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Mythology in Art History: Course Curriculum

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Mythology in Art History
Course Curriculum

by

Marianna Martino

Submitted for the Degree of
Master of Arts in Art History and Visual Culture

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Mythology in Art History: Curriculum with significant Unit Plan
A Project Submitted to the Faculty of Art and Design Department

Degree of Master of Art in Art History and Visual Culture

at

Lindenwood University

By

Marianna Martino

Saint Charles, Missouri

May 2022

Abstract

ART HISTORY 2 – MYTHOLOGY IN ART HISTORY

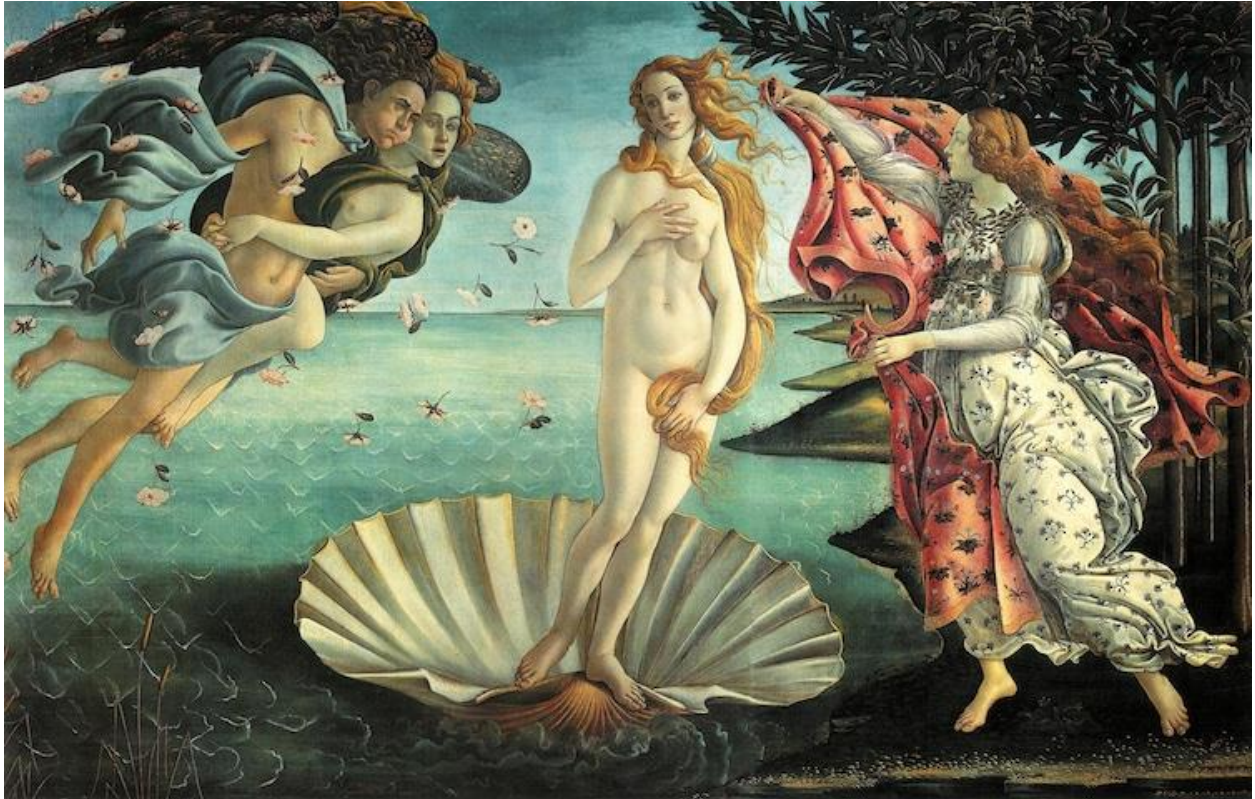
HIGH SCHOOL CURRICULUM OUTLINE AND UNIT PLAN FOR

UNIT 8: THE ROLE OF MYTH IN ITALIAN RENAISSANCE ART

Marianna Martino, Master of Art History and Visual Culture, 2022

Thesis Project Directed by: Dr. Alexis Culotta, PhD

The course entitled Mythology in Art History contains a scaffolded curriculum that introduces students to mythology throughout art history by learning how to analyze fine artwork. With each unit, students will demonstrate an increased control of art criticism, analysis, and knowledge as they develop stronger understanding of content. Students will be able to distinguish the elements of art and principles of design through various 2-dimensional and 3-dimensional art pieces from various time periods and cultures. Upon completion of this year-long program, students will demonstrate a sophisticated understanding of art analysis, allegory, and storytelling throughout art history, showing knowledge of the design, composition, color and spatial concepts necessary to enter Art History courses at the collegiate level. Students will be given summative assessments throughout the course that will examine their knowledge of the provided material. The website created allows students and parents to access the information at any time.



Mythology in Art History

-including units, lesson plans, resources, and materials-

Marianna Martino - 2022

ACKNOWLEDGEMENTS

It is with pleasure that I take this opportunity to give gratitude and thanks to my professor and mentor throughout my graduate program, Doctor James Hutson who expertly guided me throughout my historical education. His infinite passion and knowledge for the subject kept me engaged in the curriculum, and his personal generosity helped me through my time here at Lindenwood University.

My appreciation also extends to Doctor Alexis Culotta, who's mentoring, guidance, and encouragement have been invaluable, especially with helping refine my topic and find proper sources for my research. I am honored to have such a knowledgeable, kind, and passionate educator to guide me through my final process. I would also like to thank Doctor Steven Cody and Doctor Sarah Cantor for serving on my committee, while also guiding me through my research and editing process of my thesis project. I am truly grateful for all of the knowledge I have learned from you all.

I would also like to thank my support system – my family. Thank you for your constant support and love. I appreciate you all more than you know.

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COURSE WEBSITE

The screenshot shows the Canvas LMS interface for a course titled "Mythology in Art History". At the top, there is a navigation bar with tabs for "Stream", "Classwork", "People", and "Grades". The "Stream" tab is currently selected. To the right of the navigation bar are icons for settings, a grid, and a user profile. Below the navigation bar is a large red banner with the course title "Mythology in Art History" and a "Customize" button. The main content area is divided into two columns. The left column contains a "Meet" section with a "Generate link" button and a "Class code" section with the code "o227opr". The right column contains a list of announcements. The first announcement is "Announce something to your class" with a refresh icon. The second announcement is "Marianna Martino posted a new assignment: Exit Ticket" dated "Apr 1 (Edited 8:10 PM)". The third announcement is "Marianna Martino posted a new assignment: Day 6 Assessment: Reflection Questions" dated "Apr 1 (Edited 4:41 PM)".

[COURSE WEBSITE](#)

COURSE DESCRIPTION:

Mythology in Art History is a scaffolded program that introduces students to mythology throughout art history by teaching them how to examine art across different cultures. Students will display increasing control of art criticism, analysis, and knowledge with each unit as they build a stronger comprehension of material. Students will be able to identify art elements and design concepts in numerous 2- and 3-dimensional art pieces from various time periods and civilizations. Students will graduate from this year-long curriculum with a thorough understanding of art analysis, allegory, and storytelling throughout art history, as well as knowledge of the design, composition, color, and spatial principles required to enroll in Art History courses at the university level. Throughout the course, students will be given formative and summative examinations to measure their understanding of the material. Students and parents can access the information on the website at any time.

METHODOLOGY

MYTHOLOGY IN ART HISTORY - COURSE PEDAGOGY

Introduction

The course "Mythology in Art History" includes a scaffolded curriculum that teaches students how to study works of art in order to analyze and understand the importance of mythology depictions throughout art history. This course is meant to follow an original Art History 1 course for the high school level, created for students to exhibit a greater command of art criticism, analysis, and knowledge of artistic time period. Various two-dimensional and three-dimensional works of art from different eras and civilizations will help students identify the elements of art and the principles of design, symbolism, various mythological figures and stories, as well as other compositional and stylistic elements of visual art. Students who complete this year-long curriculum will be able to exhibit an advanced understanding of art analysis, allegory, and storytelling throughout the history of art, as well as the design, composition, color, and spatial principles necessary for college-level art history courses.

Mythology as a subject in visual art is the main study for this course, for mythology is a very significant subject to artists throughout various time periods and cultures. Depicting countless sacred stories and figures over the course of history, artists have illustrated the famous epics and tales of various branches of mythology in order to honor these mythological gods and goddesses. It is questioned whether myth is important enough to be taught with this much emphasis, but much research has gone into the study of mythology in education which explains

how it is beneficial to understanding narrative, history, and ideology.¹ Mythology documents the beliefs and stories passed on from the preceding eras, representing the importance of storytelling throughout history and art. Without stories and artwork passed down like the pieces to be discussed in this class, there would be little documentation of history as we do today. The study of myth and the allegory that coincides with it also encourages critical thinking and art analysis skills within students, therefore encouraging philosophical thought. Mythology is usually taught in world history courses, but I created this program in order to develop an innovative way of looking at art and understanding mythos. This curriculum focuses on mythology as a subject of visual art in order to develop a deeper knowledge of storytelling, allegory in art, illustration, compositional choices, and diverse cultural artistic styles. Not only is this class incorporating art historical knowledge incorporating art analysis and critique, but it is also allowing for open discussions on the meaning behind various representations of mythological stories and how they are depicted.

