incorporated into each of the fifteen specific units. Fourteen additional readings were given, which concentrated totally on the history of art from prehistoric to modern. A bibliography for each reading followed the art history readings. The concise, easy to follow guide adequately incorporated history in the traditional art lab units (Chicago Board of Education, 1972).

The curriculum guide entitled "Visual Arts Education Guidelines K-12" was designed for the Georgia State Department of Education, Atlanta, Georgia. The Visual Arts Education Guidelines K-12 was published for teachers of the visual arts. It contained broad program goals, specific learning expectations, and activities. The guide was broken into three levels, consisting of the early childhood unit (K-4), middle grades unit (5-8), and secondary art unit (9-12). The level devoted to middle grades (5-8) was focused on due to the specialized area of interest; art curriculum middle school.

A fundamental goal of the Georgia Department of Education was the preparation of graduates who can communicate sensitively and creatively with other people. Art experiences such as art criticism, art history, and art techniques, were taught to help students become more aware of beliefs

about life as well as about art. The publication identified goals, content, strategies, and resources for art education.

The Georgia State Department of Education recognized that there have been recent changes in the field of visual arts education. The study of the visual arts, which was once limited predominantly to studio activities, emphasized development of appreciation, valuing and knowledge of art objects. The goals set forth included artistic heritage, production of works of art, and the history of art. The guide stated objectives and showed, in short form, at which grade level the concept or skill would be introduced, developed, or reinforced.

The main emphasis of this guide had two major components: the productive or studio aspect, and the appreciative or history and criticism. The appreciation component included aesthetics, art history, criticism, contending philosophies, and development of art forms. The Georgia State Department of Education stated that most art programs emphasize design, media, and product and should broaden its content to include style, function and history (Georgia State Department of Education, 1982).

The eighth curriculum entitled "Alabama State Department of Study: Visual Art", written for the Alabama State Department of Education, Montgomery, Alabama, included grades K-12. This guide was broken into six sections, which included an introduction, minimum requirements K-4, minimum

requirements 5-8, minimum requirements 9-12, special education, and framework for curriculum development. In the introduction, art was defined as a significant expression of all cultures and was recognized that art provided visual records of the past. Members of the Alabama Department of Education saw art appreciation and art history as characteristics of a good school art program and set them as part of the art goals.

Art history was included among other components, such as color, design and crafts. Suggested media and activities were listed; however, art history activities were not mentioned until a section on alternate activities. Specific units were not designed; therefore, actual incorporation of the history of art into the art curriculum was questioned by the writer (Alabama State Department of Education, 1981).

The document entitled "A Pattern for Art: K-12", written for the Oregon State Department of Education, Salem, Oregon, was designed to aid the developing of art programs in the Oregon schools. Oregon state required all students at each grade level through grade six to receive instruction in art. Elective classes were to be made available in the fine or applied arts for students at the 7th or 8th grade levels. Sample goals and activities were written for levels K-3, 4-6, 7-9 and 10-12. These goals and activities contained suggested strategies which included historical background, art concepts, vocabulary, demonstration of techniques, lab time and evaluation. The activities provided

districts a common reference for the planning process. Teachers considered four goals: state goals for Oregon learners, district goals, program goals, and course goals. A bibliography and list of Oregon State art organizations concluded the document. The program overview was comprehensive. The state goals for Oregon included teaching the history of art. The extent to which this was actually achieved on the district level was uncertain (Clover, 1981).

Review of Literature Summary

Art education includes many aspects. Creative development, social and cultural awareness, art history, art studio, design, and crafts are various components of the art education field. Art curricula can be developed to contain a formal, continuous and sequential treatment of these aspects. It is believed that students learn more art history and produce better art using an integrated, comprehensive approach to art education.

The writer believes the previous studies of the various art curriculums have endeavored to do just as stated above. Many of the curriculums have included a balance of each of the aspects of art education. Some guides are more thorough in the treatment of incorporating art history as a vital part of the art curriculum. The intent of this paper was to create art history instructional units for middle school students.

CHAPTER III

METHODS

Introduction

There is a need for art history to be included as part of the art curriculum. Many art programs are extremely limited and tend to be studio dominated. Changes in emphasis and content of art programs must be made in order to provide a balanced art education for students. Art history learning activities for middle school students need to be designed and developed. The activities should include objectives, motivational techniques, resources, and procedure for each period of art history.

PROCEDURE

The first step was determining the need for the learning activities contained in this project. The second step was an investigation of curriculums which had been previously developed in the area of art education. The curriculums were evaluated as to the amount of art history that was included as part of the art curriculum. The library research included books, magazines, curriculum guides, the Education Index and an ERIC (Educational Research Information Center) search. Findings indicated that many school districts do not have written art curriculums. Art history is incorporated

into art curriculum to a limited degree in the art curriculums that were found and studied.

The third step was the development of the learning activities. The twenty-two learning activities were developed to meet six major objectives for students.

- (1) To receive an introduction to the history of art.
- (2) To develop an appreciation and interest in various styles of art.
- (3) To critique, evaluate, and compare famous works of art.
- (4) To relate art history to classroom art projects.
- (5) To relate art history to everyday living.
- (6) To proceed at their own pace.

The following sequence was used to develop each learning activity:

- (1) Objectives were stated for each learning activity.
- (2) Motivational techniques for teachers were developed. These included filmstrips, slides, photographic reprints, resource books, map studies, literature books, museum tours, discussions, theatrics, and many more. The motivational techniques were intended to be used as suggestions for teachers. Other motivational techniques could be used, depending upon the availability of materials and resources to each individual teacher.
- (3) A list of resources needed to complete the learning activity were provided. A complete list of resources was given for the teacher to use for providing motivational

techniques. A complete list of resources was given for the student to use to fulfill the hands-on activities.

(4) Procedure was stated for each learning activity. The learning activities can be self-paced and self-taught.

The learning activities were designed for middle school grades, 5-8. The activities will enhance art programs by including the history of art in the art curriculum.

CHAPTER IV

CONCLUSIONS

Summary

The purpose of this paper was to develop art history learning activities for art students. Art history or the appreciative aspect of art, therefore, was included as part of art education. The activities in the project were especially designed for middle school students, grades 5-8. There are 22 individual activities included in the paper. They provide a variety of learning experiences and will involve approximately two semesters of instruction. The activities are designed so that students can proceed at their own pace in learning center set-ups or under the direction of an art instructor on a more formal basis.

Conclusions

It was the intent of this project to provide an extension to art curriculums by including art history as part of their content. To insure complete and comprehensive coverage of the material, specific activities were designed and developed. The main goal of these learning activities was to provide all art students with a basic introduction to art history.

There has not been the opportunity to use the learning

activities developed in this paper. Therefore, it is too early to determine how effective the learning activities might be. The activities were intended to develop student awareness of art appreciation. This would include learning how to critique, evaluate, and compare works of art and relate them to the world around us. This could be achieved on a self-taught, self-paced basis or on a more formal basis with teacher intervention.

Recommendations

The writer would like to administer a pre and post test to evaluate student's performance. The results of these tests would aid in the revision of the learning activities, if necessary. As the learning activities are used, updating of the content of the activities will occur. Individual teachers may find it necessary to adapt the activities to meet their needs and available resources. Teaching styles may vary according to school districts or schools within a district.

The art history learning activities in this paper were designed for use in conjunction with teaching middle school art. Traditionally, art history was included in art curriculums in theory only, at the discretion of the individual art instructor, or oftentimes, not at all. The writer felt that art history should be incorporated into art curriculums to insure a balanced, well-rounded education for students.

The writer recommends that these learning activities

be used as an individualized course of instruction. The activities are designed so that they can be self-taught and self-paced by the student. The instructor can provide the motivational techniques to whatever degree felt necessary.

The learning activities could be used as a group directed supplement to classroom art projects. The hands-on activities could be expanded upon and used as major activities.

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LEARNING ACTIVITY NO. 1The Ancient World
Prehistoric Art

Objective: To obtain a basic understanding of when people started creating works of art. To consider what prompted prehistoric cultures to express their creativity. To enable the student to recognize man's earliest works of art.

Method of Motivation: View photographs of cave etchings and drawings. Touch and examine primitive artifacts.

Resources:

- (1) Prehistoric art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Primitive artifacts.
- (4) Photographic reprints depicting various works from Prehistoric times.
- (5) Variety of art materials to aid in the completion of the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Prehistoric art.
- (2) Complete the study sheet regarding the Prehistoric art reading.
- (3) Choose one of the photographs depicting Prehistoric art and write a paragraph interpreting the etching

or drawing.

- (4) Find primitive tools to use and draw or etch a scene in the style that a cave man might use.
- (5) Describe the primitive drawing or etching to fellow art students.

LEARNING ACTIVITY NO. 1

The Ancient World Prehistoric Art

The prehistoric age can be divided into two parts. The first part is known as the Paleolithic Era or the old stone age, and the second part is known as the Neolithic Era or the new stone age. During the Paleolithic era, man was most concerned with gathering food and hunting. During the Neolithic era, man was concerned with husbandry, or creating his own shelter.

It was not until the last stage of the Paleolithic era that works of art were found and events recorded. We assume that there were thousands of years before that time that we know nothing about. The Paleolithic man liked to live in caves or in the shelter of overhanging rocks where herds of animals could be found. Some of the most common works of art are the images of animals such as deer, bison, horses, and cattle that were incised or scratched, painted or sculpted on the surfaces of the caves. Some of the hunting tools used by these men have survived. Chunks of rock, chipped away at to form spears have been found. There was an emphasis on hunting because the old stone age man depended on big game hunting for survival. These drawings and etchings have survived over thousands of years. Most have been found, not at the entrance of the caves, but rather as far from the entrance as possible. Some can be found only with an expert guide by crawling on hands and knees.

The drawings were put on the caves not only for decoration or to record an event, but as part of a magic ritual, with the hopes for a successful hunt. Drawings often showed spears hitting or entering the animal as if to indicate success before the hunt ever began. The hunters built up their courage through these magic rituals. After all, the weapons they used were rather meager in comparison to the animals they were after.

In the later stages of the Paleolithic era, cave paintings became very life-like and realistic. Colors were added by using minerals, rocks, charcoal, and plants. It is thought that the main purpose may no longer have been "to kill" animals, but "to make" animals or to increase their supply for hunting. Paleolithic man thought that one way to increase the hunting supply was to create images of the big game as real as possible with hopes that magic would be worked.

The new stone age began when man made their first successful attempts at being domestic. They settled down in permanent villages using wood, brick, and stone. Important new crafts such as making clothing, pottery, weaving, and spinning were discovered. This was also the beginning of architecture. However, because the Neolithic man worked with impermanent materials, much has been lost to us. What we have found has been discovered by excavation or the uncovering of lost remains. We hope that further excavations will

help us learn more about this era.

A recent excavation at Jericho has uncovered many sculptured heads. The heads seem to be portrayals of actual human skulls where no two are alike. This may give us an idea of the spiritual beliefs at this time.

LEARNING ACTIVITY NO. 1The Ancient World
Prehistoric Art

STUDY SHEET

1. Write a sentence using the term Paleolithic era.
2. Write a sentence using the term Neolithic era.
3. How do you think the cave drawings were ever discovered?
4. Why were the cave drawings found far from the entrances of the caves?
5. With what did the cave man draw?
6. What is one word used to describe the main concern of the Paleolithic man?
7. What is one word used to describe the main concern of the Neolithic man?
8. Why was so much of the Neolithic art lost to us?

LEARNING ACTIVITY NO. 2The Ancient World
Egyptian Art

Objective: To discover the basic patterns of Egyptian institutions, beliefs, and artistic ideas.

Method of Motivation: View slides of various forms of Egyptian art. Include wall paintings, architecture, and sculpture. Discussion regarding technique, style, and important characteristics should be emphasized.

Resources:

- (1) Egyptian art reading.
- (2) Student study sheet defining terms regarding the accompanying reading.
- (3) Student answer sheet.
- (4) Slide Series: "The Ancient World, Egyptian Art",
(Source: McIntyre Publications, Inc., Lewiston, N.Y.)
- (5) Variety of art materials to aid in the completion of the hands-on activities.

Procedure: The Student Shall:

- (1) Read the unit on Egyptian art.
- (2) Complete the study sheet regarding the Egyptian art reading.
- (3) Choose two slides and write a comparative analysis.

- (4) Construct a small scale replica of an assigned section of an Egyptian district plan. The district plan will include pyramids, mastaba, temple, courts and entrance hall.
- (5) Assemble this section of an Egyptian district plan to make a whole district. These districts will be displayed.

LEARNING ACTIVITY NO. 2The Ancient World
Egyptian Art

The history of Egypt is divided into three major parts, the Old Kingdom, dating from 2686-2181 B.C., the Middle Kingdom, dating from 2133-1991 B.C., and the New Kingdom, dating from 1567-1085 B.C. During these three periods, three different families ruled Egypt. The kings of Egypt were considered to be gods. They were called Pharaohs. It is the tombs of these Pharaohs that give us many examples of Egyptian culture. Egypt had a pleasant climate, and the Nile River provided an excellent transportation and irrigation system.

The Egyptians learned to plant crops, harness animals, navigate rivers and weave cloth. When these people forged copper and tin to make bronze tools, the Age of Bronze began. During this time, they often mined gold and mined stones and gems. They used the waterways for trade routes with other peoples. They also made fine pottery. Most artifacts or relics of the past are found in tombs along the valley of the southern Nile. Because the climate was dry, things did not decay rapidly. The Egyptians believed in life after death. They buried people with all their personal possessions, so they would have everything they needed for life after death.

