

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

**CONTEMPORARY GLOBAL ISSUES
SPECIALIZED LEARNING CENTER**

HONORS WORLD ART STUDIO

Grade Level: 9

Department: Contemporary Global
Issues SLC

Course Title: Honors World Art Studio

Credits: 5.0

Course Code: 231150

Board of Education adoption date: August, 2007

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Students enrolled in this course will demonstrate mastery of the following proficiency requirements as outlined in the curriculum guide and receive a passing grade in accordance with Board of Education policies on grading and attendance.

I. New Jersey Core Curriculum Content Standards:

Standard 1.1 (aesthetics) All students will use aesthetic knowledge in the creation of and in response to dance, music, theater, and visual art.

Standard 1.2 (creation and performance) All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

Standard 1.3 (elements and principles) All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

Standard 1.4 (critique) All students will develop, apply and reflect upon knowledge of the process of critique.

Standard 1.5 (history/culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

II. Units of Study

UNIT I: Foundations

Essential Questions:

What is the connection between art and culture?

- What is art?
- How do architectural styles reflect the culture from which they emanated?
- How does the function of pottery differ among cultures?
- How does art reflect cultural belief systems?
- How do burial artifacts and burial traditions reflect the culture of the time period?
- What are the approaches to art history?

Unit II: Art and Culture

Essential Questions:

How do belief systems manifest themselves in art and culture?

- How was the written word used as art by different cultures?
- What is the difference between in the use of calligraphy in different cultures?
- What are the commonalities found in Islamic Calligraphy, Chinese calligraphy and European Illuminated manuscripts?
- What events and personalities were important in the development and spread of the Gothic style of architecture through out the western world?
- How do your own personal beliefs manifest themselves in your own creations?

Unit III: East and West

Essential Questions:

Why are there differences between western and non-western art?

- How would you define western and non-western art?
- What are the differences between art created during the Northern Renaissance and the Southern Renaissance?
- Compare and contrast Mughal tile decorating techniques and that of Mediterranean cultures.
- Experience directly and see how only what is relevant to the meaning is included in abstract African art.
- Recognizing your prejudice regarding western v. non-western art, why do you believe these prejudices exist?
- How was the written word used as art by different cultures?
- What is the difference between in the use of calligraphy in different cultures?
- What are the commonalities found in Islamic Calligraphy, Chinese calligraphy and European Illuminated manuscripts?

- What events and personalities were important in the development and spread of the Gothic style of architecture through out the western world?
- How do your own personal beliefs manifest themselves in your own creations?

Unit IV: Contemporary Art

Essential Questions:

- How did global conflict affect the world of art and culture?
- How did colonization of non-western areas, such as Africa and Oceania, affect the art of the Western world?
- What was the impact of WWI on art?
- Compare and contrast the Italian Futurists and the Dadaists.
- What was the impact of Nazi Germany and the Holocaust on the art world?

SKILLS and ASSESSMENT EVIDENCE:

Pottery and clay techniques	Fabric dying techniques	Calligraphy design	Oral Presentations
Essays	Relief Carving	Metal working	Student effort
Class work	Homework	Research Skills	Outside Reading
Book reports	Power Point	Quizzes	Tests
Cooperative Projects	Note Taking	Debate	Discussion

Course Title: World Studio Art Honors

Unit I: Foundations

Timeframe: First Marking Period

Overarching Question: What is the connection between geography, art and culture?

NJ Core Curriculum Content Standards: 1.1: All students will use aesthetic knowledge in the creation of and in response to visual art. 1.2: All students will use those skills, media, methods, and technologies appropriate to each art form in the creation and presentation of visual art. 1.3: All students will demonstrate an understanding of the elements and principles of visual art. 1.4: All students will develop, apply and reflect upon knowledge of the process of critique. 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in Relation to world cultures, history and society.	
Understandings: <ul style="list-style-type: none">• Art is a reflection of a culture and the time period in which it was created.• Historical responses affect the evolution of various artist styles.• Various methods and techniques are used in the production of art.• Mastery of methods and technology are demonstrated through the production of an original body of work.	Essential Questions: <ul style="list-style-type: none">• What is art?• How do architectural styles reflect the culture and region from which they emanated?• How does the function of pottery differ among cultures and regions?• How does art reflect cultural belief systems?• How do burial artifacts and burial traditions reflect the culture of the time period• What are the approaches to the study of art history?
Students will know: Key Terms/Content Great Sphinx Cella White Temple Colonnade Stepped Pyramid Controposto Pyramids of Giza Metope Tutakhhamen Triglyphs Hatshepsut Entablature Hammurabi Kouros figure Death Mask Nike of Samothrace Warka Vase Ziggurat Ishtar Gate Stone Tower of Jericho Catal Hayek	Students will be able to: <ul style="list-style-type: none">○ Describe what makes art?○ Discuss how and why different cultures used pottery for specific needs.○ Identify the various styles of pottery according to the region and culture○ Identify the use of iconography in art and architecture○ Explain the socio-political climate that influenced art and architecture.○ Identify Greek columns and styles of architecture○ Compare and contrast burial tombs of ancient Egypt, ancient Middle East and the Far East.

