



1. Jan van Eyck, *The Marriage of Giovanni Arnolfini with Giovanna Cenami*, 1434

Students analyze van Eyck's *The Marriage of Giovanni Arnolfini* and learn about the use of symbolism in the Early Renaissance. They identify the light source, the way light and shadow show form, and techniques that show realism and the illusion of space. They describe the use of symmetry, balance, and emphasis in this painting and learn about the cultural values of 15th-century Flemish society reflected in it. They mix paints to create muted colors and tones and draw and paint candlesticks with cast shadows, using highlights and shading to show form.

2. Illuminated Manuscript, *Book of Kells*, ca. 800



Students analyze the Chi rho page of the *Book of Kells* and learn about medieval manuscript illumination. They describe the use of scale (proportion) in this painting, identify interlace, arabesque, and serif scripts, and observe the attention given to detail and decoration. They describe how medieval cultural values reflect medieval society, draw serif and sans serif initials, and design and color decorative letters with arabesques, repeated patterns, and miniature designs.

3. Ambrogio Lorenzetti, *Allegory of Good Government in the City*, ca. 1338–40



Students analyze Lorenzetti's fresco *Allegory of Good Government in the City* and learn how cultural values of Early Renaissance society are reflected in this painting. They identify fresco techniques, the architecture of Renaissance Italy, and the way Lorenzetti showed the illusion of depth. They draw medieval cityscapes showing perspective with the illusion of depth, mix paints to create muted colors and tones, and combine mixed media to show architectural design. They paint and etch frescoes of cityscapes, showing architectural detail.

4. Paolo Uccello, *The Battle of San Romano*, ca. 1450



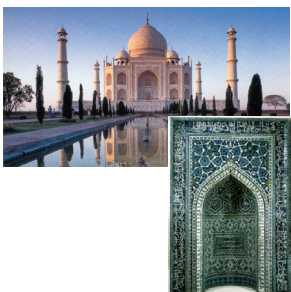
Students analyze Uccello's *The Battle of San Romano* using the elements of art and principles of design. They find examples of foreshortening, the vanishing point, and the orthogonal lines that show the illusion of space, identify and describe the use of scale (proportion) in this painting, and describe how the painting reflects Early Renaissance society and cultural values. They use perspective to show the illusion of depth, mix paints to show light and dark values of watercolor, and draw and paint 3-D shapes and transform them into foreshortened objects.

5. Sandro Botticelli, *Primavera*, 1477–78



Students analyze Botticelli's *Primavera* and discuss the artistic value of the work. They identify reality and fantasy in this painting and how it reflects 15th-century Italian society. They learn about Botticelli's use of line and color to add movement and balance to the composition and interpret the visual form of each figure and the implied content of the group of figures. They sketch figures in poses that demonstrate action or emotion, arrange cut figures using gestures and poses to tell a story, and create a series of rubbings showing figures interacting in visual allegories.

**6. Islamic Design, *Taj Mahal*,
and Mughal architecture, built 1633–53**

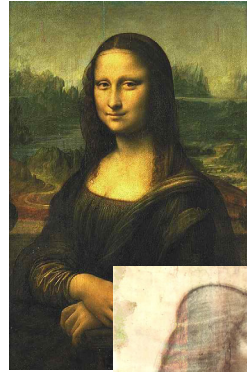


Students analyze the design of the Taj Mahal and a mihrab from a mosque and learn how cultural values are reflected in Islamic art. They describe the geometric nature of Islamic art and identify the use of arabesques, radial symmetry, and repeated patterns in Islamic design. They draw geometric and curvilinear shapes and design and cut symmetrical patterns to create Islamic designs.



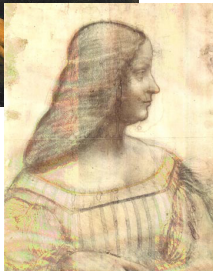
7. Yoruba Carving, *Ivory Bracelet*, 16th–18th century

Students analyze a Yoruba ivory bracelet carved with animals and stylized figures and discuss the symbolic content of the bracelet. They identify and describe patterns and stylized features and the use of scale (proportion) in this carving and interpret the reality and fantasy in it. They identify the use of line, repetition, and unity in the carvings and describe how cultural values are reflected in it. They draw African animals as models for clay sculptures and design and sculpt 3-D animals in clay using patterns and texture.



8. Leonardo da Vinci, *Mona Lisa*, 1503–06 and *Portrait of Isabella d'Este*, 1499

Students analyze da Vinci's *Mona Lisa* and *Isabella d'Este* and discuss da Vinci's technique for showing expression. They learn about da Vinci's techniques of sfumato and chiaroscuro for shading and describe the illusion of space and shading techniques that show form. They compare how profile and frontal views of a portrait affect the impression and interpretation of it, blend colors and add shading to create realistic portraits and show the illusion of depth, and draw profile portraits with chalk pastels, showing facial features in proportion.



9. Raphael Sanzio, *School of Athens*, 1509–11

Students analyze Raphael's *School of Athens* and discuss how this painting reflects Renaissance society. They interpret reality and fantasy in the painting, describe the way the artist shows the illusion of space through the techniques of perspective. They pose as philosophers in the painting and photograph posed figures. They draw archways using orthogonal lines to show distance and use mixed media to show figures in classical archways.



10. Michelangelo Buonarroti, *The Creation of Adam*, ca. 1508–1512

Students analyze a detail from Michelangelo's *The Creation of Adam* and learn about Renaissance art and fresco painting. They describe how the image was made realistic through the use of details, highlights, and shading, giving form to the human anatomy, and identify the painting's light source and its effect on the hands. They draw realistic hands, using shading techniques to create form, and create life-size drawings of their own hands, using charcoal to show details, including cast shadows.



11. Katsushika Hokusai, *The Great Wave*, 1823–29

Students analyze Katsushika Hokusai's *The Great Wave* and discuss his use of woodblock prints. They describe how Japanese society and cultural values are reflected in this woodcut and identify the way the artist used perspective and scale to show the illusion of distance. They learn how Hokusai used dramatic foreground and background images in this artwork, design, etch, and print large and small objects from nature, and create dramatic landscapes using mixed media.



12. Wassily Kandinsky, *Untitled*, no. 629, 1936

Students analyze Wassily Kandinsky's *Untitled*, no. 629 and discuss its artistic value. They interpret reality and fantasy in this painting, discuss how artwork can express a personal statement, and draw doodles using curvilinear and rectilinear shapes. They mix secondary and tertiary colors and create abstract paintings in the style of Kandinsky, using watercolor techniques.