The earliest tombs were called Mastabeh. It was reserved for kings and their families. It was a large

square monument with a flat roof and slanting smooth limestone walls. In the center, buried deep beneath, was a pit where the coffin and body were buried. The step pyramid developed from a Mastabeh. It is shaped like a series of Mastabeh stacked on top of each other. The third and largest monument and tomb is also the most famous. The great pyramids were built the same as the step pyramids, except the outside walls were smooth. They were by far the largest tombs built. The latest type of tomb was the rock cut tomb. These were cut into the face of a cliff. There often were large statues at the entrance of the tomb. The entrances were often hidden to keep grave robbers out. There usually were long passageways deep into the cliff with many rooms. All four of these burial sites were usually accompanied with many temples, stone walls and other defense and religious structures.

Many different art forms have been found in the tombs. The three main types are Relief Sculpture, Block Sculpture, and Wall Painting. Relief Sculpture is the most common art form. These are pictures that are carved inside of a wall. They were often painted bright colors. These pictures were scenes from the life of the person in the tomb. The Relief Sculpture often contains long stories about the person. The system of writing that the Egyptians used was called hieroglyphics. This was a very complicated system of writing, using pictures and symbols.

Block Sculpture is a very common form of sculpture, both inside and outside the tombs. Some sculptures are as big as 64 feet high, and some are only a few inches high. These sculptures are always of people. The figures are always idealized, which means the artist shows a person perfect, with no physical defects. The people always sit very stiffly on large blocks of stone. The sculptures are always of stone. Sometimes the artists would set in blue stones into the eyes or necklace of the statue. This blue stone is called Lapis Lazuli, and is used in many cultures.

In the later tombs, wall painting became very popular. It served the same function as relief sculpture in the tombs. They did two different types of painting. In one kind, they mixed pigment with beeswax and painted on a white surface. The second kind of painting is Fresco painting. The artist paints on a surface of wet plaster. The paint soaks into the plaster and becomes a permanent part of the wall. The Fresco is destined to become a big part of man's art history for years to come.

The Sphinx is a monument that the Egyptians built that did not serve as a tomb. These were huge monuments with the body of a lion and the head of a pharaoh. It is believed these were the lions that guarded the gates of the underworld in Egyptian religion.

LEARNING ACTIVITY NO. 2The Ancient World
Egyptian Art

STUDY SHEET

Write a definition for each of the following words.

1. Old Kingdom -
2. Middle Kingdom -
3. New Kingdom -
4. Bronze Age -
5. Nile -
6. Relief Sculpture -
7. Lapis lazuli -
8. Idealize -
9. Block sculpture -

10. Mastabeh -

11. Step pyramid -

12. Pyramid -

13. Sphinx -

14. Wall painting -

15. Rock-cut tombs -

16. Fresco -

17. Hieroglyphic -

18. Pharaohs -

LEARNING ACTIVITY NO. 2The Ancient World
Egyptian Art

ANSWER SHEET

Old Kingdom - 2686 - 2181

Middle Kingdom - 2133 - 1991

New Kingdom - 1567 - 1083

Bronze Age - Man learned to combine copper and tin to make tools.

Nile - The river used as the main highway for Egypt.

Relief Sculpture - Forms are carved so they stand out from a flat slab.

Lapis lazuli - Semi-precious stones used often in Egyptian art.

Idealize - The tendency of an artist to make the people perfect types. (Men with broad shoulders, narrow hips, and straight features)

Block sculpture - Figures carved very stiffly from blocks of stone. The figure is usually sitting on a large block of stone.

Mastabeh - A square tomb built with a flat roof and slanting smooth limestone walls with a pit below for the body.

Step pyramid - A forerunner to the great pyramid. It was built like several Mastabeh on top of each other.

Pyramid - The largest tombs of the pharaoh.

Sphinx - Monuments with the bodies of lions and heads of pharaohs. Thought to represent the lions that guard the gates of hell.

Wall Painting - Developed in the New Kingdom, the artist used many plants and animals with the figures.

Rock-cut tombs - Burial sites of kings where the entrance was hidden along the face of cliffs to prevent grave robbery.

Fresco - A painting done on wet plaster.

Hieroglyphic - A system of writing using symbols or pictures.

Pharaohs - Egyptian kings.

LEARNING ACTIVITY NO. 3The Ancient World
Near East Art

Objective: To emphasize the differences between Egyptian and Near East art. To understand the history and geography of the Mesopotamian civilization.

Method of Motivation: Students are allowed time to page through and read sections of resource books about the Near East.

Resources:

- (1) Near East art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Art history books and other reference materials related to Near East art.

Procedure: The Student Shall:

- (1) Read the unit on Near East art.
- (2) Complete the study sheet regarding the Near East art reading.
- (3) List comparisons between Egyptian art and Near East art in chart form.
- (4) Write a set of laws to govern the people of the Near East. The student shall write these as if he were living between 3500 and 3000 B.C.

LEARNING ACTIVITY NO. 3The Ancient World
Near East Art

The history of the Near East is much more complex than that of Egypt. The land lies between two rivers, the Tigris and the Euphrates. Though this civilization depended on these rivers, like Egypt depended on the Nile, the rivers flooded at irregular times, and often changed course. The Mesopotamian people had the plow, potter's wheel, loom, spinning wheel, bronze and wheeled vehicle. When Egypt was ruled by one king and one government, the Mesopotamian area was ruled by many separate small city states. These people were united by language and culture.

The Mesopotamians built their civilization of mudbrick, because there were no stones or trees. Because of this, there are no large ruins left. The one large architectural structure was called a ziggurat. They were like large man-made mountains, with ceremonial staircases for the gods to come down to earth. These were made of sun dried and kiln-fired bricks. These were centers of the communities. Some Sumerian art was related to business. They developed fields that were used for protection. They made plaques to commemorate historical events. These were relief sculptures. Like the Egyptian culture, much is found in the graves of these people. They had developed some very decorative artwork. These include gold jewelry, musical instruments, cups, weapons, vases and bowls. Ornamental

sculpture was very impressive. A kind of writing developed by the Sumarians called cuneiform, was formed by scratching a tablet of wet clay with a reed instrument.

The Sumarians became very militant. This is very evident in the relief sculpture and mosaics. They would depict battles showing different phases of the battle. Their methods of warfare were very efficient. When the Babylonians conquered the Sumarians, their king, Hammurabi, made some very real modern advances. He set down the laws in an orderly fashion. During this time, the foundation for modern math and astronomy were developed. The art of this time continued as it had before. The rule of Babylon ended with the Persians taking over. Again, there was no drastic change in the forms of art. During this time, the Persians attacked the Greeks. This was the beginning and the end of art centered in the Near East.

LEARNING ACTIVITY NO. 3The Ancient World
Near East Art

STUDY SHEET

1. Describe the location of Mesopotamia.
2. Draw a map showing the location of Mesopotamia.
3. Describe the government of Mesopotamia.
4. What was the main theme of sculptures from the Near East?
5. Describe two themes of Near East sculpture.
6. There are decorative sculptures from the Near East. What subject did they choose to depict?
7. What is a ziggurate?
8. What was the function of a ziggurate?
9. What type of material were ziggurates made of?
10. What is relief sculpture?
11. How did seals differ from plaques?

LEARNING ACTIVITY NO. 4The Ancient World
Aegean Art

Objective: To realize the contributions made by Aegeans that later influenced much of Greek art.

Method of Motivation: Discuss the geographical locations of the Aegean civilizations and of the surrounding countries. Read sections from Homer's account of the Trojan war in the Iliad. Present and discuss Greek legends.

Resources:

- (1) Transparency from the Rand-McNally map of Africa.
- (2) Homer's Iliad.
- (3) Literature books containing Greek legends centering on Crete.
- (4) Aegean art reading.
- (5) Student study sheet for answering questions regarding the Aegean art reading and identifying geographical locations of the Aegean civilization and its surrounding countries.
- (6) The Rand-McNally loose leaf outline map of Africa.

Procedure: The Student Shall:

- (1) Read the unit on Aegean art.
- (2) Complete the study sheet regarding the Aegean art reading.
- (3) Complete the map exercise as instructed on the

study sheet.

- (4) Write a "legend" in present tense using first person as the main character.

LEARNING ACTIVITY NO. 4The Ancient World
Aegean Art

To archaeologists, Aegean is not just a term used in geography. It also represents the civilizations that developed in this area before the Greek civilization began. One such civilization is that of the Cretians. Crete is believed to have been the basis for Greek art, and began around 4000 to 3000 B.C. The people who lived here grazed animals, raised crops, lumber and built ships. The earliest sculptures of the Cretes was very much like that of the cave-man. There were no large sculptures like the Egyptians. The sculpture was of two subjects. The first and most common was the female, and the second was the animal, most commonly the cow.

About 2000 B.C., the civilization on Crete began to develop. They began to trade some of their resources with Egypt and Asia. As they accumulated wealth, they began building large cities with elaborate palaces. These palaces were a center for storehouses, shops and government. One palace had approximately 1300 rooms. These rooms were very elaborately painted. The buildings were designed so that sunlight and fresh air could get to almost all the rooms. The palaces had a system for running water.

The major contribution of the Cretians to art were their frescoes. Although they borrowed the technique of painting on wet plaster from the peoples of the Near East, they

developed a style completely their own. All painting was very decoarative and not meant to be lifelike. They combined parts of nature in a dreamlike setting. The paintings have a feeling of action and life. The paintings are very flat, with no shape. One theme found in both sculpture and painting is of athletes who grab the horns of a bull and jump over it. It is believed to be an impossible feat. Both forms of art repeat the theme over and over in very realistic detail. The bull was considered to be a very important part of their religion, as examples of this animal are found both in religious objects and decoration.

The civilization of Crete ended very abruptly and violently, though the cause is very mysterious. All palaces were destroyed about the same time, and the remains show a great deal of confusion. After this disaster, they rebuilt but not near to the point they had reached. The Mycenaen people, who rebuilt Crete, borrowed many things from the earlier civilization, and yet lived very differently. They lived in well-fortified communities. They continued fresco painting with some of the same subjects the Cretians used. They also used dolphins and other animals from the sea.

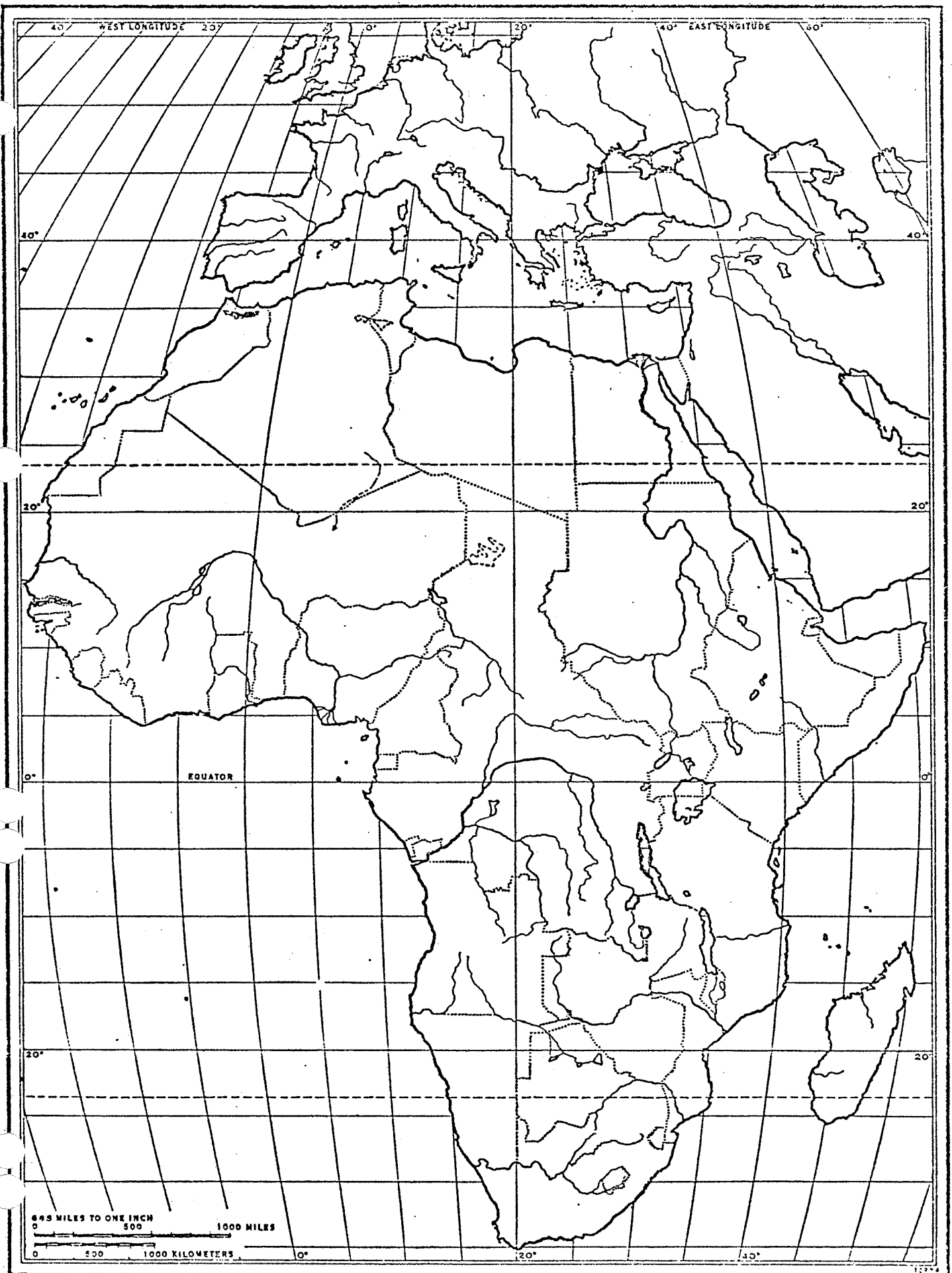
LEARNING ACTIVITY NO. 4The Ancient World
Aegean Art

STUDY SHEET

1. What are frescoes?
2. What theme is found repetitively in both Aegean sculpture and painting?
3. Why was this theme used over and over again?

Locate and label these places on the loose leaf outline map of Africa.