Acropolis, Parthenon Capital Doric Order Cornice, Pediment	<ul style="list-style-type: none"> ○ Identify the different perspectives from which religious and cultural beliefs can be determined from art. Interpret art from their own perspectives and based upon their own experiences.
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Suggested Performance Task

Description: As part of the study of ancient Greek art forms, students will fashion Greek columns out of clay. Students may select to create a Doric, Ionic, or Corinthian column. This will provide students with a strategy to better learn about the attributes of Greek column design and provide them with valuable hands on art making skill development.

Material: Sculpture clay, canvas cloth, guide sticks, rolling pins, tubes, newspaper, masking tape, plastic bags, clay modeling tools, glazes, under glazes, assorted stains, brushes and any other supply the Instructor deems appropriate or useful.

Procedure:

1. Background knowledge and research. Selection of particular style.
2. Instructor prepares students with lesson on clay/pottery.
3. Students create project, design, and decorate, under Instructors' guidelines.
4. Presentations and Class Critique

Other Assessment Evidence:

Unit test	Reaction Paper	Class Notes
Group presentations	Round Table Discussions	Quizzes
Clay project	Individual Museum Assignment	Power Point

Suggested Learning Plan:

- Summer Assignment Review and Discussion
- Create a travel brochure of ancient Egypt or any other ancient region
- Illustrate the Code of Hammurabi
- Interview any ancient architect
- Create cuneiform tablets
- Study hieroglyphs. Take short notes or write one's name.
- Design a pyramid that would be safe from tomb robbers
- Debate the ethics of taking things from countries for museums in the West.
- Create a Greek vase – pencil drawing.
- Design an ancient tomb
- Create a paper mache death mask.
- Reproduce ancient oracle bones.

Course Title: World Studio Art Honors

Unit II: Art and Culture

Timeframe: Second Marking Period

Overarching Question: How do belief systems manifest themselves in art and culture?

NJ Core Curriculum Content Standards: 1.1: All Students will acquire knowledge and skills that increase aesthetic awareness. 1.3: All Students will utilize arts elements and arts media to produce artistic products. 1.4: All Students will demonstrate knowledge of the process of critique. 1.5: All Students will identify the various historical, social, and cultural influences which Have generated artistic accomplishments throughout the ages.	
Understandings: <ul style="list-style-type: none">• Innovative application of the elements and principles of art can produce original works of art.• Works of art are categorized by subject matter, formal structure and art elements.• Art is influenced by culture and tradition.• Art forms help to preserve and convey cultural heritage.• Parallels exist between historical events and innovations in artistic expression.	Essential Questions: <ul style="list-style-type: none">• How was the written word used as art by different cultures?• How is calligraphy used in different cultures?• What are the commonalities found in Islamic and Chinese calligraphy and European illuminated manuscripts?• What important events and personalities were key in the development and spread of the Gothic style of architecture?• How do one's own personal beliefs manifest themselves in individual creations?
Students will know: Coffers Tympanum Spire Reliquary Vezelay Notre Dame Mecca Mosaic Glaze Oculus Post and Lentil Façade Coliseum Constantine Byzantine Stained Glass	Students will be able to: <ul style="list-style-type: none">• Identify various examples of written communication from the time periods being studied.• Identify the characteristics that separate Islamic calligraphy with that of Chinese calligraphy.• Identify the reasoning behind the lack of human and animal imagery in the Koran, while at the same time understanding that it is common in Christian writings.• Recognize the similarities and differences of Greek vs. Roman architecture.• Identify important Muslim works of art.