Throughout the course, both summative and formative assessments will test students' understanding of the content covered while bringing forth new educational methods depending on what content is being taught. Students and their parents can view the information at any time on the website that was built, where all course slideshows, assessments, rubrics, and assignments are posted. This course will be beneficial for students looking to further their art historical understanding, art analysis skills, and also understanding how storytelling is depicted in art throughout history.

¹ Lisa Maurice, *Our Mythical Education: The Reception of Classical Myth Worldwide in Formal Education, 1900-2020* (Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, 2021)

Course Rationale

My goal as an art educator is to ensure that each student has the ability to learn about art history, art creation, art analysis, and art criticism while having the ability to express themselves comfortably and confidently in each bracket. At the same time, I am also passionate about my own professional growth, and I often challenge myself on how I can improve my teaching skills. Considering the changing trends in youth culture and demands in society, I consider how will art education evolve, or if there is a better way to teach students how to be creative, socially responsible, and respect-guided in their artistic expression and analysis. I also try to incorporate the collaboration and exchange of ideas with other fields of study, for interdisciplinary connections are important when understanding context and making connections to other subjects.² I have been able to implement these key components through different artistic mediums, critique strategies, and teaching pedagogies to ensure success in each individual student.

This art history course, however, will be different than my previous general and studio art courses because it will blend the more traditional aspects of an art history course with space for individual interpretation. I have kept my teaching statement at the forefront throughout planning this curriculum, and still want to ensure confidence and success within each individual student in reference to content while allowing for growth and individual thought. My goal is to create a safe environment for students, where they feel comfortable and motivated to learn and discuss content and ideas openly. I kept in mind various key components that would make this class successful on a social-emotional level as well as an educational one. When it came to the curriculum and

² Ruth Mateus-Berr and GötschMichaela, *Perspectives on Art Education: Conversations across Cultures* (Berlin: De Gruyter, 2015), pg. 34

keeping this safe environment, I would consider the way I was teaching and would consider if there was a way of providing feedback in a less stressful way, if there was way to bring people together rather than isolating them while in class, and if the content was suitable for self-generated transformation. Keeping a peaceful classroom creates a positive learning environment for students so that they can feel comfortable making mistakes and going through the learning process.³ I kept this in mind while designing my curriculum, ensuring that my course was differentiated so that every individual student would succeed.

Understanding the people who came before us, the world they lived in, the art they created, and the impact their decisions have had on our lives even today is what history is all about. When teaching art history, it's critical to incorporate exposure to visual culture and creative critique into lessons in order to keep pupils interested and motivated. In this class, I have been able to experiment with and incorporate different strategies into teaching art history, as well as create this entirely new art history course where I have been able to include various different ways to teach the content as well as assess student-gained knowledge. I scaffolded the curriculum so that each unit builds off of the previous, and each lesson smoothly transitions into the next as to guide understanding of global artistic content. I have also created innovative ways to engage students and teach them to obtain the information needed while still allowing them to discuss ideas and create their own art.

³ Galtung, Johan and S P Udayakumar, *More than a Curriculum: Education for Peace and Development* (Charlotte, Nc: Information Age Publishing Inc, 2013), pg. 3-6

Course Description

The course “Mythology in Art History” aims to teach students not only about important mythological characters, stories, and allegory throughout history, but also how to analyze different depictions of myth and identify artistic characteristics specific to each location and time period discussed. Central to this course will be the themes of global perspective, storytelling, critique, and structured analysis/assessment, as outlined here:

Global Perspective: This art history course is unique for it recognizes a global scope of visual culture. With most art history content focused on European artists, a lot of this subject is taught from a limited and biased outlook.⁴ With the drive to keep my course inclusive to all cultures and backgrounds, I created this curriculum to take a look into art from almost every civilization and major time period. Teachers may be apprehensive about introducing students to societies other than those found in the Western world, fearing that doing so may diminish the importance of those communities.⁵ However, I feel that it is extremely vital to incorporate lessons from all around the world in order to gain a deeper understanding of the role of mythology in art, as well as provide a welcoming classroom environment to students of all backgrounds. I discovered that focusing each unit on just one or two geographical areas, cultures, and/or time periods brings significance to each distinctive populace and their historical tradition. Concentrating on intensive respective locations or time periods at a time accentuates and honors each group’s individual artistic style, belief system, and culture, allowing each student to fully digest the historical context and gain a deeper understanding of the artwork made during that

⁴ Nina Murayama, “Designing Art History Courses: Teaching Local and Thinking Global,” *Art History Pedagogy and Practice* 1, no. 1 Art 2 (2016), pg. 26-31

⁵ Melissa R. Kerin and Andrea LePage, “De-Centering ‘The’ Survey: The Value of Multiple Introductory Surveys to Art History,” *Art History Pedagogy and Practice* 1, no. 1 Art 3 (2016): pg. 6

time. It is valuable to learn about diverse humanities through the art that these numerous cultures produced, for it gives a visual documentation of what culture, style, and resources were like in each location and time period. Teaching art history on a global scale will allow for not only a better understanding of art history and mythology, but also acknowledge societies of all kinds in order to implement equity in the classroom.

Storytelling: Storytelling through visual art is one of the main components of this course, allowing for students to analyze and interpret a narrative through visual symbols and compositions. Mythology of all origins is based on storytelling, including a lot of allegory and open exploration of deeper meanings which will be beneficial to critical thinking skills and cultural interpretation. In this art history course, the focus is on mythological stories shown through visual compositions, so the storytelling is a crucial skill to be strengthened throughout this class. The ability to tell a story is developed into our brains from an early age and is understood to be an innate human cognitive ability, making the skill significant and important as the brain develops throughout adolescence.⁶ Not only are these skills of interpreting such chronicles beneficial to understanding art and art history, but they allow for students to understand multiple viewpoints and experiences which can therefore shape their personalities and help them empathize with others. These learned strengths through narrative allow for a deeper understanding and empathy towards human nature which encourages the safe classroom environment that I strive for. With students of the high school level, this sort of affinity and ability to relate to others' experiences will be beneficial as they enter into adulthood. There will

⁶ Fitzpatrick, Mary Anne. *From the Desk of the Dean: The History and Future of Arts and Sciences Education*. University of South Carolina, 2017.

be many class debates, small-group discussions, and individual assessments that will be held in this course examining the allegory of various myths and stories in a way that encourages individual thought as well as understanding of symbolism. Students will be interpreting these myths through art analysis and criticism skills that they have learned in their previous art history courses, encouraging them to further their understanding of narrative and artistic interpretation. The understanding of narrative and myth will also develop interdisciplinary connections with language arts classes, allowing for students to gain an even deeper knowledge of the storytelling.

Critique: Having an art historical class based not only on lecture and fact, but also heavily on art analysis and criticism is beneficial for high school aged students, especially in this age of advanced technology. With attention constantly being distracted by technology, teaching various methods including class discussions, group discussions, and student choice of summative assessment will enhance student digestion of content and motivation to learn. Most of my teaching in this curriculum is based around class discussions rather than lecture, allowing students to give their insight into art analysis and criticism in order to understand each artwork, artist, and subject being taught.⁷ This will permit freedom to learn and grow, so that students can make educated guesses without having to worry about their answers being incorrect. These discussions will also allow for consideration of multiple opinions and ideas as we examine various pieces and artists as a class. The ultimate goal of educational art criticism is to help students learn to appreciate and analyze works of art individually with confidence to support their hypotheses. As a method or tool for learning, art criticism is a form of assessment in its own right in this context. Concepts of style, iconography, and theme content are more deeply

⁷ Laetitia La Follette, "Bloom's Taxonomy for Art History. Blending a Skills-Based Approach into the Traditional Introductory Survey," *Art History Pedagogy and Practice* 2, no. 1 Art 3 (2017): pg. 2-5

ingrained in students who learn them in context and as a corollary to experiential discovery.⁸

With this in mind, I included as much discussion as possible to allow students to incorporate their ideas and findings. There will be daily class considerations incorporated into each lesson, as well as time for individual and small-group critique. Students will understand how to properly analyze a piece of art for its elements and principles of design, compositional features, stylistic approaches unique to each artist and/or culture, and mythological story that it is depicting.

Structured Analysis/Assessment: To maintain consistency across each unit, each lesson begins by showing the artists being taught and going over their unique artistic style in relation to the time period being shown, followed by individual artworks that are open for interpretation, analysis, and discussion after reviewing the historical reference of each piece. This will be followed by an activity of some sort to act as an assessment of information, which will be determined based on the lesson given that day. An Exit Ticket will also be required daily in order to assess student engagement and knowledge retention. Although this basic class routine is established, I intend to implement different teaching methods and pedagogies to my craft in order to reach students of all abilities and learning styles, as well as to stimulate the mind to obtain important information.

⁸ Bruce E Ed and Art Education, *Secondary Art Education: An Anthology of Issues*. (National Art Education Associations, Association Drive, Reston, Va 9, 1990).

Pedagogical Foundations

As an art educator, I tend to use all of the different teaching pedagogies, including the constructivist, collaborative, integrative, and reflective teaching methods, for I feel as though all are needed to ensure success within each individual student. In order to meet the needs of each individual student, educators must use a variety of teaching methods in their classrooms due to the diverse range of student knowledge and abilities.⁹ I will be using all of the following methods in my curriculum, which can be seen in detail within each day of my unit plan.