4. France
5. Africa
6. Spain
7. Egypt
8. Mesopotamia
9. Crete
10. Greece
11. Rome
12. Tigris River
13. Euphrates River
14. Nile River



LEARNING ACTIVITY NO. 5The Ancient World
Greek Art

Objective: To obtain a basic understanding of the Greek people and government. To identify periods of Greek art through paintings, sculptures and architectural forms.

Method of Motivation: View and discuss slides showing Greek paintings, sculptures, and architecture. Point out buildings in your city that have Greek characteristics. Prepare a Greek dish for students to taste.

Resources:

- (1) Greek art reading.
- (2) Student study sheet defining terms related to Greek art.
- (3) Student study sheet for answering questions regarding the accompanying reading.
- (4) Slide Series: "The Art & Architecture of Ancient Greece", (Source: American Library Color Slide Co., Inc., New York.)

Procedure: The Student Shall:

- (1) Read the unit on Greek art.
- (2) Complete the study sheets regarding the Greek art reading.
- (3) Sketch four vase designs in Greek style using lines

characteristic of the Geometric period.

- (4) Sketch and add color to one vase designed to illustrate the Geometric period and sketch and add color to one vase designed to illustrate the Archaic period.
- (5) Compare two Greek statues with two Egyptian statues.

LEARNING ACTIVITY NO. 5The Ancient World
Greek Art

Many tribes came to the area of Greece from 2000 B.C. to 1100 B.C., and they created the civilization we now call Greek. Two main tribes stand out: The Dorians, who settled on the mainland, and the Ionians, who settled mostly on the Aegean Islands. The Greek people were concerned with life and how to become more perfect people. They first established the Olympic games, because they were interested in physical fitness and the human body. They were not concerned with death like the Egyptians were, so they did not have elaborate burial customs. Also, they carved their gods in the form of man, instead of in the form of animals like the Egyptians did.

Despite the fact that the tribes that settled Greece had a common language and many similar beliefs, they stayed divided into many small city states. This is partly because of the geography of Greece. It is made up of mountain ranges, narrow valleys, and a jagged coastline, and it was difficult to unify the people. There was a great deal of competition between the states, which eventually led to wars between them. There are three ways that we know about Greek art. First are the artworks themselves: the pottery, the statues and the buildings. Second, the Romans admired Greek art so much that they made copies of their statues and architecture. Third, there are written records, because the Greeks

were the first people in history to write a great deal about their artists.

There are three periods of Greek art history: The Geometric Period, the Archaic Period, and the Hellenistic Period. During the Geometric Period, sculpture was generally small and represented statutes of gods. They were done in bronze, copper, and fired clay, and the forms were very rigid and simplified. Paintings of the Geometric Period are known through vase decoration. There was much pottery created during this period. Early in the Geometric Period the vases were decorated with non-objective designs such as circles, triangles, stripes and a design which resembled a key, called a fret. Later in the period, there were pictures of people, but they were simplified, almost like stick people. The type of painting done then was called black-figure face painting. The people and designs were painted with black clay on a red-brown background. The end of the Geometric Period was called the Orientalizing Period, because the Greeks began to have contact with people from the East, and this affected their artwork.

During the Archaic Period, sculpture became larger and was carved from stone. Artists began to carve lifesize statutes of young men, called kouros, and young girls called kore. The pose of the kouros and kore showed an influence from Egyptian sculpture. It showed hands clenched to thighs, head and torso squarely front, legs front with the left foot moving forward. For 150 years, the kouros changed little

in size and style. Besides the freestanding statutes, the Archaic Greeks created relief sculpture to decorate their temples. Often, this sculpture was painted in bright colors.

Painting during the Archaic Period is still known through vase decoration. Potters were very busy during this period, both in making their pots and decorating them. They began to create scenes that told stories on the side of their vases. The scenes were from mythology, legend, and everyday life, and the figures were painted in a more lifelike manner than during the Geometric Period. The artists developed a new type of painting: The red-figure style of vase painting. The background is painted black, and the figures were left the color of the clay. They also started to sign their works with their name. Wooden plaques were painted with encaustic, which is hot wax with color added.

During the Classical Period, which is also known as the Golden Age of Greek Civilization, artists created sculpture of figures in proportions that were perfect. They idealized the figure, or made it look perfect. The kouros is no longer the standard pose. The figure is shown in a relaxed, natural stance, where the weight of the body is carried on one leg, and the back is in a slightly S-curve. This is called contrapposto. The statutes were mainly taken from subjects in mythology.

Painting still took place on vases, but they became even more realistic than before. The artists further developed the red-figure style of painting by using raised white lines

inside the figure to make it appear rounder and more three-dimensional.

The creation of temples and buildings became very important to the Classical Greeks. Athens became the center of Greek culture, and from 448-432 B.C., the Parthenon was built in Athens. It was built from white marble and dedicated to Athena, the goddess of whom Athens was named. The Parthenon was designed in one of the three styles of architecture that the Greeks developed. The style differed in the type of columns that supported the buildings. The Doric column was the plainest, the Ionic was more detailed, and the Corinthian was the fanciest, as the top was decorated with leafy scrolls.

During the Hellenistic Period, art became a business that thrived. Sculpture turned from the idealized person of the Classical Period to detailed realism where the artist tried to capture the individual features of each subject. They were much in demand, for many people wanted to have their full portraits carved in stone. Besides these commissioned works, the sculptors created historical scenes, everyday living scenes, and mythological scenes with life-size statues showing much movement and interaction of the figures.

In 146 B.C., one of the most powerful states, Corinth, fell to the Romans. Within 60 years, the rest of the Greek civilization became part of the Roman Empire. The Romans respected the Greek artists, and allowed them to continue

working. Also, many Roman artists made copies of Greek artwork, especially sculpture, and today, many of the examples we have of Greek art are from copies made by Roman artists. The art produced during the Greek civilization from 1100 to 100 B.C. was an influence on many other art periods, and is still studied extensively today.

LEARNING ACTIVITY NO. 5The Ancient World
Greek Art

STUDY SHEET

1. What were two ways the Greeks differed from the Egyptians?
2. Why did the Greek tribes remain divided into separate city-states?
3. How do we know about Greek art?
4. Describe the pottery of the Geometric Period.
5. Describe the kouros.
6. What is the difference between red-figure painting and black-figure painting?
7. Discuss the development of sculpture from the Archaic period through the Classical period and finally through the Hellenistic period.
8. Describe the major differences between the Doric, Ionic, and Corinthian columns.

LEARNING ACTIVITY NO. 5The Ancient World
Greek Art

STUDY SHEET

Define these terms.

1. Dorians -
2. Ionians -
3. Fret -
4. Black-figure painting -
5. Kouros -
6. Kore -
7. Red-figure painting -
8. Encaustic -
9. Contrapposto -
10. Parthenon -

LEARNING ACTIVITY NO. 6The Ancient World
Etruscan Art

Objective: To compare similarities and differences between Greek art and Etruscan art. To obtain an understanding of the Etruscan culture and to recognize the contributions made to Roman art by the Etruscans.

Method of Motivation: Review slides from the Greek art unit and compare them to slides from the Etruscan art unit. Discuss and note contrasts in each of the art cultures.

Resources:

- (1) Etruscan art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Slide Series: "The Art & Architecture of Ancient Greece", (Source: American Library Color Slide Co., Inc., New York.)
- (4) Slide Series: "Art Through the Ages, Paleolithic to 17th Century", (Source: Sax Arts & Crafts, Milwaukee, Wis.)
- (5) Variety of art materials to aid in the completion of the lab activity.

Procedure: The Student Shall:

- (1) Read the unit on Etruscan art.
- (2) Complete the study sheet regarding the Etruscan art reading.

- (3) Choose one slide representing Greek burial tombs and one slide representing Etruscan burial tombs and write a comparative study.
- (4) Draw a scene which might be found on the walls of an Etruscan tomb. Use oil pastels as the media.
- (5) Combine the scenes from other students to produce a mural.
- (6) Display the mural in the art room, library area, or other large area of the school.

LEARNING ACTIVITY NO. 6The Ancient World
Etruscan Art

Culturally and artistically, the Etruscans are strongly linked with Asia Minor, and the ancient Near East, yet they also show many traits that are difficult to relate to any specific geographic area. Although it is most likely that the Etruscans left their homeland in Asia Minor and settled in the area between Florence and Rome, their heritage is still uncertain. The Etruscans borrowed their alphabet from the Greeks, but their language, which is very difficult to understand, shows no relationship to other languages.

What the Etruscans themselves believed about their origin, we do not know. The only Etruscan writings that have come down to us are short inscriptions or writings found on funeral urns and a few longer writings about religious ritual. Later on in history, however, the Roman authors tell us that the Etruscan literature once flourished. The Romans did not destroy the tombs of the Etruscans when rebuilding Etruscan cities. It was found that these tombs, made of stone, imitated the inside of actual buildings. Found inside the tombs were pottery urns containing the remains of the dead. The urns took on human shapes: The lid resembled the head of the deceased, and body markings appeared on the outside of the urn itself.

The Etruscans were at the height of their power during the 7th and 6th centuries, B.C. Their cities rivaled those

of the Greeks. The Etruscans never formed a unified nation. They were individual city-states, who often fought among themselves, and were slow to unite against a common enemy. During the 5th and 4th centuries, one Etruscan city after another fell to the Romans, and by the 3rd century, all of them had lost their independence.

Later on, during the end of the 6th and beginning of the 5th centuries, B.C., Etruscan art showed its greatest figure. The tombs and their equipment grew more elaborate as the capacities of the sculptor and painter expanded. The deceased were represented full length, lying on the lids of the burial coffins, which were shaped like couches. The figures were represented as thoroughly alive and enjoying themselves. This concept is directly opposite of the funerary sculptures of the Greeks, which showed their figures as having no signs of life. The works are done in terra cotta, a hard, reddish brown clay, and were painted in bright colors. The Etruscan sculptor preferred modelling in soft materials in contrast to the Greek sculptor, who used stone as his media. The walls of the Etruscan tombs were painted with colorful murals depicting natural, everyday scenes, such as hunting, fishing, dancing, etc. Again, these life scenes would not be found in Greek tombs.

Only the stone foundations of Etruscan temples have survived, since the buildings themselves were wooden. Apparently, the Etruscans did not use masonry, because of religious reasons. The architectural design of the temples

resembled Greek temples. However, there are certain characteristics that are uniquely Etruscan. The Etruscans were masters of architectural engineering, and of town planning. It is believed that the Etruscan architecture influenced the Romans. They taught the Romans how to build bridges, drainage systems and arches. It is the Etruscans who should be given credit for inventing many architectural ideas, and the Romans for later developing the ideas.

LEARNING ACTIVITY NO. 6The Ancient World
Etruscan Art

STUDY SHEET

1. Why is it so difficult to tell where the Etruscan people came from?
2. Why are the funerary urns and tombs of the Etruscans so important to historians?
3. Describe the burial tomb of an Etruscan.
4. Why did the Etruscan city-states fall to the Romans?
5. In chart form, list the differences between Greek art and Etruscan art.
6. What were the Etruscans best noted for?
7. What are some of the contributions given by the Etruscans to the Romans?
8. What is terracotta?

LEARNING ACTIVITY NO. 7The Ancient World
Roman Art

Objective: To comprehend the basic attitudes prevalent among Roman scholars regarding Roman art. To put Greek and Roman art in perspective with one another.

Method of Motivation: Visit older churches or temples located in your city to identify architectural features characteristic of Roman art. Examine examples of bas-relief sculpture found within the churches noting, specifically, the sculptural process of bas-relief. Dress as a Roman Plebian might have dressed during the Roman period.

Resources:

- (1) Roman art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Filmstrip Series: "Roman Art", (Source: Fine Arts, Educational Audio Visual Inc., Pleasantville, N.Y.)
- (4) Variety of art materials to aid in the completion of hands-on activities.

Procedure: The Student Shall:

- (1) Read the unit on Roman art.
- (2) Complete the study sheet regarding the Roman art

reading.

- (3) Etch a short story in a soft bar of soap or wax using the bas-relief method used by the Romans.
- (4) Sketch a town plan to facilitate the "ideal" town or city. Include all sites necessary to function on a day-to-day basis.

LEARNING ACTIVITY NO. 7The Ancient World
Roman Art

Rome was the conquerer of Greece and Egypt. It was the ruler of the Western World for six centuries. It was the civilization of grandeur and magnificence, figure of laws, morals and military science to all of the West. It is remarkable, though, that this eternal city has little to give to the art world. With the exception of architecture, Rome produced very little distinctive creative art.

Grandeur was Rome's goal, and perhaps the reason for the shallowness of the art produced. The desire to impress by largeness led to magnificent works of architecture, but the desire to impress led to adornment of these works with weak imitations of Greek ornamental sculpture.

Let's start at the beginning of the Roman civilization. Rome comes into the light of history in the mid-eighth century B.C. as a trading settlement on the west coast of central Italy. For the first three centuries, Rome grows slowly but steadily, and the city's power expands. The people have been disciplined, trained into typical Roman civilized ways. Classes of Patricians, noble people, and Plebians, common people, forget their quarreling as prosperity and foreign expansion bring them common benefits. They unite to administer the world's great republic. The rich people rule, plunder and exploit. A few years before Christ was born, Ceasar Augustus took over rule of the empire. Victory over

other powers was celebrated by taking statues and other works of art as trophies of war.

In architecture, a fundamental principle was developed by the Romans before Greek influence was decisively felt. The development of the arch and the vault led the Romans into their own field - that of structural engineering. It should be noted, however, that the Etruscans were the inventors of many of the architectural concepts later developed by the Romans. The Romans built aqueducts, baths, bridges, and arenas and perfected their construction. The use of the arch and vault allowed the Romans to build massive coliseum walls story above story, covering luxurious bathing halls that could hold 3,000 people. For the most part, the architects and engineers were Roman, and the artists assigned to decorate the architecture were Greek. This divided task produced new integrated works. There were temples, yet they were far less distinctive and inventive. They had adapted to the Greek ideas, and were elaborated upon. The columns were usually Corinthian, with decoration added elsewhere.