<p>Hagia Sophia Durham Cathedral Mihrab Mosque Nirvana Imam Acropolis Pont du Guard Martyrs Romanesque Flying Buttresses Clerestory Window Apse Barrel Vault Iconography Illuminated manuscripts Chartres Autun Minaret Mohammed Dome of the Rock Iwan Church of the Holy Sepulcher Dome Arches Messiah Gothic Rose Window Nave Saints, relics Islam Mandala Minbar Muslim Mosque of Damascus Allah</p>	<ul style="list-style-type: none"> • Identify important Chinese works of art. • Relate how the social climate sometimes dictates style and taste in art. • Explain the role of tradition in a culture's view of itself. • Demonstrate awareness of how their own beliefs, whether religious, political or cultural are reflected in their own creations.
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Suggested Performance Assessment:
Description:
Students will take on the role of cultural anthropologists. In small groups, they will select a Medieval country or principality, and create a Power Point presentation on the characteristics of Gothic architecture in the region they selected. They must research and provide evidence to support their conclusions of why Gothic cathedrals in their region were superior to those of other countries.
**Another version of this project would be to have students create museum displays.

Other Assessment Evidence:

Reaction paper

Discussion

Picture Prompts

Unit test

Debate

Open Ended Writing Prompts

Power Point

Reaction Drawing

Critical Analysis

Suggested Learning Plan:

Create a cover for an illuminated manuscript

Create a wind chime depicting different samples of Chinese and Islamic calligraphy

Make a traditional Chinese mask, either drawn or paper mache.

Make a typical “jade” carving out of ivory soap.

Overarching Question: Why are there differences between western and non-western art?

<p>NJ Core Curriculum Content Standards:</p> <p>1.1: All students will acquire knowledge and skills that increase aesthetic awareness.</p> <p>1.2: All students will refine perceptual, intellectual, and technical skills.</p> <p>1.3: All students will utilize arts elements and arts media to produce artistic products.</p> <p>1.4: All students will demonstrate knowledge of the process of critique.</p> <p>1.5: All students will identify the various historical, social and cultural influences and traditions which have generated artistic accomplishment through the ages.</p> <p>1.6: All students will develop design skills for planning the form and function of space.</p>	
<p>Understandings:</p> <ul style="list-style-type: none"> • Production of two and three-dimensional art can express theme, symbolism, allegory or irony. • A work of art should be examined within the context of the time and culture in which it was created. • The subject, structure and elements of a work of art are influenced by its historic and cultural context. • Tradition influences artistic experience as an art creator, performer, and consumer. • Arts and crafts are influenced by climate and resources. • Arts include elements of design that have historic roots in traditional cultures. • Arts forms help to preserve and cultural heritage. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How would you define western and non-western art? • Make sense of the Mughal’s incorporation of European techniques of sfumato, modeling, and stereoscopic perspective in an illustrated <i>khamisa</i>. • What are the differences between art created during the Northern Renaissance and the Southern Renaissance? • Compare and contrast Mughal tile decorating techniques and that of Mediterranean cultures. • Experience directly and see how only what is relevant to the meaning is included in abstract African art. • Recognizing your prejudice regarding western v. non-western art, why do you believe these prejudices exist?
<p>Students will know: See Key Terms and Art Works.</p>	<p>Student will be able to:</p> <ul style="list-style-type: none"> • Compare differences in the attitudes and process of making art in Western and non-Western cultures. • Compare the philosophy and function of art in Western cultures. • Demonstrate how the use of

	<p>perspective changed as a result of Christian doctrine on Mughal culture.</p> <ul style="list-style-type: none"> • Identify the differences between Northern and Southern Renaissance artworks. • Analyze examples of Mughal tile decorations and compare and contrast them to tile designs of Mediterranean cultures. • Understand that incidental information is eliminated and significant aspects of the subject are emphasized. Images often combine aspects from different unrelated subjects. The quality of one subject, such as an animal, can be transferred to another subject or person by combining visual clues from each. This way a statement on the character of the subject is made, not just a record of its external appearance.
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Suggested Performance Tasks:

Description:

Students will create hand made terra cotta tiles using the majolica technique of over glazing, reproducing a Mughal tile decorative design.

Description:

Students will create a Benin Relief. These plaques were used to decorate the palace of the King in Benin, Nigeria. Plaques will be made of three different colored metals, riveted together and etched.

Other Assessment Evidence:

Unit test	Research brief	Picture Prompts
Discussion	Oral Presentation	Open Ended Prompts
Debate	Self-critique	Journal Entry

Suggested Learning Plan:

Lecture on Southern and Northern Renaissance
 Lecture on Art and Philosophy
 Map exercises: Africa, India, Europe
 Student Expert Group presentations

Overarching Questions: Why are there differences between western and non-western art?