- *Constructivist method:* The constructivist approach is when learners are individually involved in the learning process, allowing them to create their own interpretations and understanding of the content being taught.¹⁰ This approach would be taught as an assessment - after a class discussion on new content, such as if a student was completing an individual artistic analysis on a work of art in order to gain their own perspective in a piece. This teaching method is used to gain individual understanding of content.
- *Collaborative method:* The collaborative approach is demonstrated when multiple students are working together in small groups or pairs in order to help each other learn the content.¹¹ An example of this is if I gave the formative assessment of comparing and contrasting multiple artworks depicting the same goddess to a group or pair of students to analyze, critique, compare and contrast together. This

⁹ Armstrong, Thomas. *Multiple Intelligences in the Classroom*. Alexandria, Virginia, Usa: ASCD, 2018.

¹⁰ "Pedagogy in Education: More than Just a Buzzword" (Powerschool, October 20, 2021)

¹¹ "Pedagogy in Education: More than Just a Buzzword." (Powerschool, October 20, 2021)

method is used to learn from one another and gain new perspectives on the content being taught, expanding the mind.

- *Integrative method:* The integrative teaching method is when we engage in cross-curricular material, which is a definite within this curriculum. Not only is this curriculum relevant to both the subjects of visual art and world history, but there are also cross-curricular themes to both science and language arts.¹² By looking at and understanding the artistic artifacts especially from Units 2-6 on a biological level, as well as understanding references to human anatomy within artwork during the Renaissance in Units 8 and 9, the course content relates to the biology bracket of a science curriculum. This course also relates to a language arts curriculum with the understanding and analysis of myth depicted within the artworks being shown, through the comprehension of allegory and storytelling being used.
- *Reflective method:* The reflective teaching method will also be used throughout the course, which is when both teachers and students reflect on lessons, projects, and assessments to see growth throughout the course and ensure improvement in the future.¹³ With the way that this course is set up with consistent open discussions, this kind of method is beneficial in incorporating development in both the student and the teacher. This pedagogy is incorporated throughout the course with exit tickets, reflection questions at the end of each unit, and reflective discussion. The entire curriculum for “Mythology in Art History” has

¹² White, Robert. *Curriculum Development, Innovation and Reform*. New York: Nova Publishers, 2013.

¹³ “Pedagogy in Education: More than Just a Buzzword” (Powerschool, October 20, 2021)

incorporated these four main teaching methods. The entire course includes integrative pedagogy, and each unit contains constructivist, collaborative, and reflective methods that will guarantee success within the individual learner.

Each of these learning goals will be evaluated through different formative and summative assessments to ensure that students are on the right track when learning and then mastering the content taught within this course.

Course Assessments

Various assessments will be used to determine individual student growth throughout the course. All assessments are used as learning targets for students to ensure that they are meeting the criteria as we move throughout the curriculum. It's much more efficient to administer content when there are specific criteria in place to track student progress, including various types of summative and formative assessments. Each objective is communicated at the beginning of the lesson in the form of a learning target or student performance goal. All of the activities, assignments, and assessments that take place during the course of a lesson or unit are guided by these learning targets, which also serve as a form of feedback to both the teacher and students regarding their performance. Learning targets especially in the form of assessments are an efficient way to track student knowledge that is obtained throughout the course, and make sure that students are meeting their goals.¹⁴

¹⁴ Carla Moore et al., *Creating & Using Learning Targets & Performance Scales: How Teachers Make Better Instructional Decisions* (West Palm Beach, Fla.: Learning Sciences, 2015), pg. 9

In the public-school systems, we use formative and summative assessments to determine if each student has met their learning target. Formative assessments are ungraded formats to check for student understanding several times throughout a unit or on a daily basis.¹⁵ In this curriculum, I have incorporated formative assessments through class discussions, games that can be played as a class, and daily exit tickets. This method will ensure that students are picking up on new concepts and themes daily and are able to instantly retain new information. Formative assessments are important in order to make sure that students are meeting their learning targets without the pressure of a formal grade, allowing students to feel comfortable sharing their ideas and questions. Summative assessments are a way to determine how much knowledge students have gained throughout a unit, as well as at the end of each unit and at the end of the course.¹⁶ These assessments are graded, and include quizzes, essays, compare and contrast assignments, assessment questions, projects, and final exams. Summative assessments are vital for documenting overall understanding of course content in a way where we can determine if learning targets are met through rubrics and scores. This curriculum is created with various assessments of both formative and summative degree to keep students engaged in the content being taught while ensuring that they obtain the information provided. There is a variety of subjective and objective assessments as well, for there are subjective assignments like art analysis, essays, and projects to encourage critical thinking skills and individual thought, while

¹⁵ W James Popham, Association For, and Inc Netlibrary, *Instruction That Measures Up: Successful Teaching in the Age of Accountability* (Alexandria, Va.: Ascd. (Association for Supervision and Curriculum Development, 2009), pg. 149

¹⁶ Robert White, *Curriculum Development, Innovation and Reform* (New York: Nova Publishers, 2013), pg. 75

there are still objective assessments like quizzes to ensure students obtain crucial content and cover all aspects contained in this class.

The variety of summative and formative assessments will not only keep students engaged in the material but will also ensure that all of the needed information is obtained. Various ways of teaching are incorporated to help students stay motivated and focused on the material. Maintaining student enthusiasm and turning it into high-quality cognitive engagement is a teacher's responsibility. For students, the monotony of daily routine quickly becomes tiresome, especially with the recent increase of technology. Students have had a harder time staying focused and motivated in the past years as their brains have been rewired to have constant stimulation from a phone or computer, making it hard to keep students engaged.¹⁷ Although predictability provides some structure for pupils, it has negative consequences for student inspiration. Unchanging lessons can cause a lack of stimulation, causing a possible decline in a student's knowledge retention. In previous studies, it has been found that the more diverse the tasks, the more effort is put into learning content, (cognitive engagement). An increase in student participation can be achieved through even the smallest of instructional format changes, such as implementing a new type of assessment. Many instructional approaches can be used to keep students engaged, such as individual work, small group work, presentations, and class debates.¹⁸ I found that a curriculum filled with various types of lessons is significantly more beneficial to an individual's education, encouraging me to include as many different types of assessments as possible in both formative and summative nature. I have included class discussions, group-

¹⁷ Sarah Ali, Muttahid Shah, and Aisha Qasim, "Effect of Use of Mobile Phones on Mental Health of Secondary School Students," *International Journal of Science and Innovative Research*, 2021

¹⁸ Fredricks, Jennifer A. *Eight Myths of Student Disengagement: Creating Classrooms of Deep Learning*. Moorabbin, Hawker Brownlow, 2015 pg. 87-88

discussions, individual art analysis, individual reflection, games, art assignments, and presentations. Implementing multiple forms of assessment is guaranteed to keep students engaged and learning the content with incentive. These assessments can be seen throughout the entire curriculum, but I will be identifying them specifically in one unit in order to understand an outlined pedagogical approach to this course.

Conclusion

This curriculum, “Mythology in Art History” demonstrates in detail how various teaching methods and assessments are used throughout each unit, allowing each student to learn in a way that is most beneficial to them and their intellectual growth. I am choosing to present my course content in not only one way, but in various ways that scaffold off of each other and allow for various styles of learning that build off of each other while enhancing the next. The variations in assessments and teaching pedagogies, along with the routine of daily class discussions and exit tickets will work together to ensure an engaging yet stable environment to learn about mythology in art history.

History is about gaining a better understanding of the people who came before us, the world they lived in, and the influence their decisions have had on our lives even today and creating a genuine respect for those people.¹⁹ It is important to teach history, especially through visual culture and artistic analysis, in fresh ways through different types of learning targets and assessments to keep students motivated and engaged. This course is designed to teach history in

¹⁹ Heubel, Lisa Liberati and Adkisson, Cheryl Yandell, *Living History in the Classroom: Performance and Pedagogy* (Bingley, UK: Emerald Publishing Limited, 2020), pg. 100

a unique and innovative way by teaching mythology throughout visual art in order to understand the past in an original way. This class focuses not only on the themes of mythology and art history, but also dives into art analysis and criticism skills, allegorical depiction, storytelling analysis, and artistic compositional choices including the elements and principles of design – all of which are important elements in the academia of the arts.

This art history course, “Mythology in Art History,” has created a space to explore and incorporate multiple teaching methods along with different modes of evaluation. I've found new and creative methods to combine activities that allow them to express themselves and learn how to find the information they need. With this in mind, I've designed this course to be accessible to a wide range of students, allowing for different learning styles and critical thinking. It is the goal of this course to teach students not only about key mythological characters, stories, and allegory, but also how to assess different renderings of myth and identify artistic traits distinctive to each area and historical period studied. This course is a well-rounded way to understand art history on an entirely new level, and I am positive that this curriculum will be successful.