Important to the history of religious and Roman architecture is the basilica. Originally not designed for a religious purpose, it was to become an early model for the Christian Church. It was commonly located in the forum by the public marketplace of a Roman city, and was for all purposes a meeting hall. The Pantheon at Rome, technically a temple, was an exceptional type of building known for its

vast dimensions and the simplicity of its forms. It has a temple-like porch against an immense circular hall under a low dome. The walls are 20 feet thick to support the dome. It is one of the world's most impressive buildings.

The palaces, baths and theaters expressed the desire for grandeur in Roman architecture. The baths became social meeting places for the upper classes, and they were overly decorated with ornamentation.

The sculptors of Rome engaged in mass production of statue bodies, and when an order for a full length portrait figure came in, the only delay was in making a head in actual likeness of the client. It was then attached to a body and the job was done. It was in lifelike portraiture that the Roman excelled all other artists. His busts are exact literal transcriptions. The sculptor misses no slightest record of character written by experience on the face of the model.

The late republic left very little notable work. When Augustus set out to give Rome the effect of marble, the Greek artists came to copy old successes and gave the public what it wanted - copies of beautiful Greek sculpture. Much of the record we have today of the sculpture of the Greek civilization is from these copies made when Rome ruled. The problem with this is that they didn't create original works.

Romans made achievement in another area of sculpture - bas-relief, a type of sculpture in which the figures project only slightly from the background. They represent

contemporary episodes and include a lot of movement in the figures. The subject matter of the panel was important to the sculptors, in order to create a rich, showy effect. The triumphal arches had bas-relief stories of military victory and political achievement.

The Romans felt that art could be produced by borrowing or forcing the artists to create. Roman life never came to a balance; it was motivated by personal ambition. Their type of living never inspired any expression of true creativity. Only in the most practical sense of art, that of engineering, did they excel, and they left monuments that still command respect and evoke admiration.

LEARNING ACTIVITY NO. 7The Ancient World
Roman Art

STUDY SHEET

1. What type of art were the Romans best noted for?
2. What was the reason for the weakness of Roman art?
3. What type of structures did the engineers produce?
4. What is the importance of the basilica?
5. Describe the architecture of the Pantheon.
6. Discuss Roman portraiture.
7. Why weren't the examples of Roman sculpture original?
8. Describe the process known as bas-relief.
9. Describe the subject matter of the bas-relief that the Romans created.

LEARNING ACTIVITY NO. 8

The Middle Ages
Early Christian and Byzantine Art

Objective: To understand the political and religious beliefs prevalent during the Early Christian and Byzantine periods. To understand the influences that political and religious beliefs had regarding art during that time. To understand art processes and techniques used during that time.

Method of Motivation: Visit public places or local churches that have works of art in mosaic form. Dramatize a short scene between Constantine the Great and one of his officials conversing about moving the capital of the Roman Empire to the Greek town of Byzantine.

Resources:

- (1) Early Christian and Byzantine art reading.
- (2) Student study sheet defining terms and answering questions regarding the accompanying reading.
- (3) Cassette/Filmstrip Series: "Byzantine Art & Architecture", (Source: Pyramid, Urbana, Ill.)
- (4) Variety of art materials to aid in the completion of the hands-on activity.
- (5) Resource books dealing with the mosaic technique.

Procedure: The Student Shall:

- (1) Read the unit on Early Christian and Byzantine art.

- (2) Complete the study sheet regarding the Early Christian art reading.
- (3) Take notes while viewing the Byzantine art filmstrips.
- (4) Page through and read sections from the resource books on the mosaic technique.
- (5) Make a small scale mosaic design using colored paper scraps and glue.

LEARNING ACTIVITY NO. 8The Middle Ages
Early Christian and Byzantine Art

Byzantine art is Oriental Christian art. It got its name from Byzantium, a town which was made capital of the Roman Empire. It was influenced by the Christian religion and the art of the Orient. Therefore, it is often called the marriage of the East and West. It was the Roman Christian emperor, Constantine, who chose the Greek town of Byzantium for his capital. It was the crossroads of trade and tour routes, so it was a natural choice for a capital. It was in 330 A.D. that Constantine transferred the capital of the Roman Empire to Byzantium. Constantine is known for legalizing Christianity in his empire. Before this time, Christians were persecuted for their religious beliefs and were forced to meet underground in catacombs or a series of underground caves. Many paintings done during this time were on the walls of the catacombs.

Byzantine culture extended from the second century A.D. to the 13th century A.D. This time span lasted longer than the Egyptian, Greek, or Roman civilizations. Byzantine art has two definite characteristics - its Christian purpose, and its Oriental expression. The subject matter for artwork was taken from biblical stories, but the creation of it was very colorful and expressive. Its architecture resulted mostly in churches.

The Egyptians played a part in the development of

Byzantine art. Egyptian Christians were known as Copts, and their art is known as Coptic art. They created icons, or small portraits of sacred people for objects of devotion or aids to worship. The people were usually just symbols. They were stiff and almost dehumanized, but the colors were bright and rich.

The Persians helped develop the Byzantine church by using a simple square hall domed over and supported by side buildings. The eastern dome involved became the first standard elements for Christian houses of worship. One element taken from Roman art and architecture was the mosaic floors in their churches. Mosaic is an art where small pieces of stone are set in cement. This method keeps artists from being too realistic. It encourages flat, very formal treatment of the subject. The Byzantine artists used the rich, intense Oriental colors to create beautiful mosaics.

When Christianity was legalized, the meeting place for the Christians was needed, because they never met openly before. The Roman basilica, or meeting hall, became the structure that the Christians adapted for their place of worship.

Two centuries later, Justinian, an emperor, supervised the building of Santa Sophia, considered to be the outstanding architectural structure of all Byzantine architecture. It was his idea that he could impress God with this huge tribute. It is a large central dome over a square, supported by many outside buildings, and is definitely an architectural

feat. Much of it is decorated with mosaics. Sometimes, the inside of the Byzantine churches were completely covered with mosaics. Some are pictorial, with scenes from the Bible, and some are traced with abstract or floral patterns.

Paintings were done on walls and panels, in tempera and encaustic, hot wax with color added, were used. They made frescoes on walls, which are paintings done in wet plaster. Panels were painted in catacombs that depicted scenes of salvation and praying figures, and the people and scenes are reduced to a bare minimum of detail. They are characterized by flat figures, and bold colors, and they are very stylized or have no individual features. Sculpture declined in importance and was limited to small scale pieces, such as metal plates and ivory carvings.

When Constantine was emperor, he changed the name of Byzantium to Constantinople, although its original name gave Byzantine culture its name. Constantinople sent artwork and crafts to the western European area. It influenced the European conception of art, until the Renaissance, through its use of abstract patterns based on floral forms and its flat, stylized figures.

LEARNING ACTIVITY NO. 8

The Middle Ages
Early Christian and Byzantine Art

STUDY SHEET

1. What are two characteristics of Byzantine art?
2. How were the Christians treated before their religion was adopted and legalized?
3. What type of architecture did the Byzantine people concentrate on?
4. Discuss the subject matter of the mosaics.
5. Describe Byzantine sculpture.

Define these terms.

6. Constantine -
7. Catacombs -
8. Copts -
9. Icons -
10. Mosaic -
11. Stylized -
12. Encaustic -
13. Fresco -

LEARNING ACTIVITY NO. 9

The Middle Ages
Early Medieval Art

Objective: To obtain an introduction to the Middle Ages.

To note the positive contributions to art made during this period.

Method of Motivation: Display various styles of lettering through posters, advertisements, cards, etc. Display calligraphy tools and textbooks for students to observe. Demonstrate the process of calligraphy, by writing each student's name on his/her art folder.

Resources:

- (1) Early Medieval art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Filmstrip Series: "Calligraphy, The Art of the Scribe", (Source: Warner Educational Productions, Fountain Valley, CA.)
- (4) Calligraphy materials to aid in the completion of the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Early Medieval art.
- (2) Complete the study sheet regarding the Early Medieval art reading.
- (3) Experiment with calligraphy pens by writing the

alphabet in Italic lettering.

- (4) Choose a phrase, write it in calligraphy form, and illuminate it like a Christian manuscript.

LEARNING ACTIVITY NO. 9The Middle Ages
Early Medieval Art

Early Medieval art is divided into three parts, the first of which is known as the Dark Ages, covering no more than a 100 or 200-year interval from approximately 600-800 A.D. This period gave rise to some important artistic achievements. The Germanic tribes entered Western Europe, bringing an ancient artistic tradition called the "Animal" style. This style, with its combination of abstract and organic shapes, became an important element in the art of the Dark Ages. Metalwork, in a variety of materials and techniques, had been the main medium of the Animal style. During the Dark Ages, however, these forms changed into wood, stone, and manuscript illumination, or documents which were colorfully decorated.

The Irish played an important role during the Dark Ages, by assuming spiritual and cultural leadership of Western Europe. The Irish never became a part of the Roman Empire, and were, therefore, a very independent people. They readily accepted Christianity and preferred to follow a rather solitude lifestyle. Groups of hermits founded the earliest monasteries, which became the seat of learning and the arts. In order to spread Christianity, the Irish monasteries had to produce copies of the Bible and other Christian books in large numbers. This noble effort to reproduce was looked upon as an artistic endeavor. A manuscript containing the word of God was thought of as a sacred object, whose beauty

should reflect the importance of the Bible. Pages became very ornamental and decorative, and yet involved a great deal of meaning and thought.

The second period noted in early Medieval art is called the Carolingian Period. The empire built by Charlemagne did not last for long, but the cultural achievement during his reign continued for centuries. Charlemagne took an active hand in attempting to restore ancient Roman civilization. His ambition was to introduce the cultural traditions of the Roman past in the minds of the people of his realm. The fine arts played an important role in his cultural program. Charlemagne became familiar with the architectural monuments in Rome, and tried to erect buildings that were equally impressive. Churches during this period known as the Carolingian Period contained murals, mosaics, and relief sculpture. Illuminated manuscripts, ivories and goldsmiths work, have survived in great numbers.

The last period noted in early Medieval art is called the Ottonian Period. This period began in 870, and is the end of Charlemagne's empire, when his two grandsons rules. Their power was so weak that they became exposed to attack, and eventually were overruled. During this period, Germany was the leading nation of Europe, both politically and artistically. The Ottonian sculptor used large scale and carved in powerful, rounded forms. He also used expressive realism. Architecture was also characterized as massive and well proportioned. The manuscript paintings are a combination of

Carolingian and Byzantine elements.

LEARNING ACTIVITY NO. 9The Middle Ages
Early Medieval Art

STUDY SHEET

1. What are the three periods of Early Medieval art?
2. Describe the "animal" style and the medium used during the earliest period of Early Medieval art.
3. How did the Irish contribute to the Dark Ages?
4. Why did the Irish feel that copies of the Bible and other Christian books had to be produced?
5. What was Charlemagne's main concern for his empire of people?
6. Which country was the leading nation of Europe during the Ottonian period?
7. What are some of the characteristics of Ottonian art?

LEARNING ACTIVITY NO. 10The Middle Ages
Romanesque Art

Objective: To understand how Romanesque art fits into the Middle Ages. To gain an introduction to Romanesque art by defining characteristics of the architecture, sculpture, and painting of that era.

Method of Motivation: Choose one local church most similar to Romanesque features of architecture. Study it for any signs of Romanesque architecture, sculpture or paintings. View filmstrip series on Romanesque architecture.

Resources:

- (1) Romanesque art reading.
- (2) Student study sheet for answering questions and defining terms regarding the accompanying reading.
- (3) Filmstrip/handbook series: "Romanesque Architecture", (Source: McIntyre Visual Publications, Inc., Lewiston, N.Y.)
- (4) Variety of art materials to aid in the completion of the hands-on activities.

Procedure: The Student Shall:

- (1) Read the unit on Romanesque art.
- (2) Complete the study sheet regarding the Romanesque art reading.
- (3) Make a crossword puzzle using terms and definitions

from the Romanesque period.

- (4) Sketch a scene that might be found on a tympanum in a Romanesque church. Use black ink and pen.

LEARNING ACTIVITY NO. 10The Middle Ages
Romanesque Art

The Romanesque period dated from 1000 to 1150 A.D., and was the result of a mixture of two civilizations: the Romans who valued calm reason and self-discipline and the Northern European tribes who were energetic, very imaginative and restless. The Romanesque period is mostly known for its architecture and monasteries.

The monastery was a religious shrine where monks gave up their worldly possessions and lived a very pious life. There were other people living there, also, and in order to avoid the sins of the world, they created a self-sufficient community. They did their own farming and manufacturing, and had the only libraries, schools and hospitals in the areas. The largest and most famous monastery was at Cluny in France. The monks' lives were centered on either church worship or contemplation in the cloister, which was a garden plot for thinking. In 1049, Hugh Ov Femur, became the Abbott of Cluny and turned the society into an empire of monasteries, with Cluny as the head of the organization. The monastery became so important that it had to be enlarged many times in order to hold all the people. In 1088, the Third Abbey Church at Cluny was begun, which was to become the most impressive church in Western Europe. Although it was huge, the outside was very plain. The main door, or portal, was 21 feet high, with a large tympanum, a semi-circle

enclosed by an arch which contained relief sculpture, over it. The inside was lined with tall columns, but the walls were so thick that the windows let in very little light, so it was usually dark inside. There was a lot of sculpture that was painted bright colors, and the floors were covered with mosaics of biblical scenes.

Romanesque architecture is characterized by massiveness, Roman arches, two or more towers, and wheel windows. Wheel windows were round windows divided into sections by stone strips coming from the center like spokes of a wheel. Most of the churches used the Roman basilica plan.