Key Terms/Art Works:

Altar Piece	Madonna and Child	Sieneese	The Virgin
Renaissance	Fresco	Commission	Tuscany
Avena Chanel	Foreground	Perspective	Drapery
Humanism	Classical	Naturalism	Icon
Spatial Illusion	Scale	Symmetry	Antiquity
Portico	Piazza	Contraposto	Santo Spirito
Pictorial Perspective	Linear Perspective	Vanishing Pint	Horizon Line
Aerial Perspective	Classical Poses	Depth	Classical Poses
Background	Niche	Guild	Spatial Composition
Campanile “bell tower”	Naturalism	Foreshortened	Chiaroscuro
Emulation	Landscape	One Point Perspective	Realism
Illusionism	Baroque Period	Pictorial Illusion	Décor
Medici	David	Narrative Realism	Ecorche
Statuesque	Engaged Columns	Annunciation	Atmospheric Perspective
Baldacchino	Protestant Reformation	Ninety-Five Theses	Lutheranism
Allegory	Salvation	Wood-cut Print	Scripture
Protestant	Zwinglians	Calvinists	Anabaptists
Huguenots	Humanism	Erasmus	Thomas Moore
Altarpiece	Iconoclasm	Lamentation	Annunciation
Resurrection	Iconography	Transubstantiation	Crosshatching
Vitruvian Theory	Etching	Engraving	Equestrian Statue
Portraits	Realism	Anamorphic Image	Linear Patterning
Low Relief Sculpture	High Relief Sculpture	Mannerist	Chateau
Pilaster	Double-columned Pavilion	Figura Serpentina Pose	Trident
Laurel Wreath	Egg and Dart Pattern	Bucrania	Maulstick
Façade	Foreground	Middle Ground	Diminution
Counter Reformation	Obelisk	Lost Wax Method	Proscenium
Naturalism	Tenebrism	Mughal	Sfumato
Khasma	Benin Relief	Quadro Riportato	Pictorial Depth
Graduation	Chiaroscuro	Printmaking	Camera Obscura
Vanitas	Atmospheric Perspective	Pediment	Baroque
Mercantilism	Council of Trent		

Artists:

Giotto	Duccio	Masaccio	Botticelli
Uccello	Donatello	Mantegna	DaVinci

Art Works:

Four Apostles, Albrecht Durer, 1526
Isenheim Altarpiece, Matthias Grunwald, 1510-1515
The Fall of Adam and Eve, Albrecht Durer, 1504
The Battle of Issues, Albrecht Altdorpher, 1529
The Fall of Man, Albrecht Durer
Neptune and Amphitrite, Jan Gossaert
Meat Still-Life, Pieter Aertsen
Elizabeth I as Princess, Levina Teerling
Hunters in the Snow, Pieter Bruegel he Elder
Gallery of King Francis I, Fontainebleau, France, Fiorentino and Primaticcio
Chateau de Chambord, Chambord, France
The Burial of Count Orgaz, El Greco
Las Meninas (The Maids of Honor), Diego Velazquez
Santa Susanna, Rome, Carlo Maderno
Façade of St. Peter's Basilica, Rome, Carlo Maderno
Baldacchino, St. Peter's Vatican City, Gianlorenzo Bernini
David, Gianlorenzo Bernini
The Ecstasy of St. Teresa, Gianlorenzo Bernini
Conversion of St. Paul, Caravaggio
Calling of St. Matthew, Caravaggio
Entombment, Caraveggio
Judith Slaying Holoferness, Artemisia Genttileschi
St. Serapion, Francisco DeZurbaran
Water Carrier of Seville, Diego Velazquez
Allegory of the Outbreak of War, Peter Paul Rubens
Still Life with Flowers, Clara Peeters
Supper Party, Gerrit van Honthorst
Archers of St. Hadrian, Frans Hals
The Merry Drinker, Frans Hals
The Company of Captain Frans Banning, Rembrand van Rijn
Return of the Prodigal Son, Rembrandt van Rijn
Self-Portrait, Judith Leyster
The Letter, Jan Vermeer
Allegory of the Art Painting, Jan Vermeer