COURSE OUTLINE

Mythology in Art History – Curriculum Outline

Essential Questions and Assessments

A. 14 Units – categorized by chronological and geographical areas.

1. Introduction to Art History, Myth, & Art Analysis
2. Role of Myth in Prehistoric Art
3. Role of Myth in Egyptian Art
4. Role of Myth in Ancient Greek Civilizations
5. Role of Myth in Ancient Roman Civilizations
6. Role of Myth in Asian, African, and Native American Art
7. Role of Myth in Medieval Art
8. Role of Myth in Italian Renaissance Art *
9. Role of Myth in Northern Renaissance Art
10. Role of Myth in Baroque and Rococo Art
11. Role of Myth in Late 1800s to Modern Art
12. Role of Myth in Contemporary Art

i. * Focal Point for this Curriculum Project

B. Four Key Areas of Visual Analysis: Form, Function, Content, and Context

C. Midterm and Final Exams – Formative assessments to ensure understanding of content in order to prepare students for collegiate level art history.

D. Independent Art History Project – Recreation artwork, research, or parody.

UNIT TITLES

Mythology in Art History – Essential Questions and Assessments by Unit

Unit 1: Introduction to Art History, Myth, and Art Analysis

- What is Art History? How do artists document history through their work?
- What is mythology? How is myth depicted in art over time?
- What is the role of mythology in art history? How can we analyze myth?
- Four Key Areas of Visual Analysis: Form, Function, Content, and Context.
- Formative: Class discussions. Analyze artwork in group settings in order to obtain multiple viewpoints. Exit tickets.
- Summative: Online Kahoot quiz. Analyze an artwork on their own in order to get familiar with art analysis and criticism.

Unit 2: The Role of Myth in Prehistoric Art

- What is Prehistoric art? What are the visual characteristics of Prehistoric art?
- How is myth depicted in Prehistoric art?
- What is the importance and role of mythology in Prehistoric art?
- Formative: Online Kahoot quiz with class to show knowledge of new vocabulary. Art Analysis. Group Discussions. Exit tickets.

- Summative: Assessment questions. Art analysis essay to explain how myth was depicted during Prehistoric art, focusing on 3 different artifacts to analyze and critique.

Unit 3: Role of Myth in Egyptian Art

- What is Egyptian art? What are the visual characteristics of Egyptian art?
- How is myth depicted in Egyptian art?
- What is the importance and role of mythology in Egyptian art?
- Formative: Art Analysis. Group Discussions. Exit tickets.
- Summative: Create an Egyptian totem representing one of the gods or goddesses from the time. Multiple choice quiz on Google forms.

Unit 4: Role of Myth in Ancient Greek Civilizations

- What are the visual characteristics of Ancient Greek art?
- How is myth depicted in Ancient Greece?
- What is the importance and role of mythology in Ancient Greek art?
- Formative: Art Analysis. Group Discussions. Exit tickets.
- Summative: Complete their own illustration of one of the Ancient Greek gods or goddesses – showing allegory. Research one god or goddess and write an essay on how this god or goddess was depicted in Ancient Greece.

Unit 5: Role of Myth in Ancient Roman Civilizations

- What are the visual characteristics of Ancient Roman art?
- How is myth depicted in Ancient Roman art?
- What is the importance and role of mythology in Ancient Roman art?
- Formative: Matching game with small groups to compare and contrast Ancient Greek and Ancient Roman gods/goddesses. Art analysis. Group Discussions. Exit tickets.
- Summative: Assessment questions. Individual artwork analysis. Multiple choice quiz on Google forms.

Unit 6: Role of Myth in Asian, African, and Native American Art

- What are the visual characteristics of Asian, African, and Native American art?
- How is myth depicted in these cultures?
- What is the importance and role of mythology in these cultures?
- Formative: Art Analysis. Group Discussions. Exit tickets.
- Summative: Choose a location and create a replica of one of their mythological artifacts. Assessment questions. Multiple choice quiz on Google forms.

Unit 7: Role of Myth in Medieval Art

- What are the visual characteristics of the art made in the Middle Ages, including Byzantine, Islamic, Medieval, and Romanesque art?
- How is myth depicted in these times?
- What is the importance and role of mythology in these times?
- Formative: Group Discussions. Matching games to determine where certain mythological artifacts and gods are from. Exit tickets.
- Summative: Compare and contrast artwork and myth between the different periods through venn diagrams, questions, and analysis. Multiple choice quiz on Google forms.

Unit 8: Role of Myth in Italian Renaissance Art *

- What are the characteristics of Italian Renaissance art?
- How is myth depicted in Italian Renaissance art?
- What is the importance and role of mythology in Italian Renaissance art?
- Formative: Art analysis. Group Discussions. Illustrating their own depiction of a Roman myth. Exit tickets.
- Summative: Compare and contrast different artwork throughout the time period, through venn diagrams, questions, and analysis. Assessment

questions. A formal essay on the role of mythology in the Italian Renaissance which students will present to the class.

Unit 9: Role of Myth in Northern Renaissance Art

- What are the characteristics of Northern Renaissance art?
- How is myth depicted in Northern Renaissance art?
- What is the importance and role of mythology in Northern Renaissance art?
- Formative: Art analysis. Group Discussions. Exit tickets.
- Summative: Compare and contrast artwork from the Northern Renaissance to the Italian Renaissance in a venn diagram. Multiple choice quiz on Google forms. Assessment questions.

Unit 10: Role of Myth in Baroque and Rococo Art

- What are the characteristics of Baroque and Rococo art?
- How is myth depicted in Baroque and Rococo art?
- What is the importance and role of mythology in Baroque/Rococo art?
- Formative: Art Analysis. Class Kahoot quiz. Group Discussions. Exit tickets.

- Summative: Assessment questions. Online Kahoot quiz. Compare and contrast on a venn diagram. Formal essay on the role of mythology in Baroque and/or Rococo art.

Unit 11: Role of Myth in Late 1800s to Modern Art

- What are the characteristics of Late 1800s/Modern art?
- How is myth depicted in Late 1800s/Modern art?
- What is the importance and role of mythology in Late 1800s/Modern art?
- Formative: Artwork analysis. Group discussions. Class critiques. Class Kahoot quiz. Exit tickets.
- Summative: Assessment questions. Individual critique. Artist research – each student chooses a different artist from this time period who depicted myth to research and present to the class.

Unit 12: Role of Myth in Contemporary Art

- What are the characteristics of Contemporary art?
- How is myth depicted in Contemporary art?
- What is the importance and role of mythology in Contemporary art?
- What do you think the role of myth will be like in future art?
- Formative: Art Analysis. Group discussions. Exit tickets.

- Summative: Assessment questions. Compare and contrast on venn diagrams and questions. Multiple choice quiz on Google forms.

Final Exam and Project

- How is myth depicted in art over time?
- What is the role of mythology in art history? How can we analyze myth?
- Summative:
 - Final Exam on the entire Mythology in Art History Course
 - Final Project: Students have an option to do a research project, a recreation of a famous mythological work we looked at with an analysis essay, or a parody artwork with an analysis essay.

CURRICULUM TIMELINE

Mythology in Art History – Timeline

Weeks 1-2: Unit 1 - Introduction to Art History, Myth, & Art Analysis

Week 3: Unit 2 - Role of Myth in Pre-Historic Art

Weeks 4-7: Role of Myth in Egyptian Art

Weeks 8-11: Role of Myth in Ancient Greek Civilizations

Weeks 12-14: Role of Myth in Ancient Roman Civilizations

Weeks 15-20: Role of Myth in Asian, African, and Native American Art

Weeks 21-22: Role of Myth in Medieval Art

Weeks 23-26: Role of Myth in Italian Renaissance Art * 4 weeks

Weeks 27-28: Role of Myth in Northern Renaissance Art

Weeks 29-31: Role of Myth in Baroque and Rococo Art

Weeks 32: Role of Myth in Late 1800s to Modern Art

Week 33: Role of Myth in Contemporary Art

Week 34: Final Exam and Project

Supplemental Information:

- [COURSE WEBSITE](#)
- Various assessments
- Kahoot online quizzes
- Additional resource bibliography
- Google slideshows, Google forms, Google docs

EXAMPLES OF WORKSHEETS:

[Compare & Contrast Worksheet](#)

[Artwork Investigation Worksheet](#)

[Daily Exit Ticket](#)

Name: _____
Period: _____

Class

Unit 8: The Role of Myth in Italian Renaissance Art

Day 2: Pollaiuolo and Botticelli - Assessment

Pollaiuolo and Botticelli both focused on one specific god or goddess in their works that we looked at today. Pollaiuolo created pieces depicting Hercules, and Botticelli painted pieces showing Venus.

Directions: In the space provided, choose one of these artists to write about. Compare and contrast 3 of their pieces of either Hercules or Venus. Write about how each piece is different and how they are similar. Think about the images in detail; think about Italian Renaissance stylistic features, how they described the story chosen, and explain the elements and principles used.

Rubric Indicators	0 = F (0%) Not Yet Started	1 = D (65%) Just Beginning	2 = C (75%) On Your Way	3 = B (85%) Showing Promise	4 = A (100%) Well Done
Have you answered the question(s) completely with supportive reasoning?	Student did not answer questions at all. No written proof is visible.	Student answer is incomplete or implies a misunderstanding.	Student answers the question but provides no supporting evidence.	Student clearly answers the question but only provides vague reference to support their answer.	Student clearly and confidently answers the questions and includes at least 1 specific example from our unit to support the answer.

Answer:

Name:-----

Art Analysis and Critique

Unit 8 - The Role of Myth in Italian Renaissance Art

Day 3: Michelangelo & Raphael

Directions: Answer the following questions in **complete sentences** about artwork by *Michelangelo* and *Raphael*. Each answer should contain at least 2-3 sentences.