Most Romanesque sculpture was relief sculpture, carved into tympanums, columns, and altars. They showed scenes of Christ and the apostles. The capitals, or tops of the columns, were covered with sculpture. Some depicted scenes of saints' lives, while others showed demons and monsters tempting and attacking sinners.

The paintings were mostly large church murals above the apse, which is the half stone area above the altar. This were done in fresco. The other form of painting that the Romanesque monks did was the illustrating of books, called manuscript illumination. As they copied books, they made pages of beautiful colorful designs to decorate the inside and the cover. Most of the paintings that we have today are examples of religious works found in churches. There were secular, or non-religious, works produced. Many of these have since been destroyed.

LEARNING ACTIVITY NO. 10

The Middle Ages
Romanesque Art

STUDY SHEET

1. Describe the development of the Romanesque period.
2. What was the purpose of a monastery?
3. Describe the Third Abbey Church at Clunt.
4. Give four characterizations of Romanesque architecture.
5. What were some typical subjects for Romanesque relief sculpture?
6. What type of paintings were done during the Romanesque period?

Define each of the following terms.

7. Cloister -
8. Tympanum -
9. Wheel Windows -
10. Capitols -
11. Apse -
12. Manuscript Illumination -
13. Secular -

LEARNING ACTIVITY NO. 11The Middle Ages
Gothic Art

Objective: To understand the philosophy held by the people during the Gothic period and its influence on the arts. To recognize Gothic art features and be able to distinguish them from Romanesque art features.

Method of Motivation: Discuss and review characteristics defining Romanesque art and introduce characteristics defining Gothic art. Display a bulletin board with examples of Romanesque and Gothic art. Develop a class participated exercise or game, using one student as a class representative. Give the student an allotment of time to rearrange the reprints to fit the proper categories of Romanesque or Gothic. Rate the class performance.

Resources:

- (1) Gothic art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Filmstrip/handbook series: "Gothic 1 and Gothic 2", (Source: McIntyre Visual Publications, Inc., Lewiston, N.Y.)
- (4) Reprints from Romanesque and Gothic art.

Procedure: The Student Shall:

- (1) Read the unit on Gothic art.

- (2) Complete the study sheet regarding the Gothic art reading.
- (3) List in chart form, the characteristics of Romanesque art and the characteristics of Gothic art. Include architecture, sculpture, and painting.
- (4) Draw a linear sketch of a free-standing statue that has characteristics and features found in Gothic sculpture.

LEARNING ACTIVITY NO. 11The Middle Ages
Gothic Art

During the second half of the 12th century, the Middle Ages came to an end, along with Romanesque art. Man's interest in the world was re-awakening, which stirred a fresh, imaginative spirit and caused the artists to seek new forms of expression. Towns which declined in importance during the Romanesque period of monasteries became important in trade, learning and art. Religion was still very important to the people, and they began to express their Christian beliefs through beautiful cathedrals.

There are significant differences between Gothic and Romanesque. The centers of life differed in the two periods. During the Romanesque time, life revolved around the monasteries, but in the Gothic period, life began to exist mainly in the cities. The main form of architectural expression for Romanesque artists was the monastery and its churches, while the Gothic artists created cathedrals. The architecture varied a great deal between the two periods. The Romanesque church had a plain exterior with thick walls, a horizontal emphasis, and the inside was solid and dark. The Gothic cathedral had a very decorative exterior, with light thin walls, a vertical emphasis, and the inside was spacious and light, with many stained glass windows. The purpose of the monastery was purely religious, but the cathedral was used for both religious and secular purposes.

The Abbey Church of St. Denis, begun in 1137, was the first example of Gothic architecture. The best builders, artists and workmen in Europe helped design and build St. Denis. The people of the congregation pledged their money and their own labor, but it took many generations to help complete the cathedral. The cathedral was a house of worship, but it was also much more. It was used as a school, library, art gallery and theater, where mystery plays were performed. The theme centered around biblical events.

During the Gothic period, religious feeling was intense, and churches were designed to direct the flocks of the faithful towards Heaven. Therefore, churches became taller and lighter in structure. The emphasis was all vertical. The pointed arch was the main feature of the cathedral, but ribbed vaulting and flying buttresses (structures built against the wall to support it) were also important. The use of these three structures allowed the Gothic architects to build churches with thinner walls, making the outside of the church like a frame filled in with large beautiful stained glass windows. To increase the lofty feeling created by the Gothic cathedrals, architects added tall pointed roofs, called spires.

The stained glass windows were very important in Gothic cathedrals, and since they didn't use paintings, the windows were the only decoration inside. In certain cathedrals the effect of the windows was so planned that they would have a gradual crescendo from dark violet and blues in the back

of the church to the bright reds and oranges in the apse.

Much sculpture graced the outside of Gothic cathedrals. As many as 300 sculptured figures filled the tympanums over the portals, or the main doors. Scenes portrayed in relief sculpture are biblical stories, lives of saints, ancient folklore, scientific facts, portraits of princes, tradesmen, gargoyles, and more. The important thing to remember about Gothic sculpture is that it emphasizes the same vertical thrust that the architecture does. All the figures are elongated, or stretched out to appear taller, and serve as the bases of many columns. By the end of the 13th century, the Gothic period of art had ended, but the building of Gothic cathedrals went on. Many of them are still standing today.

LEARNING ACTIVITY NO. 11The Middle Ages
Gothic Art

STUDY SHEET

1. List three differences between the Romanesque and Gothic periods.
2. Use the word "spire" in a sentence related to Gothic art.
3. Discuss the subject matter of Gothic sculpture.
4. Name four secular uses of the Gothic cathedral.
5. Describe Gothic architecture.
6. What were mystery plays?
7. What is the difference between a vertical and horizontal emphasis in architecture?

LEARNING ACTIVITY NO. 12The Renaissance
Early Renaissance Art

Objective: To understand the changing philosophy of the "fine arts" held by the Western World during the Early Renaissance period. To recognize differences in the art of the Middle Ages and art of the Early Renaissance. To note the main contributions made by artists during this period.

Method of Motivation: View film on Early Renaissance Italy. Play Renaissance music on a recorder instrument. Discuss some of the changing philosophies regarding art during the Early Renaissance period.

Resources:

- (1) Early Renaissance art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Student study sheet with terms and definitions from the Early Renaissance period.
- (4) Film, "Art in Early Renaissance Italy", (Source: Encyclopedia Britannica Films 1959, National Gallery of Art.)
- (5) Resource books dealing with the Renaissance period.

Procedure: The Student Shall:

- (1) Read the unit on Early Renaissance art.

- (2) Complete the study sheet regarding the Early Renaissance art reading.
- (3) Sketch an orange or a ball using atmospheric perspective.

LEARNING ACTIVITY NO. 12The Renaissance
Early Renaissance Art

During the period of time before the Renaissance, the Church was the ruling force in the common man's life. The Church preached fear of God, and people lived in fear of punishment. Although people were busy, they were very restricted in what they did by the feudal lords and the Church. It was a time of disasters, such as plagues. It was also the time of chivalry, the Crusades, great cathedrals, and manuscript illumination. Manuscript illumination is a form of writing where the artists wrote the books by hand and included beautiful pictures. The person that influenced the awakening of the Renaissance was a man named Francis of Assisi. He was born in Italy. He became a monk that preached God's love. He started the idea that life was truth, that life was joy, and that the material world meant nothing in the eyes of God. Another aspect of the Franciscan movement was that the monks preached in the native language of the people, and they usually went into the streets to spread their message.

The life of St. Francis was portrayed by an artist named Giotto. Giotto studied under another artist named Giovanni. Giovanni was a leading artist in Florence in the 13th century. His work was pretty much traditional in composition and subject. He was accomplished at iconography. Giovanni's very famous student, Giotto, is considered to be the father

of Renaissance painting. Giotto began studying by drawing from nature. This was very unusual, as most artists drew formal arrangements of people and scenes.

Paintings at this time dealt with telling a story, usually from the Bible or religious stories. Giotto's paintings were usually a series of paintings depicting a story from the Bible or scenes from the life of St. Francis. Giotto's paintings were usually frescoes, but he did do some tempera painting. Giotto developed many of the basic skills for the study of anatomy and perspective. His followers would surpass him in these areas as they built from his discoveries. Giotto came into prominence after the Black Death Plague.

The Renaissance painting began to develop with an artist named Duccio. His work is very traditional in most aspects. For example, he included landscapes and architecture for background, thus developing a sense of space instead of flat pattern. He also made figures look more human and less idealized by giving them believable bodies and clothing.

Many of the artists at this time depended on rich families to support them while they studied and worked. The Medici family was extremely wealthy, powerful, and influential. They supported many artists and intellectuals. Artists from all parts of the area came together. Three major developments resulted from this time: Atmospheric perspective, linear perspective, and oil paint.

The development of atmospheric perspective is attributed to Masaccio. He used light to develop a sense of space and volume in his paintings. He used highlights and shadows to give the human figure a volume and weight that was lacking before. He also added a sense of expression and emotion to his figures. His pictures had an impact not seen before. Angelico, Veneziano, and Filippo Lippi were some of the artists to use his style in their work.

Francesca is the artist that is given credit for the development of linear perspective. He first learned the technique of perspective in shading the human figure from Masaccio. Like the renowned artists of the time, Francesca had artists that used what he had developed. These artists were Castagno, and Pollaiuolo.

There were other significant artists during this period. Botticelli is considered the most representative artist of this time. He combined the techniques developed at this time to produce paintings with a sense of lightness and movement. He used the rhythm of lines to produce a roundness to his figures. Most of his paintings are of the subject of mythology. Ghiberti was famous for his sculpture. He became famous when he won a contest to make a set of bronze doors for the Florence Cathedral. Ghiberti simplified the designs used in the past. He also used a linear perspective developed by painters. He was commissioned to do a second set of doors after he finished the first. Donatello is a well-known sculptor from the Renaissance period. He was

very different from Ghiberti. He was more versatile in the materials he used and the subjects of his sculpture.

The last development of this time did not start in Florence, but it did affect them. It was a new medium for painting. Up to this time, an artist could paint a fresco or a tempera, but now his third choice was oil paint. It was perfected by Van Eyck, a Flemish painter in Florence. Almost all artists were influenced by oil paint. To do oil painting, the artist had to cover a board with gesso, then draw onto the board. They mixed colors with oil and started painting with thin transparent colors and then with opaque colors. After all was finished, it was completely painted with a varnish-like substance.

LEARNING ACTIVITY NO. 12The Renaissance
Early Renaissance Art

STUDY SHEET

1. How did St. Francis change the view of life of the people to bring about the early Renaissance?
2. Which artist is considered the father of the Renaissance painting?
3. What two techniques did he develop to earn the title of father of Renaissance painting?
4. What is the difference between fresco painting and tempera painting?
5. What is the difference between atmospheric perspective and linear perspective?
6. Which artist developed atmospheric perspective?
7. Which artist developed linear perspective?
8. What is the difference between a fresco painting and an oil painting?
9. Who were the de Medici family and why were they important to artists of the Renaissance?

LEARNING ACTIVITY NO. 12

The Renaissance
Early Renaissance Art

STUDY SHEET

Anatomy - study of the human figure.

Atmospheric perspective - the use of lighting to make a picture look three dimensional.

Cartoon - a drawing by an artist of a painting he intends to make.

Chiarascuro - using the shading of dark and light areas to make an object look round and separate it from other objects.

Fresco - a painting on wet plaster.

gesso - a white paint like substance painted on a board before oil painting.

Iconography - painting of Christ.

linear perspective - the use of lines and vanishing points to give a picture a sense of space.

oil paint - pigment (color) mixed with oil.

perspective - a picture with the illusion of space.

Pieta - works of art of Christ and Mary.

Renaissance man - the concept that a man should be knowledgeable in many different subjects.

tempera - is ground pigment with glue to make it stick to a dry surface.

triptych - a painting in three parts hinged together.

LEARNING ACTIVITY NO. 13The Renaissance
High Renaissance

Objective: To recognize the basic differences in philosophies of art between the Early Renaissance and High Renaissance periods. To know who the important artists were during this period and what their contributions to society were.

Method of Motivation: Students can paint sections of a large mural on one wall somewhere in the school. View film on High Renaissance art. Present the personal life history of Michelangelo, Leonardo da Vinci, or Raphael. Many communities have Renaissance art fairs. Attend one, if possible, or view videos taken at a Renaissance art fair.

Resources:

- (1) High Renaissance art reading.
- (2) Student study sheet containing a word find puzzle of High Renaissance terms, cities and definitions.
- (3) Film, "Art of the High Renaissance", (Source: Encyclopedia Britannica Films, 1959, National Gallery of Art.)
- (4) Resource books dealing with the Renaissance period.
- (5) Art supplies to complete the hands-on activity used for motivation.

Procedure: The Student Shall:

- (1) Read the unit on High Renaissance art.
- (2) Complete the study sheet regarding the High Renaissance art reading.
- (3) Compare one painting from the Early Renaissance period with one painting from the High Renaissance period. List the differences.

LEARNING ACTIVITY NO. 13The Renaissance
High Renaissance

The High Renaissance Era is the climax of Renaissance art, and lasted only a very short time. It was the culmination of the Early Renaissance. Early Renaissance artists felt bound by universal rules, such as perspective, and High Renaissance artists were less concerned with rational order, and more concerned with how things looked. The Renaissance artists were viewed as geniuses with divine inspiration, rather than devoted craftsmen. This philosophy spurred artists of the High Renaissance to ambitious goals and prompted many patrons to support their undertakings. But since those ambitions often ran beyond what was humanly possible, they were apt to be frustrated quite easily. The Renaissance period died with the men who created it. Three of the most famous artists of the Renaissance were Leonardo da Vinci, Michelangelo, and Raphael. They developed reputations that far outlasted their lives.