Landscape with Cattle and Pheasants, Claude Lorraine
Adoration of the Shepherds, George De La Tour
Palace at Versailles, France
St. Paul's Cathedral, Sir Christopher Wren
Blenheim Palace, John Vanbrugh
Assumption of the Virgin, Egid Quirin Asam, Germany
Jahangir Preferring a Sofi Shaykh to Kings, Bichitr
Taj Mahal, Agra, India
Akbar and the Elephant Hawaii, Basawan and Chatar Muni
Krishna and Radha in a Pavillion, ca. 1760
Great Temple Madurai India, Gapora
Victoria Terminus, Frederick W. Stevens, Bombay, India
Maharaja Jaswant Singh of Marwar, ca. 1880
Walking Buddha, from Sukhothai, Thailand
Schwedagon Pagoda, Rangoon, Burma
Guan Yu Captures General Pang De., Shang Xi, Ming Dynasty, ca. 1430
Dwelling in the Qingbian Mountains, Dong Qichang, Ming Dynasty, 1617
Auspicious Objects, Guiseppe Castiglione, Qing Dynasty, 1724
The Swing, Jean-Honore Fragonard, 1766
Cupid a Captive, Francois Boucher, 1754
Child in Womb, William Hunter, 1774
The Village Bride, Jean-Baptiste Greuze, 1761
Grace at Table, Jean-Baptiste-Simeon Chardin, 1740
Breakfast Scene From Marriage a la Mode, William Hogarth, 1745

- **Overarching Question:** Explain and identify how politics shaped and affected the world of art during the twentieth century?

<p>NJ Core Curriculum Content Standards:</p> <p>1.1: All students will acquire knowledge and skills that increase aesthetic awareness. 1.2: All students will refine perceptual, intellectual and technical skills. 1.3: All students will utilize arts elements and arts media to produce artistic products. 1.4: All students will demonstrate knowledge of the process of critique. 1.5: All students will identify the various historical, social and cultural influences and Traditions which have generated artistic accomplishments throughout the ages. 1.6: All students will develop design skills for planning the form and function of space, Structures, objects, and events.</p>	
<p>Understandings:</p> <ul style="list-style-type: none"> • Art is a reflection of the culture and the time period in which it was created. • Historical responses affect the evolution of various artist styles. • Art gains meaning when interpreted by the individual. • Innovative application of the elements and principles of art can produce original works of art. • Parallels exist between historical events and innovations in artistic expression. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How did the Dada movement develop? • How did the political atmosphere in the United States during the '30s and '40s encourage and support artists with the WPA? • How was art used throughout the 20th century as a vehicle for social and political change? • Why did women artists emerge during the 20th century as integral members of the art world? <p>What was the impact of Nazi Germany and the Holocaust on the art world?</p>
<p>Students will know: See Key Terms and Artists.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify how new political ideologies and structures affected the world of art by creating an atmosphere where new thought and new ideas were explored to the fullest. • Understand the message and commissions of the WPA. • Discuss why and how are works of the Dada movement art?

- Compare the use of new technologies used to effect both political change for the positive and negative.
- Identify the works of Dorothea Lange, Frieda, and Georgia O'Keefe.
 - Define "ready-made" and explain why they exist.
 - Discuss how the 20th century saw the introduction of film and documentary photography as mediums for social and political commentary
 - Define the art of assemblage and construction.
 - Become familiar with the works of assemblage artists Robert Raushenberg and Louise Nevelson.
 - Compare the works of Dorothea Lange (CA's migrant workers during the Great Depression/Dust Bowl), Ansel Adams (Works encouraging environmental conservation), and Charlie Chaplin (*The Great Dictator*)
 - Compare and explore the differences in Nazi and American propaganda produced during and before WWII.
 - Exercise social criticism using documentary photography or in the style of a propaganda poster from the era studied.
 - The Nazi Degenerate art exhibit produced by the Nazi party in 1937.
 - Discuss the impact of Nazi politics on the art world.
 - Students will create a postage stamp commemorating the Holocaust.

Suggested Performance Task:

Description:

Students will select an issue that they feel very strongly about. Some suggestions might be: Environment, Racism, AIDS, Homelessness etc... Students will depict their social statement on a large sheet of paper, canvas or whatever the Instructor deems appropriate. Media might be: Paint, collage, oil pastel, or mixed media. The image should be an “in your face” style, large and vibrant. Instructor should share historic examples.

Written assignment: Students will answer the following questions:

1. Why did you select your issue?
2. Explain both sides of the issue.
3. Is your art work intended to offend? Why or why not?
4. Do artists have the right to offend? Why or why not?

Peer Critique: Students will critique each other’s work using the following guidelines:

1. Does the artist get the point across?
2. Is there a focal point?
3. Does it show effective use of the principles of design? Why or why not?