Rubric Indicators	0 = F (0%) Not Yet Started	1 = D (65%) Just Beginning	2 = C (75%) On Your Way	3 = B (85%) Showing Promise	4 = A (100%) Well Done
Have you answered the question(s) completely with supportive reasoning?	Student did not answer questions at all. No written proof is visible.	Student answer is incomplete or implies a misunderstanding.	Student answers the question but provides no supporting evidence.	Student clearly answers the question but only provides vague reference to support their answer.	Student clearly and confidently answers the questions and includes at least 1 specific example from our unit to support the answer.

Questions 1-6: answer the following questions based on this sculpture:



1. Describe what this artwork looks like in extreme detail:

Type your answer here:

2. What are the elements and principles that are shown in this artwork? What and where are they?

Type your answer here:

3. What are the characteristics of Italian Renaissance art that are being used?

Type your answer here:

4. How can we see the artist's individual style in this artwork?

Type your answer here:

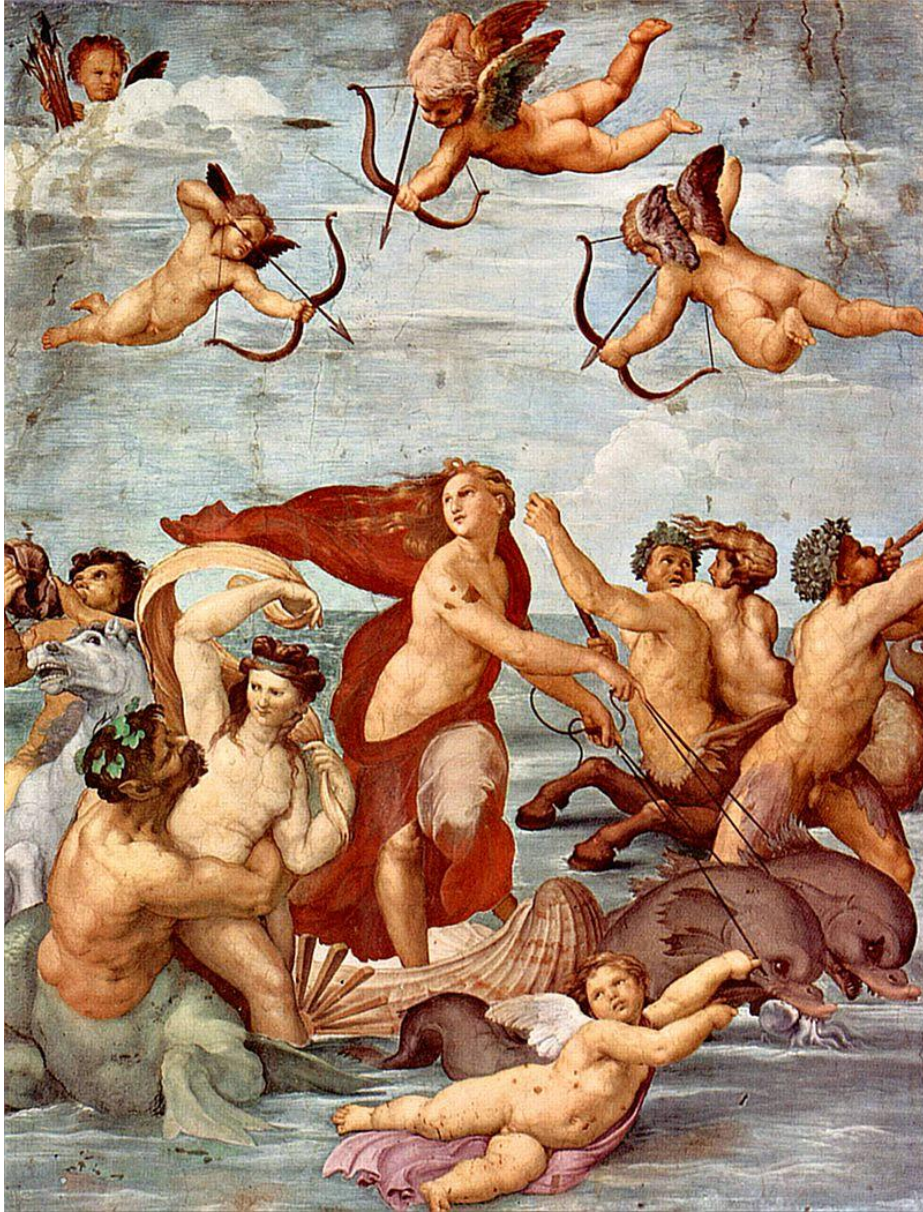
5. What is the mythological story being told here? How did the artist show this narrative?

Type your answer here:

6. My opinion on this artwork is:

Type your answer here:

Questions 7-12: answer the following questions based on this painting:



7. Describe what this artwork looks like in extreme detail:

Type your answer here:

8. What are the elements and principles that are shown in this artwork? What and where are they?

Type your answer here:

9. What are the characteristics of Italian Renaissance art that are being used?

Type your answer here:

10. How can we see the artist's individual style in this artwork?

Type your answer here:

11. What is the mythological story being told here? How did the artist show this narrative?

Type your answer here:

12. My opinion on this artwork is:

Type your answer here:

Name: _____
Period: _____

Class

Unit 8: The Role of Myth in Italian Renaissance Art
Day 4: Story Illustration - Assessment

Directions: By this time, you have seen many depictions of Greek and Roman myth. In the space provided, choose one Roman myth to illustrate using characteristics from Italian Renaissance art. Explain how you are incorporating symbols and allegory from the story, and how you are using the Italian Renaissance stylistic features.

Illustration:



Explanation:

4. If a Roman myth was depicted today, how would it differ from the Italian Renaissance? Explain.

____ (Points Earned) divided by 4 (# of questions) = ____ Score/Final Grade
____%

Name: _____
Period: _____

Class

Unit 8: The Role of Myth in Italian Renaissance Art

Final Unit Project

Directions:

Write an essay on the role of mythology in the Italian Renaissance. Describe how the visual characteristics of the Italian Renaissance influenced the work, as well as individual artist's stylistic and compositional choices. Describe how mythological works were commissioned and viewed, as well as the impact that they made on society during the time. Are there any specific artists or pieces that made a huge impact? Were there any specific mythological figures or stories that made a huge impact? Discuss in detail and explain your reasoning.

Rubric:

Essay Grade	Essay Characteristic
<p style="text-align: center;">A or 6 (90%-99%) 18-19-20</p> <p style="text-align: center;">An "A" essay is OUTSTANDING</p> <p>An essay of this caliber demonstrates a high degree of proficiency in response to the assignment but may have a few minor errors. It demonstrates a clear and consistent mastery of the literature.</p>	<p>Answers the specific central question that was asked</p> <p>Shows a thorough understanding of the theme or question</p> <p>Addresses all aspects of the task</p> <p>Incorporates pertinent and detailed information from both class discussion and assigned readings (whenever applicable), providing needed evidence.</p> <p>Shows an ability to analyze, evaluate, compare, and/or contrast issues and events</p> <p>Richly supports response with relevant facts, examples, and details</p> <p>Presents all information clearly and concisely and in an organized manner</p> <p>Maintains focus/avoids being sidetracked by tangents</p> <p>Consistently demonstrates a logical and clear plan of organization</p> <p>Demonstrates control of conventions w/ essentially no errors</p>

<p style="text-align: center;">B or 4.8 (80-89%) 16-17</p> <p style="text-align: center;">A “B” essay is STRONG.</p> <p>An essay of this caliber demonstrates clear proficiency in response to the assignment and may have minor errors. It demonstrates reasonable and consistent mastery of the literature</p>	<p>Answers the specific central question asked, but not as well as an “A” essay</p> <p>Shows a good understanding of the theme or question</p> <p>Addresses all or almost all aspects of the task</p> <p>Incorporates some information from class discussion and assigned readings, providing some necessary evidence, but less thoroughly and/or relevantly than an “A” essay</p> <p>Shows an ability to analyze, evaluate, compare, and/or contrast issues and events</p> <p>Includes relevant facts, examples, and details, but may not support all aspects of the task evenly</p> <p>Presents information fairly clearly and concisely, but may have minor organizational problems</p> <p>Usually maintains focus, but may occasionally digress from the specific topic</p> <p>Generally demonstrates a logical and clear plan of organization</p> <p>Demonstrates control of conventions w/ few errors</p>
<p style="text-align: center;">C or 4.2 (70-79%) 14-15</p> <p style="text-align: center;">A “C” essay is COMPETENT.</p> <p>An essay of this caliber demonstrates proficiency in response to the assignment. It demonstrates adequate mastery of the literature.</p>	<p>Addresses the specific central questions asked in part, but does not relate directly to the question or does not address all required elements</p> <p>Presents a basic understanding of the theme or problem</p> <p>Addresses most aspects of the task, but in a limited way</p> <p>Does not adequately incorporate information from class discussion and assigned reading and may rely on unsupported statements and/or generalities</p> <p>Shows an ability to analyze or evaluate issues and events, but not in any depth</p> <p>Includes some facts, examples, and details</p> <p>Presents information in a manner that is sometimes unclear, and /or has significant organizational problems</p> <p>Sometimes strays from the specific topic (more often than a “B” essay)</p> <p>Demonstrates a very basic general plan of organization, may have some organizational flaws</p> <p>Demonstrates control of conventions w/ errors that do not significantly inhibit communication</p>