Throughout his life, Michelangelo considered himself to be a sculptor, though he was a painter, architect and poet also. Michelangelo was one of many artists who started in Florence and was associated with the Medici family. Most of Michelangelo's sculptures were carved from marble. He did prepare some sculptures of bronze casting, but little of it was actually made, and less survives today. Michelangelo always worked on a commission to produce a definite

piece of work. Most of his sculptures were monuments for tombs of very important people. The biggest source of inspiration for Michelangelo was to study from the statues of the classic Greek and Roman sculptors. Michelangelo had one large frustration in his life, and that was when Pope Julius II commissioned the Sistine Chapel ceiling to be painted. For four years, he worked on the ceiling, lying on his back painting. It was the largest chapel built at that time. It was cold in the winter and hot in the summer, and was completely without electric lights. The entire ceiling was painted in a fresco. His paintings used colors similar to stone, carving it to look like sculpture. Twenty years later, he returned under similar circumstances to paint the "Last Judgment" on the front wall. This time, Pope Clement VIII commissioned him. During the last part of his life, he became involved in architecture. He was one of many architects to work on St. Peter's cathedral.

Leonardo was trained as a painter in Florence. He worked as a painter, sculptor, inventor, architect and military engineer. Leonardo is an example of what is called a Renaissance Man. Leonardo used a method of showing forms using areas of light and dark. This is called Chiaroscuro. This method eliminates the need for outlines, and sharp breaks between objects and background. The number of works of Leonardo da Vinci is considerably less than the number turned out by Michelangelo. Leonardo did not confine himself to working in Rome. He worked in Florence, Rome, France

and Spain. He also did not just paint. He turned out a set of notebooks that included drawings of inventions that had not been developed. He also did human anatomy studies. He included studies of things from nature, such as plants and animals. He did studies on weather and designed federal buildings.

Raphael was an artist who became known after Michelangelo and Leonardo da Vinci. He was from Florence, and he was influenced by Michelangelo. He took what he learned and used it to develop a style completely his own. He was well known as a portrait painter. He painted them in a way that emphasized the individual characteristics. He also painted on commission for popes. There were many artists working in Rome and around Europe, but they were all overshadowed by these three artists.

Venice during the 16th century was the center of commerce. The people were involved with wealth, luxury and carefree living. To go with this lifestyle, they wanted art that reflected a rich, luxurious carefree lifestyle. The Bellini family was the very first group of artists to merge the Italian Renaissance with the style of Venetian taste. Characteristics of their art are scenes from the Bible and mythology painted as though they were taking place in 16th century Venice.

Giorgione is given credit for bringing the High Renaissance to Venice. He was the first artist to change the taste of the Venice people from the colorful Byzantine style

with techniques of the Early Renaissance. The techniques were perspective and anatomy. He also used Leonardo da Vinci's concept of Chiaroscuro. Giorgione's paintings are characterized by the use of light and dark shadows to create a mood. He also made the landscape background of primary importance and the figures in the foreground less important. He did his paintings without a drawing first. He started his paintings by layering patches of color one on top of another. His paintings were almost entirely oil paintings. The subjects of his paintings were religious mythology and a few portraits.

Titian was Giorgione's follower. His technique of building layer on layer of paint was the same as Giorgione's. Titian had two different phases in his artistic life. When he was young, his paintings were of Greek and Roman mythology, featuring beautiful women of Venice. He also traveled widely, painting portraits of important people of his day. In these portraits, he could exaggerate noble characteristics. He could also be remarkably truthful in his portraits that would reveal the personality of the person. He was also a very successful businessman. Late in Titian's life, his paintings emphasized religious subjects, and his pictures became much freer in style. His work also lost a lot of the color he had been using. His painting was extremely good, despite this change.

LEARNING ACTIVITY NO. 13

The Renaissance
High Renaissance

STUDY SHEET

Find High Renaissance terms and cities in this word find puzzle by using the seventeen definitions given. Circle the terms and cities in the word find puzzle.

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F M G N H I I C O N O G R A P H Y P J
K C I R E H P S O M T A N L E M A N Q
O R C L I N E A R P S M O Q R S N T R
U T O V U N V B U W V O O X S Y A Z O
T E M P E R A B C P W P T E P F T G M
H X O I Y G E S S O J Z R K E L O M E
Y N A O A R E N A I S S A N C E M A N
L F R E S C O P R L Q B C R T S Y T C
A U A V D Q W C A W E R X D I X F S Y
T Y P Z G T Z P E I T A A H V B I U A
I C H D A E B F H C G J D H E I E J K
K L T R I P T Y C H L E C N E R O L F

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1. Works of art of Christ and Mary.
2. Using the shading of dark and light areas to make an object look round and separate it from other objects.
3. The concept that a man should be knowledgeable in many different subjects.
4. The use of lighting to make a picture look three dimensional.
5. The use of lines and vanishing points to give a picture a sense of space.
6. Pigment (color) mixed with oil.
7. A white paint like substance painted on a board before oil painting.
8. A drawing by an artist of a painting he intends to make.

9. A painting in three parts hinged together.
10. A picture with the illusion of space.
11. A study of the human figure.
12. Is ground pigment with glue to make it stick to a dry surface.
13. A painting on wet plaster.
14. Painting of Christ.
15. Italy.
16. Rome.
17. Florence.

LEARNING ACTIVITY NO. 14The Renaissance
Mannerism

Objective: To understand how Mannerism fits into the history of art. To identify and to understand that various other trends in art existed after the High Renaissance.

Method of Motivation: View the filmstrip on Mannerism.

Describe a typical day in the life of an artist living during the era of Mannerism.

Resources:

- (1) Mannerism art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Student study sheet with terms and definitions from the Renaissance era.
- (4) Filmstrip/handbook Series: "Renaissance and Mannerism Painting", (Source: McIntyre Visual Publications, Inc., Lewiston, N.Y.)

Procedure: The Student Shall:

- (1) Read the unit on Mannerism art.
- (2) Complete the study sheet regarding the Mannerism art reading.

LEARNING ACTIVITY NO. 14The Renaissance
Mannerism

The 75-year period existing after the High Renaissance but before the Baroque period does not have any one particular style. This period was seen as a time of crises that gave rise to several competing trends rather than one dominant trend. Among the various trends in art after the High Renaissance, Mannerism is discussed most.

Bassano, Tintoretto, and Veronese did not follow Giorgione and Titian, but rather experimented with new ideas and techniques. Bassano's paintings were characterized by disorder, bright colors and light and dark shadow. His favorite subjects were nudes, animals and bush scenery. He loved detail, especially in textures and the effects of light.

Tintoretto was one of Titian's most serious rivals, even though their styles of painting were very different. Tintoretto is considered to have been the greatest of the Mannerists. He had some very unusual methods of painting for this time. His style of drawing was very free. His very large paintings with many figures always told detailed stories. He used small wax figures with special lighting as models, to get the dramatic effect of action and mood. He considered his favorite colors to be black and white.

Veronese, although inspired by Titian, was considered the third of the three most prominent Mannerist painters.

Like Titian, he did portraits of beautiful women. Veronese was one of the first artists to be brought before the Inquisition Tribunal for his painting of the Lord's Supper. They claimed he included people not appropriate to the setting. He was ordered to change the painting, with the idea that he would change those characters. However, he changed the title of the painting instead to "The Feast of the House of Levi". Veronese also worked with an architect, producing a series of unusual paintings in the decoration of a villa. His paintings gave the villa the effect of being inhabited, because the paintings were of the people who lived there doing everyday things. This style is called Trompe L'oeil. It means to deceive the eye of the viewer.

Jan Van Eyck was the most prominent of the Flemish artists. He and his brother developed a technique of oil painting, because frescoes would decay in the cold, damp climate of the north. The artists of the north had developed a technique of linear and aerial perspective on their own. They painted the figures the way they saw them. The Flemish artists did a much better job of making a room look spacious.

Durer, a famous German artist, combined the knowledge of the northern Renaissance with the Gothic art familiar to the people. Durer went to Venice, where he learned three principles of art practiced then. These principles were: three-dimensional perspective, anatomy of the human figure, and rules of beauty. He became an accomplished engraver and master of observation. Both qualities are revealed in his

paintings. He returned to Venice after he became an accomplished artist where he was assisted by Bellini.

LEARNING ACTIVITY NO. 14The Renaissance
Mannerism

STUDY SHEET

1. Explain how Mannerism fits into the history of art.
2. What does Trompe l'oeil mean?
3. Who used the technique of Trompe l'oeil and where was he from?
4. Which artist developed oil paint?
5. Why were frescoes not a good method of painting in northern Europe?
6. In what country was oil paint developed?
7. Which artist came from Germany?
8. What three techniques did he learn there?

LEARNING ACTIVITY NO. 14The Renaissance
Mannerism

STUDY SHEET

Aerial perspective - using colors to create the illusion of space in a picture.

anatomy - study of human figure.

background - the part of the picture behind the main subjects of the picture.

Baroque style - a compromise between the Renaissance style and the artists who experimented with new styles and techniques.

Byzantine style - a combination of christian religious subjects and bright Oriental color and design.

Chiaroscuro - a technique of using light and dark areas of shadow to create a sense of space and mood.

foreground - the part of the picture that is seen closest to you. It usually contains the most important parts of the picture.

Gothic style - a form of art dedicated to impressing God and promoting the teachings of the church.

landscape - picture of outside scene.

Linear perspective - using lines to give the illusion of space in a picture.

Mannerism - artists who work in the same style as the Renaissance masters.

Portraits - pictures of a person made to look as much like that person as possible.

Trompe l'oeil - means a painting that is "deceiving" to the eye.

LEARNING ACTIVITY NO. 15

The Renaissance
Baroque in Italy and Germany

Objective: To be able to identify main characteristics of a Baroque painting or architectural structure.

Method of Motivation: View filmstrip on Baroque art and music. Visit art museums, if possible. Brainstorm game: Students recall all artists from Prehistoric to Baroque. The names are written on the chalkboard and then circled according to eras. This serves as a review.

Resources:

- (1) Baroque in Italy and Germany reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Filmstrip/cassette Series: Baroque Art and Music", (Source: Educational Audio Visual, Inc., Pleasantville, N.Y.)
- (4) Art supplies needed to complete the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Baroque in Italy and Germany.
- (2) Complete the study sheet regarding the Baroque in Italy and Germany reading.
- (3) Assemble a magazine collage using the spacial

technique of Caravaggio that gives the viewer
a feeling of being a part of the picture.

LEARNING ACTIVITY NO. 15The Renaissance
Baroque in Italy and Germany

Baroque has been the term used for almost a century to indicate the style that is irregular, contorted, and grotesque. It began in Rome during the last part of the 16th century. Artists gathered from other regions to perform challenging new tasks. The Papacy patronized art on a large scale, with the aim of making Rome the most beautiful city of the Christian world, the glory of God, and of the Church. This concept and the commissions attracted ambitious young masters, especially from Northern Italy. These talented men created a new style.

One such talented artist was a man named Caravaggio, named after his birthplace in Milan. Caravaggio worked in Rome most of his life and developed two techniques familiar to this period. He used space in two distinct ways, both representative of the time. His paintings were concentrated in the foreground. The background was shadowy and dark. This focuses our attention on the foreground activity. He also would have his figures gaze or gesture outside the bounds of the picture. This gives the viewer the feeling of being part of the picture. Caravaggio also used models for his paintings. He would make exact copies to make his pictures realistic. Unfortunately, this exactness often made his pictures look stiff or frozen. His religious figures were often so much like present day peasants that the

Church rejected them as disrespectful.

The greatest sculptor-architect of the century was Bernini. He represents a personality type that was self-assured. He seemed a man of the world. Bernini spent a great deal of his productive life decorating the interior of the enormous sized St. Peter's Cathedral. His style is dramatically simple and unified. He is best known for his religious pictures that are very realistic and show a great deal of expression. He did several series of portraits. These were extremely lifelike in the expressions and clothing details. When Bernini was called to France, he was supposed to design the Louvre, a large museum. However, because of jealousy, his work was never started. He returned to Italy, where he continued to work until his death.

Another artist, El Greco, was born on the island of Crete. He studied art in both Venice and Rome. He eventually settled in Spain. He was considered to be a religious mystic. His work was almost completely religious in theme. El Greco's work was not accepted by either the king or common people. There were a few cultured people who supported him. His paintings are characterized by elongated figures, thickly applied paint and stormy landscapes. His paintings prey heavily on the emotions of the viewer.

LEARNING ACTIVITY NO. 15The Renaissance
Baroque in Italy and Germany

STUDY SHEET

1. Describe the Baroque style of art.
2. Why was the city of Rome so attractive to young artists during the Baroque period?
3. How did the artist try to extend the space of the picture beyond its frame?
4. How did Caravaggio use space in his paintings?
5. Who was the greatest sculptor-architect of the century and what major commission did he work on throughout his life?
6. What type of man was Bernini?
7. Describe the paintings of El Greco.

LEARNING ACTIVITY NO. 16

The Renaissance
Baroque in Flanders, Holland and Spain

Objective: To understand the political movements that took place between Holland and Spain. To identify characteristics of art in Flanders, Holland and Spain.

Method of Motivation: Display prints from the Dutch masters that emphasize the use of light and dark. Ask students to choose and describe a print that depicts a home-like scene of the ordinary people.

Resources:

- (1) Baroque in Flanders, Holland and Spain reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Art supplies to complete the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Baroque in Flanders, Holland and Spain.
- (2) Complete the study sheet regarding the Baroque in Flanders, Holland and Spain reading.
- (3) Draw and paint a self-portrait. Studies can be done from either a photograph or a mirror.