Other Assessment Evidence:

Class mural	Unit test	Research paper/ presentation
Picture notes	Essay	Cooperative Learning
Journal Entry	Power Point	Skits

Suggested Learning Plan:

Interdisciplinary lessons with Modern Global Analysis class.
Create a Dada “group work” (one person begins and others finish)
Create a class WPA style mural
Research the photography of Dorothy Lange
View film clips of 1930’s and 1940’s films.
Discuss the role of propaganda in war time.
Create a postage stamp commemorating the Holocaust.

- **Overarching Questions:** Explain and identify how politics shaped and affected the world of art during the twentieth century?

Key Terms

Expressionism	Cubism	Pablo Picasso	Synthetic cubism
Collage	Futurism	Dynamism	Abstraction
Constructivism	Nonobjective	Deconstructivists architects	Fantastic art
Dada	Surrealism	Automatic writing	Illusionistic surrealism
Automatic realism	Psychic automatism	Contemporary art	Abstract expressionism
Zen Buddhism	Calligraphic	Action painting	Gesture drawing
Color field painting	Hard edge painting	Shaped canvas	Figurative
Pop art	Combined painting	Readymade	Tromp l'oeil
Op art/optical art	New image painting	Pattern painting	Neo-expressionism

Art and Artists

Seated Couple, Dogon, Mali, ca. 1800-1850	Fernand Leger, "The City", 1919	Salvador Dali, "The Persistence of Memory", 1931	Edward Hopper, "Nighthawks", 1942	Skidmore, Owings and Merrill, Sears Tower, 1974
"Beautiful Lady", dance mask, Ivory coast, late 20 th cent.	Umberto Boccioni, "Unique Forms of Continuity in Space", 1913	Rene Magritte, "The Treachery of Images", 1928-1929	Robert Rauschenberg, "Canyon", 1959	Frank Gehry, Guggenheim Bilbao Museum, 1997
Ngady Amwaash mask, Kuba, Congo, late 19 th or early 20 th cent	Marcel Duchamp, "Fountain", 1917	Walter Gropius, shop Block, the Bauhaus, 1925-1926	Jackson Pollock, "Number 1, 1950", 1950	Judy Chicago, "The Dinner Party", 1979

Mother and Child , Kongo, 19 th or 20 th cent.	Jaques Lipschitz, "Bather", 1917	Georgio de Chirico, "Melancholy and Mystery of a Street", 1914	Dorothea Lange, "Migrant Mother", 1935	Joern Utzon, Sydney Opera house, 1959-1972
Reliquary Gaurdian figure, "Kota" Gabon, 19 th or early 20 th cent.	Georges Braque, "The Portugese", 1911	Max Beckmann, "Night", 1918-1919	Pablo Picasso, "Guernica", 1937	Christo and Jean-Claude, "Surrounded Islands", 1980
Kane Kwei, coffin in the shape of a chick, Ghana, 1989	Marcel Duchamp, "Nude Descending a Staircase", 1912	William van Alen, Chrysler Building, 1928-1930	Ellsworth Kelly, "Red Blue Green", 1963	Cindy Sherman, "Untitled Film Still, #35", 1979
Henri Matisse, " Woman with the Hat", 1905	Alfred Stieglitz, "The Steerage", 1907	Frank Lloyd Wright, Robie House, 1907-1909	Louise Nevelson, "Tropical Garden II", 1959	Kiki Smith, "Untitled", 1990
Andre Derain, "The Dance", 1906	Edward Weston, "Nude", 1925	Frank Lloyd Wright, Fallingwater, 1936-1939	Jasper Johns, "Flag", 1955	Jeff Koons "Pink Panther", 1998
Vassily Kandinsky, "Improvisation 28", 1912	Charles Demuth, "My Egypt", 1927	Constatin Brancusi, "Bird in Space", 1928	Roy Lichtenstein, "Hope", 1963	Matthew Barney, "Cremaster Cycle, installation at the Guggenheim Museum, New York, 2003
Pablo Picasso, "Les Demoiselles d'Avignon", 1907	Georgia O'Keefe, "New York, Night", 1929	Henry Moore, "Reclining Figure", 1939	Andy Warhol, "Maryland Diptych", 1962	

ART RUBRIC

OUTCOMES	4	3	2	1
Follows Directions Craftsmanship	Complete understanding of task	Very good idea of task	Barely average grasp	Does not meet expectations
Originality or Creativity	Unique	Expressive	Not very original	No originality at all
Design Principles/Elements	Complete understanding	Has a very good idea	Not sure	No concept
Team work and or communication	Always “on”	“on” most of the time	Seldom “on”	Lights out