1. Johannes Vermeer, *Milk Maid,* ca. 1658

Students analyze Vermeer's *Milk Maid* and how tints and shades show form. They identify the use of line, color, texture, shape, space, and value in the painting and describe the variety of textures used to show the various containers. They sketch 2-D shapes, shading them with charcoal to create 3-D forms, and paint color wheels, mixing primary colors to make secondary colors and mixing tints and shades from single hues.

2. African Textiles, *Adire Cloth* and *Kente Cloth,* 1850–1900

Students analyze the patterns and designs of Kente and Adire cloth and compare the materials and techniques used by the women of Africa to make them. They identify the use of lines, shapes, pattern, color, and texture in the cloth, describe the rhythm and movement of the patterns, and sketch geometric and organic shapes to use as stencils for printing. They weave colored paper and print geometric and organic designs in repeated patterns.

3. Vincent van Gogh, *Starry Night*, 1889

Students analyze van Gogh's *Starry Night* and the use of repetition and lines to show rhythm and movement. They identify the use of line, color, texture, and space in the painting, discover clues to predict what will happen in this village, and describe how foreground, middle ground, and background create the illusion of distance. They sketch landscapes and paint Expressionist landscapes, using expressive lines, impasto paint, and contrasting colors.

4. Albert Bierstadt, *Buffalo Trail*, 1869

Students analyze *Buffalo Trail* and look for clues to predict what might happen to the buffalo in this scene. They identify the use of line, color, value, and space in the painting, observe and describe how foreground, middle ground, and background are used to create the illusion of space, and perceive and describe rhythm and movement in this painting and in the environment. They sketch large and small trees in scale and draw landscapes with trees and small animals, using watercolor to create the illusion of distance.
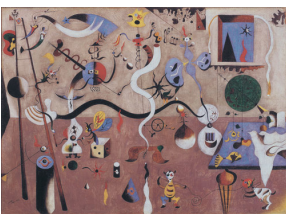
5. Joan Miró, *Carnival of Harlequin*, 1925

Students analyze Miró's *Carnival of Harlequin* and his use of spontaneous drawing to create a dreamlike composition. They describe the rhythm and movement in this scene, distinguish between realistic, abstract, and non-representational images, and identify the elements of line, color, shape, and space used in this composition. They sketch imaginary creatures in geometric and organic shapes and draw and cut surrealistic figures and objects and assemble imaginary rooms full of characters.

6. Domenico Ghirlandaio, *Francesco Sassetti*, ca. 1487

Students analyze Ghirlandaio's portrait of Francesco Sassetti and his son and how he captured the expressions and personalities of his subjects. They identify the use of line, color, space, and value in this painting, discover characteristics of a Renaissance portrait and a window-like frame, and describe Ghirlandaio's use of tints and shades to show form. They sketch faces in proportion, draw portraits, using chalk pastel techniques, and create Renaissance-style frames.

7. Wang Yuan-Ch'i, *Pavilion with Distant Mountain*, 17th c.

Students analyze Yuan-Ch'i's *Pavilion with Distant Mountains* and compare Chinese brush painting with Western landscape styles. They identify the use of line, space, value, rhythm and movement, and negative space in this painting, discover how a Chinese landscape artist creates the illusion of distance and a serene mood, and describe the use of calligraphic brush strokes and shades of black ink. They sketch landscape features using Chinese calligraphic lines and paint scrolls in the style of Chinese artists, using line, shades of black, and negative space to create a calm mood.

8. Maurice Utrillo, *Street in the Suburbs*, early 1900s

Students analyze Utrillo's *Street in the Suburbs* and how he used perspective. They describe how he used color to create mood, identify the elements of line, color, and space in this realistic landscape, and discover the way converging lines connect the fore-ground, middle ground, and background at the vanishing point. They sketch landscapes with vanishing points and draw landscapes, using oil pastels, showing linear perspective.

9. Native American, *Shield*, 1860-68

Students analyze the symbolic and artistic design of the Cheyenne shield. They identify the elements of line, color, texture, and pattern used to decorate the shield, describe the 2-D and 3-D qualities of the shield, and sketch stylized figures and designs in the Cheyenne style. They sculpt and decorate clay shields with etched figures and nature symbols.

10. Thomas Cole, *The Last of the Mohicans*, 1827

Students analyze *The Last of the Mohicans* and learn how aerial perspective shows the illusion of space. They predict what will happen next, using contextual clues, identify the use of line, color, value, space, and scale in this landscape, and sketch landscapes with objects, to show scale. They create landscape collages, using layered tissue to show aerial perspective.
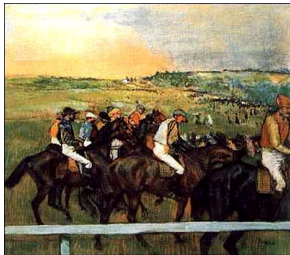
11. Edgar Degas, *Race Horses*, 1862,
          and *The Dance Class*, ca. 1873–76

Students analyze Degas' *Race Horses* and *The Dance Class* and the way his Impressionist style shows movement. They identify the use of line, color, shape, and space in the paintings, predict what might happen next in the paintings based on clues in them, and sketch horses in proportion, using geometric shapes. They draw landscapes and horses, using oil pastels and watercolor washes to create the illusion of distance.

12. Georges Braque, *Still Life: Le Jour*, 1929

Students analyze Braque's *Still Life: Le Jour* and learn about Cubism and how Braque showed objects from multiple viewpoints. They identify the elements of line, color, shape, texture, and space in the composition, describe objects from daily life and compare multiple viewpoints, and discuss how repetition of color, shape, and texture helps unify a composition. They sketch still-life objects from daily life, emphasizing value changes, and create cubist still-life compositions showing single objects from different viewpoints.