<p style="text-align: center;">D or 3.6 (60-69%) 12-13</p> <p style="text-align: center;">A "D" essay is LIMITED.</p> <p>An essay of this caliber demonstrates some degree of proficiency in response to the assignment, but it is clearly flawed. It demonstrates developing mastery for the literature.</p>	<p>Does not directly answer the specific central question asked</p> <p>Shows a limited understanding of the theme or problem</p> <p>Attempts to address the task</p> <p>Does not incorporate information from class discussion and assigned readings, or does so minimally and or irrelevantly</p> <p>Includes few facts, examples, and details, and may include information that contains inaccuracies</p> <p>Develops a faulty analysis or evaluation of issues and events</p> <p>Has a significant problem with clarity, concision, and organization, making the information presented difficult for the reader to understand</p> <p>Substantially digresses from the specific topic</p> <p>Has minimal organization or lacks focus</p> <p>Demonstrates frequent errors in conventions that occasionally inhibit communication</p>
<p style="text-align: center;">F or 1-2-3 (50% and below)</p> <p style="text-align: center;">An "F" essay is FLAWED or DEFICIENT.</p> <p>An essay of this caliber demonstrates fundamental deficiencies in writing skills as well as serious and persistent writing errors that renders the essay incoherent or is undeveloped. It demonstrates a limited proficiency in response to the assignment and the assigned literature.</p>	<p>Does not directly answer the specific central question asked in any way</p> <p>Shows a poor understanding of the theme or problem</p> <p>Attempts to complete the task, but demonstrates a major weakness in doing so</p> <p>Provides no information that can be understood or related to the specific topic</p> <p>Does not incorporate information from pertinent class discussion and /or assigned readings</p> <p>Has little or no accurate or relevant facts, details, or examples'</p> <p>May lack any recognizable organization</p> <p>Lacks analysis or evaluation of the issues and events; response is mostly a summary</p> <p>Has an illogical or unclear organization, or lacks focus</p> <p>Demonstrates frequent errors in conventions that inhibit communication</p> <p>May contain enough distracting grammar/spelling etc. problems to make it incomprehensible</p>
<p>Final Grade:</p>	<p>Comments:</p>

UNIT PLAN EXAMPLE:

UNIT PLAN:

Course: Mythology in Art History

Unit 8: The Role of Mythology in Italian Renaissance Art

Purpose of Course:

The course entitled Mythology in Art History contains a scaffolded curriculum that introduces students to mythology throughout art history by learning how to analyze fine artwork. With each unit, students will demonstrate an increased control of art criticism, analysis, and knowledge as they develop stronger understanding of content. Students will be able to distinguish the elements of art and principles of design through various 2-dimensional and 3-dimensional art pieces from various time periods and cultures. Upon completion of this year-long program, students will demonstrate a sophisticated understanding of art analysis, allegory, and storytelling throughout art history, showing knowledge of the design, composition, color and spatial concepts necessary to enter Art History courses at the collegiate level.

Grade Level: 9-12

Course Name: Art History 2 - Mythology in Art History

Unit #8: The Role of Mythology in Italian Renaissance Art

Length of the Unit: 10, 90 minute block class periods

Purpose of the Unit:

- To review concepts and skills regarding compositional design and critical analysis of an artwork.
 - To understand the role of mythology during the Italian Renaissance.
 - To understand the visual characteristics of artwork made during the Italian Renaissance.
 - To determine allegorical meaning behind artwork depicting narrative.
-

Common Core State Standards Addressed In The Unit

Connecticut Visual Arts Standards:

- **Standard 2.** Students will understand and apply elements and organizational principles of art
 - a. Students use ways of arranging visual characteristics and reflect upon what makes them effective in conveying ideas
- **Standard 5.** Students will reflect upon, describe, analyze, interpret and evaluate their

own and other's work

b. Students describe and analyze visual characteristics of works of art using visual art terminology

Big Ideas:

- Elements and principles guide successful compositional choices in artwork.
 - Art can tell a visual story.
 - There are specific visual characteristics that describe artistic movements.
-

Essential Questions:

- How do successful compositions rely on elements and principles to guide their design?
 - How can an artwork tell a story?
 - What are the similarities and differences between two different art pieces depicting the same story?
 - What are the visual characteristics of Italian Renaissance art?
 - How can I determine which artist created this piece?
 - What is the role of mythology during the Italian Renaissance?
-

Students Will Know:

- How to compare and contrast varying art pieces depicting the same narrative.
 - How to select and compose their own depiction of a Roman myth.
 - How to determine the individual artistic style of the artists being taught.
 - How to determine the artistic style of the Italian Renaissance.
 - How to critically analyze a work of art including describing it in detail, identifying its elements and principles of design, and interpreting said artwork with reason.
-

Unit Timeline:

Day 1: Introduction to Italian Renaissance Art

Day 2: Art in the Italian Courts - Pollaiuolo & Botticelli

Day 3: High Renaissance - Michelangelo & Raphael

Day 4: After Raphael - Correggio & Parmigianino

Day 5: Venetian Renaissance - Titian

Day 6: Late Renaissance/Mannerism - Cellini & Bronzino

Day 7-9: Unit Project

Day 10: Project Presentations

Artwork Slides: [Unit Slides](#)

Daily Exit Ticket: [Daily Exit Ticket](#)

Additional Sources: [Resource Bibliography](#)

Day 1 - Introduction to Italian Renaissance, Baseline, Art Analysis

Key vocabulary: critical analysis, elements & principles of art, composition, intentions, narrative, allegory, symbolism, perspective, rebirth, Renaissance

Resources: Images from selected artists to critically analyze such as: Michelangelo, Raphael, Botticelli, Titian, etc.

[Unit Slides](#) , [Additional Resources](#)

Significant Task 1: Reviewing basic history of the Italian Renaissance, Introducing the visual characteristics of Italian Renaissance art.

Significant Task 2: Reviewing the basic Roman gods and goddesses that we will be discussing.

Significant Task 3: Reviewing how to critically analyze a work of art

Significant Task 4: Student Assessment – Baseline - Artwork Investigation

[Unit 8/Day 1: Artwork Investigation](#)

The purpose for this task is for students to critically analyze a work of art where the artist's

intentions are investigated through the imagery and techniques presented. The focus will be on understanding how an artwork tells a story, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art.

If not completed during class time, students will complete this assessment for homework.

Significant Task 5: Exit Ticket - [Exit Ticket](#)

Day 2 - Art in the Italian Courts; Pollaiuolo & Botticelli

Key vocabulary: critical analysis, elements & principles of art, composition, intentions, narrative, allegory, symbolism, in-the-round, movement, emphasis, primavera

Resources: Images from Pollaiuolo, including *Hercules and the Hydra*, *Hercules and Antaeus*, *Hercules and Deianira*, and *Apollo and Daphne*. Images from Botticelli including, *Primavera*, *The Birth of Venus*, *Venus and Mars*, and *Pallas and the Centaur*.

[Unit Slides](#) , [Additional Resources](#)

Significant Task 1: Discussing Antonio del Pollaiuolo and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 2: Discussing Sandro Botticelli and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 3: Student Assessment - Choose 3

[Unit 8/Day 2: Choose 3](#)

The purpose for this task is for students to critically analyze three works of art depicting the same god/goddess by either Pollaiuolo or Botticelli. The focus will be on understanding how to compare and contrast artworks by the same artist in order to understand individual artistic style, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. This will also lead to understanding that there are different ways to depict the same figure in a work of art.

If not completed during class time, students will complete this assessment for homework.

Significant Task 4: Exit Ticket - [Exit Ticket](#)

Day 3 - High Renaissance: Michelangelo & Raphael

Key vocabulary: critical analysis, elements & principles of art, composition, intentions, narrative,

allegory, symbolism, relief sculpture

Resources: Images from Michelangelo, including *Battles of the Lapiths and Centaurs*, *Bacchus*, *Leda and the Swan*, *The Rape of Ganymede*, *The Punishment of Tityus*, and *The Fall of Phaeton*.

Images from Raphael including, a study of Leonardo's *Leda and the Swan*, *The Triumph of Galatea*, *Sybil*, *Venus Dressing*, *Standing Apollo*, *Maenad and Fauns*, *Venus and Psyche*, *Bacchus' Triumph in India*, and *Venus, Vulcan, Cupid, and putti*.

[Unit Slides](#) , [Additional Resources](#)

Significant Task 1: Discussing Michelangelo and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 2: Discussing Raphael and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 3: Student Assessment - Art Analysis and Critique

[Unit 8/Day 3: Art Analysis & Critique](#)

The purpose for this task is for students to analyze and critique two works of art - one being a three-dimensional sculpture by Michelangelo, and the other being a two-dimensional painting by

Raphael. The focus will be on understanding how to both analyze and critique two very different artworks in order to understand individual artistic style, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. This will also guide to understanding that there are different ways to depict a narrative, while demonstrating proper critique techniques.

If not completed during class time, students will complete this assessment for homework.

