



1. Andre Derain, *Fishing Boats*, 1905

Students analyze Derain's *Fishing Boats* and learn about his Fauvist style and use of color. They identify and describe tertiary colors and expressive brush strokes, describe the movement and balance implied by vertical, horizontal, and diagonal lines, and draw boats and seascapes. They paint seascapes with boats, using Fauvist brush strokes and tertiary colors, and critique their own and others' artwork based on criteria selected for this project.



2. Babylon, *Striding Lion*, 6th c. B.C.E.

Students analyze the characteristics of the *Striding Lion* and learn about city walls during ancient times and the animals that decorated Babylonia's Ishtar Gate. They identify features of animals that represent power and discuss the rights of museums to own artwork from other places. They draw animals using visual metaphors that express the traditions and myths of ancient Babylon and color the animals with chalk pastels, using highlights and shading to add depth, character, and realism.



3. Egyptian Sculpture, *Mummy Cartonnage of Nespanetjerenpere*, ca. 945–715 B.C.E.

Students analyze a picture of an Egyptian mummy cartonnage and learn how artwork served religious purposes. They identify symbols and attributes representing the deceased and identify common Egyptian conventions. They describe the stylized features of Egyptian portraits. They draw mummiforms with ancient Egyptian symbols, use additive and subtractive clay techniques to show stylized features, and create clay mummiforms containing visual metaphors that express the traditions and myths of Egypt.



4. Egyptian Art, *Presentation of the Cup*, ca. 1000 B.C.E.

Students analyze the Egyptian painting *Presentation of the Cup* and learn about Egyptian hieroglyphics and symbols. They identify the conventions of the stylized Egyptian figure pose and its hierarchical placement. They enlarge figures using grids, color with natural pigments, and create artwork containing visual metaphors that express the traditions and myths of Egypt.



5. Chinese Art, *Bamboo in the Wind*, Ming Dynasty 1368–1644

Students analyze *Bamboo in the Wind* and discuss how visual metaphors express the traditions and myths of China. They identify the repetition of brush strokes, the range of tones, and the natural shapes of bending bamboo. They describe negative space and paint fish, bamboo, and scholar rocks, using traditional Chinese brush strokes, and create vertical Chinese-style brush paintings using tones of black watercolor.



6. Chinese Textile, *Five-Clawed Dragon*, Ming Dynasty 1368–1644

Students analyze the *Five-Clawed Dragon*, identify how textiles can be an art form, and discuss the importance of dragons in Chinese art and how they were used to symbolize the power of the emperor. They design circular compositions using symmetry and balance. They color dragons with oil pastels, using tints, shades, and intensities to show form, and create oil pastel and watercolor dragons in a circular format.



7. Exekias, *Marriage Procession*, ca. 540 B.C.E

Students analyze the design of a Greek neck amphora and learn about styles of Greek vases and how they were used. They identify the use of detail, repetition, and pattern on vases. They describe how the placement of designs affects the balance and symmetry of vases, draw figures in motion, and design and etch amphoras with illustrations of athletes or Greek mythical characters.



8. Greek Architecture, *The Parthenon*, 447 B.C.E.

Students analyze the architecture of the Parthenon, designed by Phidias, Ictinus, and Callicrates, and learn about its purposes and design. They identify the columns, pediment, frieze, and base of the temple and describe its symmetry and balance. They design pediments, friezes, and columns, draw figures for the pediment, and sculpt and etch temples containing visual metaphors that express the traditions and myths of Greece.



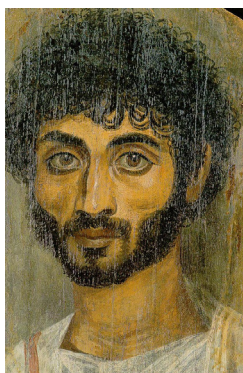
9. Marc Chagall, *America Windows*, 1977

Students analyze Chagall's *America Windows* and learn about how this series of stained glass windows commemorated the 1977 American Bicentennial and celebrated the arts. They identify how Chagall used color and natural lighting in the stained glass panels and describe how repetition of color, line, and shape unify the windows. They draw contour figures and objects using intense colors and black lines and create stained-glass-style windows to illustrate stories.



10. Jacques Louis David, *The Oath of the Horatii*, 1789

Students analyze *The Oath of the Horatii*, by David, and learn about Roman times and classical styles of architecture and clothing. They identify the way the architecture in the painting visually divides the story into three parts and identify and describe the use of elements of art, including shape, texture, space, and value, in this painting. They describe how color, line, and triangular composition help tell the story, draw Roman arches and temples using two-point perspective, and create accurate architectural drawings using compasses and rulers.



11. Fayum Portrait, *Portrait of a Man*, ca. 150 A.D.

Students analyze *Portrait of a Man* and discuss the differences between idealized Greek and realistic Roman portrait styles. They describe how artists can show the same themes using different media and styles and how styles changed over time. They draw idealized charcoal portraits in the Greek style, and draw realistic portraits with chalk pastels in the Roman style, showing expressive features and form. They create idealized and realistic portraits to show the contrast between Greek and Roman styles.



12. Sonia Delaunay, *Rythme 38*, 1938

Students analyze Sonia Delaunay's painting *Rythme 38* (No. 123-A) and learn about Delaunay's use of geometric shapes in her designs. They describe how colors are used to express feelings and create mood. They draw concentric and overlapping circles, create circle color studies using design and color rules, and critique their own and others' artwork based on criteria selected for this project.