LEARNING ACTIVITY NO. 16The Renaissance
Baroque in Flanders, Holland and Spain

During the Baroque period, there were many changes taking place. The Netherlands had just won their independence from Spain. They formed a loose alliance with no strong king or government. Life there was oriented around lattice, middle class homes instead of castles. The religion of the land did not encourage large churches, so there were no large architectural achievements. The art of this period was as modest and comfortable as the style of life of these people. The paintings were oriented to the home. Most paintings were not large. There were two favorite topics of paintings. The first subject was landscapes; they liked landscapes because the people had fought so hard for land they had. The second favorite subject was the genre scenes of homelike surroundings of ordinary people. Luckily for the artists of this time, people believed in the need for paintings in their homes. Because of this, artists could sell their works. There were no rich rulers or churches to support an artist, so he had to be able to sell his work.

Spain came into power because of the gold they acquired in the New World and spices traded in the Orient. The rulers of Spain became the conquerors of Rome. As a result of this, they gained control of the Church. During this time, art returned to a strictly religious theme. Baroque painting is more colorful and more decorative than Renaissance

painting. The textures are richer, and more use of light and shade. The subjects were more severe and less dream-like. Baroque art appeals to the mind through the emotions of the spectator. The paintings are easy for the viewer to understand. Artists used space to develop characteristics. First, the artist concentrated on the foreground. The second method was to extend the feeling that the space of the picture extends past the frame. A group of artists also worked on the idea of realism. This was painting so close to nature to make it look real. They would use the realism to create the illusion of something that could not be seen. The picture would appear to be so convincing that they might almost be there.

Frans Hals was a painter who was raised, studied and who worked in Holland. During most of his career, he painted portraits that were smiling or laughing. These portraits had a real life quality that made the people very believable. Even his group pictures, that were like historical records, were more like individual portraits than all over-seeing. He painted directly on canvas without preliminary sketching. He also made no attempt to cover up his brush strokes. His later portraits did not have the gaiety. He limited background colors to blacks and browns. He left only hands and faces to stand out, and his pictures took on a sadness and realism.

Rembrandt was a Dutch painter and engraver who lived all his life in Holland. His paintings were of two main

types: one was the group historical picture, and the second was the portrait. His portraits were also of two different types: first, he was fascinated by the old, worn faces of the aged, and the second was his self-portrait. When he first began to paint, he concentrated mainly on the historical pictures. These pictures were usually commissioned by groups of people. When Rembrandt moved to Amsterdam, he gained a good deal of success and spent his money freely. His style also changed. His colors became warmer. He also developed a more romantic feeling in his pictures. His painting style also became more bold. In 1656, Rembrandt declared bankruptcy. His best friends and financial supporters died. He spent his remaining years in loneliness and poverty. During this time, he continued to paint some of his best historical pictures. His self-portrait also included the picture of old age that so fascinated him in his youth.

Ruisdale was a Dutch landscape painter. Landscape painting became very popular in the 17th century. When he first began painting, his work was very realistic, but as he developed his style, he relaxed more, adding more color. He always worked to make the sky, water and land to work together. He used atmospheric conditions to create a mood or emotion in his pictures.

Jan Steen studied landscape painting, but when he became the owner of a tavern, he became very well known as a painter of common place man. He sometimes mortalized on the

vanity or earthly pleasures of people. He used bright, gay colors to give his pictures a lively appearance.

Velacquez was born in Seville, and worked in Spain. He was an official portrait painter. Most of his work was portraits of the members of the royal family and court. His portraits would often reveal the feelings and personality of the person involved. His work was realistic. He used shadows and placement to give figures different importance. The most important figures would be in the center front, and would be painted with light and bright colors.

LEARNING ACTIVITY NO. 16

The Renaissance
Baroque in Flanders, Holland and Spain

STUDY SHEET

1. Describe the lifestyle of the people of the Netherlands once they won their independence from Spain.
2. How did this lifestyle reflect the art during this time?
3. Rembrandt did as many as 62 self-portraits. What is a self-portrait?
4. Why were landscape paintings so popular with the Dutch?
5. Why were genre scenes popular with the Dutch?
6. Why didn't the Dutch have large grand works of art and architecture?

LEARNING ACTIVITY NO. 17

The Renaissance
Baroque in France and England

Objective: To be able to recognize works of art produced during the Baroque era in France and England. To be able to distinguish art styles of famous artists during this period.

Method of Motivation: Describe the lifestyle of the aristocratic people during this period. Play record albums of Baroque music. Students should write a list of words describing the music. View the filmstrip on drawing landscapes.

Resources:

- (1) Baroque in France and England reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Filmstrip/cassette/guide Series: "Drawing Landscapes", (Source: Educational Dimensions, Stamford, Conn.)
- (4) Art supplies to complete the hands-on activities.

Procedure: The Student Shall:

- (1) Read the unit on Baroque in France and England.
- (2) Complete the study sheet regarding the Baroque in France and England reading.

- (3) Paint a landscape scene using the techniques described in the filmstrip on landscape painting.

LEARNING ACTIVITY NO. 17The Renaissance
Baroque in France and England

This period of Baroque art in France is oftentimes referred to as aristocratic, because the kings became both powerful and wealthy. The kings claimed to receive their power directly from God, and therefore, could do no wrong. They also claimed to be responsible to no man. This concept is called the divine right of kings. During this time, two changes took place. The Church became a part of the government, and Paris became a center for intellectual and artistic people. The government supported all the artists very generously. This gave the king almost absolute power over the arts.

Peter Paul Rubens is the best known of all the artists at this time in France. He turned out a huge number of paintings of all sizes. This was possible, because he had many assistants and students helping him, and his work was very popular, making him a wealthy man. He was encouraged to paint at an early age by his mother. He also worked in the court of France as an errand boy. When he developed his talent, he worked for the nobility in France, Venice and Italy. He returned to his hometown after establishing a reputation as a fine painter. There, he set up his own studio, where he did work for many aristocrats. His paintings contained the Baroque idea of richness and lavishness. He could take any subject and add grand landscapes, gods and

goddesses, and luxurious settings to make the common person and situation seem more grand. His paintings had rich color and emotional energy to make them more moving.

Nicholas Poussin spent most of his life studying and working in Rome. The subjects of his paintings were of stories of ancient Rome. His figures were portrayed as very active. They had a quality that suggested he studied the classical statues of ancient Rome and Greece. These paintings also contain vast landscapes patterned after the classical Roman period. The early Romans made landscapes to make rooms appear larger.

Claude Morrain preferred to live in Italy. Morrain was born and educated in France. His paintings were landscapes that covered great distances. He would usually add small figures that had little to do with the rest of the painting. The titles of his paintings usually had nothing to do with either the landscapes or the figures in them. He followed a very strict set of rules for balance in his pictures. If he had one large object on one side of his picture, he would put in another object of the same size on the other side of the picture.

Pierre Puget was born in France, and is considered to be a sculptor of wood and stone, as well as an architect and painter. He studied in Italy, but worked in different parts of France for different groups of people. His work was usually well-liked, but he had some misfortune that interfered with his work. He spent part of his life carving

wood decorations for the sterns of ships. His best remembered works are sculptures that decorate the palaces and gardens of French noblemen.

During the Baroque period, London had been devastated by the plague and a fire. This time became a period of rebuilding. The predominant painter of the period was Anthony Van Dyck. Van Dyck was foremost a portrait painter of English aristocracy. He originally was from Holland. He worked at the same time as Rubens, but unlike the artists of this time, he resisted adopting Rubens' popular style. He worked in London, Italy and Holland, but he returned to London for the major portion of his career. His portraits show a type of refined English leisure class person, dressed in satin, silk and velvet. As Van Dyck grew older, his paintings became lighter and warmer, and his paints were applied much thinner. He repeated his ideas, and his work was much more quickly done, because he was commissioned so often for work.

LEARNING ACTIVITY NO. 17The Renaissance
Baroque in France and England

STUDY SHEET

1. Why was this period of Baroque in France and England referred to as aristocratic?
2. What part did the kings of France play in the arts at this time?
3. If Rubens were to paint you in his Baroque style, describe what the painting might look like.
4. What influence is seen in the works of Poussin?
5. Why was the Baroque period a time of rebuilding for London?
6. Compare paintings done by Van Dyck and Reubens.
7. Explain what it means to balance the parts of a picture.

LEARNING ACTIVITY NO. 18

The Modern World
Neoclassicism and Romanticism

Objective: To obtain a basic understanding of the Modern world of art. To study Neoclassicism and Romanticism so as to easily identify the works of art during this period.

Method of Motivation: View slide series on Classicism and Romanticism. Obtain travel posters to display as inspiration for Romantic paintings.

Resources:

- (1) Neoclassicism and Romanticism art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Travel posters.
- (4) Slide Series: "Classicism and Romanticism: The Sober and the Sublime", (Source: Educational Audio Visual, Inc., Pleasantville, N.Y.)
- (5) Art supplies to complete the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Neoclassicism and Romanticism art.
- (2) Complete the study sheet regarding the Neoclassicism and Romanticism art reading.

- (3) Draw a typical city scene during the Romantic era and contrast it with a drawing of an idealized country scene.

LEARNING ACTIVITY NO. 18The Modern World
Neoclassicism and Romanticism

The era to which we ourselves belong has not yet acquired a name of its own. Perhaps this does not strike us as peculiar at first, because we are still in mid-stream. No key concept has emerged in the 200 years since our era began. The modern era began with revolutions of two kinds: the industrial revolution, symbolized by the invention of the steam engine, and the political revolution of democracy in America and France. Both revolutions are still going on.

With the French Revolution, where the royalty and upper class aristocracy were overthrown, came a revolution in art also. The people rejected the Rococo art of the aristocracy at play, and demanded something more serious from the artists. The neoclassical style of art then developed. As the people were modelling their government after the ancient Romans, artists were reviving art of Greece and Rome. The most important painter of the neoclassical period is David. He rejected the fussy Rococo style by painting solemn works based on ancient Roman stories of politics. All his paintings contained a message of political and social action aimed at the newly important middle class. He studied art in Rome, and then he returned to France to paint.

David's main pupil was Ingres, who came to his studio while David was painting Madame Racanier. David was so impressed with Ingres that he allowed him to paint the Roman

background of that famous portrait. Ingres was also impressed with David's political feelings, that he did not only paint political subjects, but actually entered official life as a senator.

Sculpture during the neoclassical period was based on Greek sculpture, both classical and Hellenistic. Political figures were sculpted in ancient Greek poses and forms. Canova was trained in Venice, but moved to Rome in 1779, and studied ancient sculpture. When he became famous, he was commissioned by Napoleon to do his portrait in stone, and the result is a Hellenistic Greek statue of Napoleon.

When Napoleon took control of the French government, he decided that Paris should be redesigned in the manner of ancient Rome. Churches and public buildings were rebuilt in the form of Greek architecture, with Doric, Ionic, and Corinthian columns.

At the beginning of the 1800's, the people of Europe were unhappy with the situation of their lives. The French Revolution had failed, and the industrial revolution had brought poverty and slums. The common man felt disappointed, the landlords feared the industrialists, and the middle class wanted new experiences. To escape from the reality of the conditions, the people turned to romantic dreams. Artists provided these dreams for them. Instead of picturing the present, they pictured the past. Instead of showing scenes of everyday life, they showed far away and exotic places. Instead of cities and their slums, they painted idealized

country beauty. Instead of ordinary events, they portrayed heroic events. They were fired with the desire to make a better life for mankind. Their dream was for freedom, equality, justice, brotherhood and progress.

Art of the romantic painters was famous for bright colors, dramatic subjects, exciting compositions, telling stories, pointing out morals, attempting to thrill the viewers, and arousing emotions. The romantic artists were inspired by nature, folklore, the past, the free world, the supernatural, and literature.

Delacroix became the leader of the romantic movement in France. His work was pure romanticism. He drew his inspiration from history, mythology, the Bible, and literature. He concentrated on subject such as battles, hunts, or fights between animals.

The English artists developed their own style of romanticism in portraying idealized beauty through landscapes. One such artist was Turner. He preferred dramatic moments in nature, such as colorful dawns, firey sunsets, or the fury of storms. He was appreciated and very successful in his career. Turner used color brilliantly to create the effect of atmosphere. About the middle of the 19th century, the most important of the younger painters rejected romantic flights of the imagination and styled a new form of art called realism. It is at this time that romanticism as a form of art came to an end.

LEARNING ACTIVITY NO. 18The Modern World
Neoclassicism and Romanticism

STUDY SHEET

1. Why did Neoclassical art develop?
2. Describe the content of David's paintings.
3. What influence is seen in both Neoclassicism and sculpture and architecture?
4. Why did the people of Europe turn to romantic dreams?
5. Name four types of scenes the Romantic artists painted.
6. List five things that Romantic art was famous for.
7. Name three sources for Romantic art.
8. Where did Delacroix get his inspiration?
9. How did English artists express Romanticism?

LEARNING ACTIVITY NO. 19

The Modern World
Realism and Impressionism

Objective: To distinguish paintings of the Romantic era from those of the Realism and Impressionism era. To recognize paintings and sculptures from the Realism and Impressionism era.

Method of Motivation: View slide series on Realism and Impressionism art. Display print series showing artists' works during this era. Play various types of music and have students do line drawings to represent "feelings" obtained from the music.

Resources:

- (1) Realism and Impressionism art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Slide Series: "Realism - Impressionism", (Source: Educational Audio Visual, Inc., Pleasantville, N.Y.)
- (4) Print Series: "The Post Impressionists", (Source: Sax Arts and Crafts, Milwaukee, Wis.)

Procedure: The Student Shall:

- (1) Read the unit on Realism and Impressionism art.
- (2) Complete the study sheet regarding the Realism and Impressionism art reading.

LEARNING ACTIVITY NO. 19The Modern World
Realism and Impressionism

During the Romantic era, the main emphasis was on feelings and imagination. Artists from the Realism and Impressionism era believed that style to be an escape from the realities of the time, and felt they must rely on their own direct experiences. One such artist was Courbet. He painted his characters in lifesize dimensions and depicted them in a very matter-of-fact manner. His paintings were factual statements without sentiment. Courbet often produced works that shocked the public. He was slightly sarcastic and enjoyed public reaction. One such painting, "Studio", is something of a teaser, which sarcastically sums up seven years of the artist's life.