Significant Task 4: Exit Ticket - [Exit Ticket](#)

Day 4 - After Raphael: Correggio & Parmigianino

Key vocabulary: critical analysis, elements & principles of art, composition, intentions, narrative, allegory, symbolism, contour drawing, illustration

Resources: Images from Correggio, including *Jupiter and Ganymede*, *Jupiter and Io*, *Venus with Mercury and Cupid*, *Venus with Cupid and a Satyr*, and *Leda and the Swan*. Images from Parmigianino including, *Cupid Carving His Bow*, *Huntsman Sounding His Horn*, and *Saturn and Philyra*. Project exemplar.

[Unit Slides](#) , [Additional Resources](#)

Significant Task 1: Discussing Correggio and his works depicting mythology. Hold class

conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 2: Discussing Parmigianino and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 3: Student Assessment - Story Illustration

[Unit 8/Day 4: Story Illustration](#)

The purpose for this task is for students to make their own connections to these myths and illustrate one on their own, understanding how these artists created their narrative compositions.

Through whole class discussion and teacher demonstration, students will review how to apply contour line drawing techniques when creating their own illustration. The importance of incorporating line details that make up the object within the drawing and proportion of the objects to self and others will be addressed with an exemplar. Students will demonstrate the ability and freedom to show individual artistic style by illustrating the myth they select and arranging figures and symbols to create a visual story, just like the artists from the Italian Renaissance.

If not completed during class time, students will complete this assessment for homework.

Significant Task 4: Exit Ticket - [Exit Ticket](#)

Day 5 - Venetian Renaissance: Titian

Key vocabulary: critical analysis, elements & principles of art, composition, intentions, narrative, allegory, symbolism, poesia

Resources: Images from Titian, including *Venus and the Lute Player*, *Danae*, *The Rape of Europa*, *Diana and Actaeon*, *Venus and Adonis*, and *Sisyphus*.

[Unit Slides](#) , [Additional Resources](#)

Significant Task 1: Discussing the difference in visual characteristics between the Florentine and Venetian Renaissance artwork.

Significant Task 2: Discussing Titian and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 3: Student Assessment - Compare and Contrast – Group Assessment

[Unit 8/Day 5: Compare & Contrast](#)

The purpose for this task is for students to compare and contrast the stylistic approaches and visual characteristics of artwork from Renaissance Florence and Renaissance Venice. The focus will be on understanding how to compare and contrast artworks in different areas of the same country and time period in order to understand locational artistic style, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. Students will complete this assignment in pairs or small groups.

If not completed during class time, students will complete this assessment for homework.

Significant Task 4: Exit Ticket - [Exit Ticket](#)

Day 6 - Late Renaissance/Mannerism: Cellini, Bronzino, & Vasari

Key vocabulary: critical analysis, elements & principles of art, composition, intentions, narrative, allegory, symbolism, contour drawing, illustration

Resources: Images from Cellini, including *Perseus with the Head of Medusa*, *Saliera*, *Danae*, and *Minerva*. Images from Bronzino including, *An Allegory of Venus with Cupid*, and *Allegory of Happiness*. Images from Vasari, including, *Perseus and Andromeda*, *The Mutilation of Uranus by Saturn*, and *Venus and Cupid*.

[Unit Slides , Additional Resources](#)

Significant Task 1: Discussing Cellini and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 2: Discussing Bronzino and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 2: Discussing Vasari and his works depicting mythology. Hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

Significant Task 4: Student Assessment - Reflection Questions

[Unit 8/Day 6: Reflection Questions](#)

The purpose for this task is for students to review and reflect on main concepts of the unit and answer questions based on what we have learned throughout the unit. The focus will be on understanding how an artwork tells a story, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art.

If not completed during class time, students will complete this assessment for homework.

Significant Task 5: Exit Ticket - [Exit Ticket](#)

Days 7-10 - Unit Review, Final Unit Project, Presentations

Key vocabulary: critical analysis, elements & principles of art, composition, intentions, narrative, allegory, symbolism

Resources: [Unit Slides](#), [Additional Resources](#)

Significant Task 1: Overall review of the main points that we learned throughout the unit.

Significant Task 2: Introduce final project. Students will work on this project in class individually on days 7, 8, and 9.

Significant Task 3: Formal Student Assessment: Final Unit Project

[Final Project: Unit 8](#)

The purpose for this task is for students to review and reflect on main concepts of the unit and answer questions based on what we have learned throughout the unit. The focus will be on understanding how an artwork tells a story, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. This will be the final summative assessment for this unit, for it will demonstrate how well students have obtained the information needed throughout the unit.

Significant Task 5: On Day 10, students will present their essays to the class, demonstrating their understanding of content.

Common Learning Experiences:

- **Critically analyzing a work of art**

Teacher lead discussion and individual activities will review the stages of the critical analysis process while incorporating prior knowledge of the elements and principles of art. Students will answer questions that respond to a select work of art that demonstrates what they already know about the critical analysis process.

- **Review of Reflective Assessment**

Teacher will review the reflective assessment process and how it measure's success against the established criteria. Teacher will demonstrate the process including providing supporting evidence for assessment against an exemplar.

Common Assessments, including the end of unit summative assessment:

- Critical Analysis of an Artwork: [Unit 8/Day 1: Artist Investigation](#)
 - Compare and Contrast Artwork by the same artist: [Unit 8/Day 2: Choose 3](#)
 - Critique of an Artwork: [Unit 8/Day 3: Art Analysis and Critique](#)
 - Artmaking Activity Concept: Art can tell a story: [Copy of Unit 8/Day 4: Story Illustration](#)
 - Compare and Contrast time periods: [Unit 8/Day 5: Compare & Contrast](#)
 - Written Reflection addressing Essential Questions: [Unit 8/Day 6: Reflection Questions](#)
 - Final Assessment: Understanding the Role of Myth in this time period: [Final Project](#)
-

Teacher Notes:

- Demonstration of composition development must be given for students to understand and apply techniques that represent knowledge of elements and principles in order for students to apply and build off prior knowledge.

- Critical Analysis must be introduced and practiced in order for students to effectively apply them when viewing a work of art.

ADDITIONAL STUDENT RESOURCES:

Unit 8 – Additional Resources Bibliography

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APPENDIX

Course Sample Unit

I chose to focus specifically on Unit 8: “The Role of Myth in the Italian Renaissance.” This unit is developed to ensure student growth and understanding of content throughout the unit and from previous units that students have completed prior to starting this one. When teaching art history, I prefer to teach in the way of the time period being taught, and so in this case I have incorporated Italian Renaissance methods of teaching including class discussions, copying the masters, and so forth. This Renaissance idea of learning from one another is heavily incorporated into the way that I am teaching this unit and entire curriculum, for my course is mainly taught by discussions rather than lectures, and open interpretation of content through art analysis and criticism. This method of teaching incorporates a better understanding of the culture being taught, allowing students to gain a better cultural conception of the time period and the art being made during that time. It’s important to teach art history in a way that allows students to realize its significance; It’s fascinating to see how history and literature intersect. While it’s true that a chronological account of historical events is an important part of history, this is not the only way to think of it. In reality, it is more similar to the plot of a story.²⁰ This method of teaching furthers the significance of why an art historical curriculum like this one is necessary to understand how myth has been depicted in art throughout time. It also allows for understanding

²⁰ Sarah Travis, Jody Stokes-Casey, and Seoyeon Kim, *Arts Education in Action: Collaborative Pedagogies for Social Justice* (Illinois: University Of Illinois Press, 2020)

of why art is the way it is today, bringing further understanding of history and current day society as a whole.

By the end of this unit, students will be able to understand: how successful compositions rely on elements and principles to guide their design, how an artwork can tell a story, how to compare and contrast varying art pieces depicting the same narrative, how to select and compose their own depiction of a Roman myth, how to determine the individual artistic style of the artists being taught, how to determine the artistic style of the Italian Renaissance, and how to critically analyze a work of art including describing it in detail, identifying its elements and principles of design, and interpreting said artwork with reason. The unit will consist of ten, ninety-minute class periods that will fully encapsulate the themes listed above, as well as the overall theme of the role of mythology in art history.

Day One

Unit 8's first day will be considered the baseline for determining each student's level of art historical knowledge, so I can ensure growth throughout the duration of the unit.

Accordingly, Day 1 of this unit will incorporate individual constructivist learning through basic art analysis through integrative and constructivist methods, for there is connection to language arts and students will hold distinctive learning processes. I will begin with an overview of the Italian Renaissance, going over basic stylistic elements and foundation. We will review and discuss as a class different artists, styles, and themes from the Italian Renaissance in order to recall the visual characteristics of the era's art. Famous pieces from artists including Botticelli, Michelangelo, Raphael, and Titian will be looked at and discussed in order to identify stylistic elements and themes of the Italian Renaissance. We will then review the basic Roman gods and

goddesses that we have been and will be discussing in this unit; this should be a review from Unit 5, “The Role of Myth in Ancient Roman Art.” Then, as a class, we will review how to critically analyze a work of art by performing such an analysis on a famous piece from the Italian Renaissance together.