Following in the footsteps of Courbet is the artist, Manet. Oftentimes, Manet did not intend to depict actual events. He felt that paintings were an expression of artistic freedom. He felt that the painter should have the privilege to combine whatever elements he wanted for aesthetic effect alone. This philosophy was so prevalent in Realism and Impressionism art. The world of painting has "natural laws" that are distinct from those of familiar reality. The painter's first loyalty is to his canvas, and not to consider the outside world. This philosophy, naturally, was not accepted by all during this era. It stirred much contention between progressives and conservatives for the rest of

the century.

Manet admired paintings that used a broad, open technique with a preoccupation of light and color values. His work is described as flat, without shadows, using very little modelling, and no depth. Manet makes the transition from Romanticism to Cubism. According to Manet, painting needed to be rescued from competition with the camera. He felt that a canvas should be looked at and not looked through. Scenes from the world of entertainment, such as dance halls, cafes, concerts and the theater were favorite subjects for Impressionist painters. Impressionists eventually did gain international recognition. Surprisingly, Americans were their first patrons. They responded to the new style sooner than Europeans did.

Sculpture changed during the age of Realism and Impressionism, also. Rodin is the best known sculptor of that time. He redefined sculpture to the extent that Manet redefined painting. He did not, however, follow Manet's lead. He used strong creased surfaces of welts and wrinkles, which produced a changing pattern of reflection. He changes three-dimensional work into patches of light and dark. He used exaggerated shapes and was accused of not completing his works. It was said his sculptures looked unfinished. The most famous of his works are: "The Thinker" and "The Kiss".

LEARNING ACTIVITY NO. 19The Modern World
Realism and Impressionism

STUDY SHEET

1. How does the era of Realism and Impressionism differ from the era of Romanticism?
2. Describe characteristics of Courbet's works of art.
3. Describe characteristics of Manet's works of art.
4. Why did Manet feel that paintings need to be rescued from competition with the camera?
5. What were some of the common scenes found in paintings from the era of Impressionism?
6. How did sculpture change during the era of Impressionism?
7. Who was the most famous sculptor during the Impressionism era and what two works are his most famous?

LEARNING ACTIVITY NO. 20The Modern World
Post-Impressionism

Objective: To define Post-Impressionism. To recognize the significant artists during this era.

Method of Motivation: Relate Vincent van Gogh's very tragic, short life history and play the music written for his painting, "Starry Night". Display reprints from any of the three most famous Post-Impressionist painters.

Resources:

- (1) Post-Impressionism art reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Photographic reprints depicting various works from Post-Impressionism times.
- (4) Musical recording of "Starry Night".
- (5) Variety of art materials to aid in the completion of the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Post-Impressionism art.
- (2) Complete the study sheet regarding the Post-Impressionism art reading.
- (3) Create a still life painting using the short brush strokes that Van Gogh used during the last phase of his art career.

LEARNING ACTIVITY NO. 20The Modern World
Post-Impressionism

Impressionism had gained wide acceptance among artists and the public, but by 1882, it was no longer considered a pioneering movement. The future now belonged to the post-impressionist. This applies to all significant painters since 1880. It designates a group of artists who passed through an impressionist phase, but became dissatisfied with the limitations of the style, and went beyond it in various directions. They did not share one common goal, except to carry impressionism one step further.

Paul Cezanne is the oldest of the post-impressionists. He had an intensely emotional temperament, and enjoyed works from the romantic era. On occasion, he would produce a "picture of a picture", by repainting a painting from the romantic era and translating it to the post-impressionism era. His style does not use a continuous scale of tones from dark to light, but rather uses shadows as shapes in their own light, solid and clearly bounded. He painted in a bold manner. Later in his career, Cezanne began to paint bright outdoor scenes that were represented in a solid and durable manner. Each brush stroke was firmly placed within the picture, as if the colors were deliberately controlled. There is a rhythmic pattern that gives the canvas a texture. The forms are simplified and outlined with dark contour lines. The perspective is deliberately incorrect.

Another famous painter during the post-impressionism period is George Seurat. It was his goal, like Cezanne's, to make impressionism more durable. His approach was different from Cezanne's, however. Seurat's career was brief, but his achievements were great. He devoted his main efforts to a few very large paintings, spending a year or more on each of them. He always made preliminary drawings before he felt sure enough to tackle the final painting. This slow method reflects his belief that art must be based on a system. His paintings reflect stability. Even the brushwork shows Seurat's passion for order and permanence.

While Cezanne and Seurat were converting impressionism into a more severe classical style, Vincent Van Gogh pursued the opposite direction. He believed that impressionism did not provide the artist with enough freedom to express his emotions. Van Gogh's art career spanned only 10 years. During the first five years, his feelings for the poverty stricken people showed in his works of art. He used dark heavy colors, and his paintings were of depressing scenes. Later in Paris, Van Gogh met other leading French artists, who inspired him. His pictures became colorful, and he experimented with impressionism. Then finally during the last two years of his life, from 1888-1890, he produced his greatest pictures. He devoted his main energies to landscape painting. He saw landscapes as filled with movement, rather than stability and permanence. Van Gogh began to suffer stages of mental illness, and at the age of 37, he committed suicide.

LEARNING ACTIVITY NO. 20The Modern World
Post-Impressionism

STUDY SHEET

1. How did the Post-Impressionism phase come about?
2. List three significant artists from the Post-Impressionism era.
3. Cezanne painted a "picture of a picture". What does this phrase mean?
4. Describe Cezanne's later paintings.
5. What was Seurat's main goal?
6. Compare Seurat's style of painting to Impressionism painting.
7. What were Van Gogh's feelings about Impressionism?
8. Divide Van Gogh's art career into three parts and describe each.
9. Compare Van Gogh's first phase of his art career to the last phase of his art career.

LEARNING ACTIVITY NO. 21

The Modern World
Twentieth-Century Painting and Sculpture

Objective: To understand each of the three trends of Twentieth-Century painting and sculpture. To be able to critique Modern paintings and sculpture.

Method of Motivation: View slide series on Modern art and compare them to reprints from Prehistoric art. Point out and visit Modern sculptures in your community, i.e., parks, shopping centers, etc.

Resources:

- (1) Twentieth-Century Painting and Sculpture reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Slide/Handbook Series: "Introduction to Modern Paintings", (Source: McIntyre Visual Publications, Inc., Lewiston, N.Y.)
- (4) Photographic reprints depicting various works from Prehistoric times.
- (5) Variety of art materials to aid in the completion of the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Twentieth-Century Painting and Sculpture.
- (2) Complete the study sheet regarding the Twentieth-

Century Painting and Sculpture reading.

- (3) Make a collage using fabric and various types of paper scraps. Title the work of art.
- (4) Make an assemblage using a variety of found objects. Title the work of art.

LEARNING ACTIVITY NO. 21The Modern World
Twentieth-Century Painting and Sculpture

There are three international trends that began among the post-impressionists and have developed greatly in our own century. Those trends are Expressionism, Abstraction, and Fantasy. The first stresses the artist's emotional attitude toward himself and the world. The second stresses the formal structure of the work of art. The third explores imagination and is very spontaneous and irrational. The qualities of feeling, order and imagination are all present in every work of art. If a painting was without feeling, it would leave us unmoved. If a painting did not have some order about it, it would be chaotic and confusing. If a painting was without imagination, it would be very dull. These trends of Expressionism, Abstraction and Fantasy are not necessarily independent of one another. They can be found interrelated in many ways, and the work of one artist may belong to more than one trend. Each trend, however, is approached in different ways. One artist may choose to be realistic, while another may choose to be abstract. The main concern of the Expressionist is the human community. The main concern of the Abstractionist is how to structure reality. The main concern of the artist of Fantasy is to use imagination to express the individual human mind.

One of the founding fathers of Twentieth-Century painting

was Henry Matisse. He used flat planes of color, heavy outlines and a primitive flavor. His paintings are extremely simple. Everything that possibly can be left out, is. The paintings show depth through the use of line and color on a rather flat plane. Matisse felt that the placement of figures and objects, the empty spaces around them, and the proportions all played a part of the work.

A second well-known painter of the Twentieth-Century is Picasso. His paintings would best fit the Abstraction category of this era. Picasso is known as the creator of Abstraction. His style was very robust and exciting. He combines qualities of the Classical period with those used in primitive art. It is often said that his canvases resembled a field of broken glass. His figures and his settings are broken up into angular wedges. This is known as cubism. He does use shading rather than flat colors, however. Later, Picasso and other well-known artists of the time began introducing alien materials into the paintings. In his painting entitled, "Still Life With Chair Caning", Picasso paints a still life using cubism, and then adds a real piece of chair caning by gluing it right onto the bottom of the painting itself. Picasso began producing still lifes made almost entirely of cut and pasted scraps of material with only a few lines added to complete the design. This technique came to be known as collage. This then turned back into painting again. Picasso started painting as if he were making collages. Instead of actually making a collage, he would paint

to make the canvas appear like a collage when, in fact, it was not.

The third trend, which is termed Fantasy, followed a course less clear than the other two. It depends on a state of mind, not a particular style. The one thing all painters of Fantasy have in common is the belief in imagination. The outside world, the world that we see, is not as important as the world we imagine, and since every artist's imagination is different, the paintings are apt to all be different from one another.

A French artist by the name of Duchamp was a painter of Fantasy. His movement is called Dadaism, which really means all purpose. He wanted to make it clear to the public that all established values or morals were meaningless. He was a revolutionary type person, and his movement seemed quite sarcastic and negative. The only positive aspect of his works were that he promoted creativity. Once Duchamp made his point to mankind, he withdrew from all artistic activity, and others took the Fantasy portion further with new movements of their own.

The three trends we have traced in painting are also found in sculpture. Expressionism is far less important in sculpture than in painting. It is characterized by its primitive quality. Sculptures were seen as permanent markers, and the basic shapes were disturbed as little as possible. Sculpture in Abstraction include the dimension of movement or time. Positive and negative spaces were the

main focus of the works. Sculptures of Fantasy are very much like paintings of Fantasy. They consist of combinations of found objects. This technique is called assemblage. It obviously had unlimited possibilities.

LEARNING ACTIVITY NO. 21The Modern World
Twentieth-Century Painting and Sculpture

STUDY SHEET

1. What are the three trends that are seen in Twentieth-Century art?
2. Describe each of the three trends seen in Twentieth-Century art.
3. Who was one of the founding fathers of Twentieth-Century painting?
4. Describe Matisse's paintings.
5. Which artist is known as the creator of Abstraction?
6. What is Cubism?
7. What is Collage?
8. Describe the art phases that Picasso's work went through during the trend called Abstraction.
9. What do paintings of Fantasy deal with?

10. Describe Dadism.

11. What is assemblage?

LEARNING ACTIVITY NO. 22

The Modern World
Twentieth-Century Architecture

Objective: To identify significant Twentieth-Century architects and architecture. To define terminology common to Twentieth-Century architecture.

Method of Motivation: Find and locate homes in your community that are Frank Lloyd Wright "Prairie House" style. Note other modern buildings in the community and talk about past architectural influence. View slide series on Twentieth-Century architecture.

Resources:

- (1) Twentieth-Century Architecture reading.
- (2) Student study sheet for answering questions regarding the accompanying reading.
- (3) Slide/handbook Series: "Architecture in the 20th Century", (Source: McIntyre Visual Publications, Inc., Lewiston, N.Y.)
- (4) Variety of art materials to aid in the completion of the hands-on activity.

Procedure: The Student Shall:

- (1) Read the unit on Twentieth-Century Architecture.
- (2) Complete the study sheet regarding the Twentieth-Century Architecture reading.

- (3) Create a Frank Lloyd Wright "Prairie House" on a small scale using small cardboard boxes.

LEARNING ACTIVITY NO. 22The Modern World
Twentieth-Century Architecture

The leaders of modern architecture tried not only to create buildings to serve a purpose, but also to show expression. This movement was first seen in commercial architecture, such as stores, offices and apartments. The great Chicago fire of 1870 gave architects from older cities such as Boston and New York many opportunities. Louis Sullivan was the first modern architect. He designed the Wainwright Building in St. Louis. It was his first skyscraper, and gave a slender feeling about it. Another skyscraper begun nine years later was the department store of Carson Scott and Company in Chicago. It, too, has an overall effect of light and crispness. Definite vertical and horizontal lines are seen. To contrast the architecture of Sullivan, Antoni Gaudi created a large apartment house called the Casa Mila in Europe. The building looks as if it had been freely modelled, and avoids all flat surfaces, straight lines, or symmetry of any kind. The roof of the building even has the rhythmic motion of a wave. This type of architecture fits into the category of art called "Art Nouveau". Sullivan and Gaudi stand at opposite ends of the pole, although their goal was the same -- to produce a modern style independent of past styles.

The next noted architecture of this time was Frank Lloyd Wright, who represented the Cubist phase. Wright's

main activity was the design of suburban houses in the Chicago area. These were known as "Prairie House", because their low horizontal lines were meant to blend with the flat landscape around them. Wright tried to create a complete environment. He even designed details of the interiors such as stained glass, fabrics and furniture. The work of Wright had attracted much attention in Europe. Many architects used Wrightian features, such as the slab light, overhanging roofs, and the closed and open blocks of space.

These geometric designs were based on the principle of equilibrium, meaning that balance would be achieved by using unequal but equivalent pieces. This movement became known internationally, and therefore, was called the international style. This style progressed quickly in France and Germany, but did not really flourish in America until later.

LEARNING ACTIVITY NO. 22The Modern World
Twentieth-Century Architecture

STUDY SHEET

1. Who was the first modern architect?
2. Describe characteristics of his architecture.
3. Describe the meaning of "Art Nouveau" in relation to architecture.
4. Who was famous for his "Art Nouveau" style of architecture?
5. Describe a "Prairie House".
6. Who was responsible for designing the "Prairie House"?
7. What is the International style?