For the remainder of the period after, (approximately the final 20 minutes of the meeting,) I will implement a formative student assessment to act as a baseline. A baseline acts as a pre-test in order to determine where students are currently at in their understanding of content and how they can improve; this will then be compared to the final assessment at the end of the unit in order to track growth. Using the pre-test/post-test method to evaluate a teacher's instruction focuses on the most essential curricular goals. This before-and-after approach can provide important data about whether a teacher's education is performing well as long as teachers are aware of the potential misinterpretations resulting from learners' natural growth and pre-test response.²¹ I have always found a baseline to be a great assessment to determine growth throughout each unit, being used as a pre-test to ensure success. This assessment will be an individual art analysis entitled “Artwork Investigation,” found on the Google classroom for the course, where students will choose an image from Italian Renaissance art to analyze. The assessment will start off with students drawing a detailed sketch of the image being analyzed so that I can see how a student can detect details and composition within a work of art. Students will then answer questions including, “Describe what the artwork looks like in detail, what elements and principles of design do you see and where?,” “What story do you think this piece is

²¹ Popham, W James, Association For, and Inc Netlibrary, *Instruction That Measures Up: Successful Teaching in the Age of Accountability* (Alexandria, Va.: Ascd (Association for Supervision and Curriculum Development, 2009), pg. 138

telling? What visual clues are present?,” “How does this piece show stylistic characteristics from the Italian Renaissance?,” and “How does this artwork differ from the Medieval artwork that we looked at in the last unit?” The purpose for this task is for students to critically analyze a work of art where the artist’s intentions are investigated through the imagery and techniques presented. The focus will be on understanding how an artwork tells a story, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. If not completed during class time, students will complete this assessment for homework although this is an ungraded baseline assignment used to see current skill level of each individual student. Students will then complete the daily exit ticket as a further formative assessment, ensuring knowledge and understanding from the day’s class.

Day Two

The second day of class will be catered around Art in the Italian Courts, with an emphasis on artists Antonio del Pollaiuolo and Sandro Botticelli. The teaching methods used today will continue to include the integrative and constructivist methods, with the learning outcome for today’s class being for students to understand the role of mythology in both artist’s oeuvres. The class will start off reviewing traits of the Early Renaissance, then discussing Antonio del Pollaiuolo and his works depicting mythology. As a class, we will discuss the role of composition, allegory, symbolism, elements and principles, context, and style in his work. We will then discuss Sandro Botticelli and his works depicting mythology, holding class conversations about his pieces discussing the same artistic analysis and critiques features. For the remainder of the period after, which should be about 30 minutes length, I will implement a summative student assessment to determine that students are meeting their learning landmarks.

This assessment will be an individual art analysis entitled “Choose 3,” found on the Google classroom for the course. The purpose for this task is for students to critically analyze three works of art depicting the same god/goddess by either Pollaiuolo or Botticelli. The focus will be on understanding how to compare and contrast artworks by the same artist in order to understand individual artistic style, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. This will also lead to understanding that there are different ways to depict the same figure in a work of art. I will be able to determine individual student’s art analysis skills as well as their ability to understand artistic composition and stylistic approaches. If not completed during class time, students will complete this assessment for homework and students will then complete the daily exit ticket as a further formative assessment, ensuring knowledge and understanding from the day’s class.

Day Three

The third day of class will focus on artists during the High Renaissance in Italy, specifically Michelangelo and Raphael. The teaching methods used today will include the integrative and constructivist methods to bridge language arts and human anatomy (science) through basic art analysis. The learning outcome goal for today’s class is for students to understand the mythological artwork of High Renaissance artists in Italy Michelangelo and Raphael, and be able to individually analyze a piece from each artist, one being two-dimensional and the other being three-dimensional to ensure understanding in art analysis of both types of visual art. The class will start by discussing Michelangelo and his works depicting mythology. We will hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics. We will

then discuss Raphael and his works depicting mythology, holding class conversations about his pieces discussing the same artistic analysis and critiques features. For the remainder of the period after, which should be about 20 minutes in length, I will implement a summative student assessment to determine that students are meeting their learning landmarks. This assessment will be an individual art analysis entitled “Art Analysis and Critique,” found on the Google classroom for the course. The purpose for this task is for students to analyze and critique two works of art - one being a three-dimensional sculpture by Michelangelo, and the other being a two-dimensional painting by Raphael. The focus will be on understanding how to both analyze and critique two very different artworks in order to understand individual artistic style, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. This will also guide to understanding that there are different ways to depict a narrative, while demonstrating proper critique techniques. Students will then answer questions including, “Describe what the artwork looks like in detail, what elements and principles of design do you see and where?,” “What story do you think this piece is telling? What visual clues are present?,” “How does this piece show stylistic characteristics from the Italian Renaissance?,” and “What is your opinion on this artwork?” The purpose for this task is for students to critically analyze a work of art where the artist’s intentions are investigated through the imagery and techniques presented. If not completed during class time, students will complete this assessment for homework and students will then complete the daily exit ticket as a further formative assessment, ensuring knowledge and understanding from the day’s class.

Day Four

The fourth day of class will focus on artists After Raphael, specifically Antonio da Correggio and Parmigianino. The teaching methods used today will include the integrative and constructivist methods, for there is connection to language arts and students will incorporate individual constructivist learning through basic art analysis and drawing skill based from the Italian Renaissance. The learning outcome goal for today's class is for students to understand the mythological artwork of artists in Italy After Raphael including Correggio and Parmigianino, and create a mythological drawing in the style of the Renaissance masters. Drawing was traditionally taught through working as an apprentice in the studios of master artists, a practice that dates back to the Renaissance and will also be incorporated into my lessons to resemble these masters. Since the Renaissance, artists have apprenticed in the workshops of other painters to learn how to draw. Sketches, architectural embellishments, and sculptures gathered by renowned artists and their patrons were imitated by aspiring artists.²² In order to improve their skills, aspiring artists studied the works of established artists and the patrons who supported them. Students today will show this Renaissance technique of copying the masters by creating a drawing depicting their own myth or copy one from one of the Renaissance masters previously learned. The class will start off reviewing traits of artists After Raphael, discussing Correggio and his works depicting mythology. We will hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics. We will then discuss Parmigianino and his works depicting mythology, holding class conversations about his pieces discussing the same artistic analysis and critiques features.

For the remainder of the period after, which should be about 30-40 minutes in length, I will implement a formative ungraded student assessment to practice drawing techniques and

²² Stankiewicz, Mary Ann, *Roots of Art Education Practice* (Worcester, Ma: Davis Publications, 2001).

mythological depiction learned from the Renaissance masters on their own. This assessment will be an individual art analysis entitled “Story Illustration,” found on the Google classroom for the course. The purpose for this task is for students to make their own connections to these myths and illustrate one on their own, understanding how these artists created their narrative compositions. Through whole class discussion and teacher demonstration, students will review how to apply contour line drawing techniques when creating their own illustration. The importance of incorporating line details that make up the object within the drawing and proportion of the objects to self and others will be addressed with an exemplar. Students will demonstrate the ability and freedom to show individual artistic style by illustrating the myth they select and arranging figures and symbols to create a visual story, just like the artists from the Italian Renaissance. This assignment will be beneficial for remembering content in this art education course, for engaging students in the creative process is a proven strategy for creating meaningful and relevant art education.²³ This lesson is designed to help students remember course content in a meaningful way, while allowing for creativity and critical thinking skills. If not completed during class time, students will complete this assessment for homework and students will then complete the daily exit ticket as a further formative assessment, ensuring knowledge and understanding from the day’s class.

Day Five

The fifth day of class will be catered around the Venetian Renaissance and Titian, for the previous artists were from Florence. The teaching methods used today will include the

²³ Davis, Jessica Hoffmann, *Discourse and Disjuncture between the Arts and Higher Education* (New York Palgrave Macmillan Us, 2016), pg. 76

integrative and collaborative methods, for there is connection to language arts and students will incorporate collaborative learning in pairs or small groups. Working in small groups and pairs is very beneficial for gaining different perspectives and opinions on a subject. Multiple people working on a challenging project isn't the only way to achieve the best results when it comes to teamwork. Each collaborator may have a specific area of expertise and a hand in the performance, or all collaborators may have the same competence, which is considered cooperative teamwork. It's a challenge for most of the time for participants to step outside their comfort zones. Using this methodology, the collective learns and affirms a new finding of becoming, increasing the value of this collaborative approach.²⁴ Collaborative work is an innovative way to gain multiple perspectives and viewpoints in order to obtain a deeper understanding of the content being learned while generating new ideas and concepts, and I try to incorporate at least one small group assignment per unit in order to allow for this collaboration.

The learning outcome goal for today's class is for students to understand the mythological artwork of artist Titian and the Venetian Renaissance in comparison to the Florentine Renaissance, and will be able to analyze and compare and contrast artworks from the two different cities. The class will start off reviewing traits of the Venetian Renaissance, and compare these traits to the Florentine Renaissance we have been discussing throughout the unit. We will then look at Venetian artist Titian and hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

²⁴ Shields, M Kathryn and Sunny Spillane, *Creative Collaboration in Art Practice, Research, and Pedagogy* (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2018), pg. 64

For the remainder of the period after, which should be about 40 minutes length, I will implement a summative student assessment to determine that students are meeting their learning landmarks. This assessment will be an assignment completed by groups or pairs entitled “Compare and Contrast,” found on the Google classroom for the course. The purpose for this task is for students to compare and contrast the stylistic approaches and visual characteristics of artwork from Renaissance Florence and Renaissance Venice. The focus will be on understanding how to compare and contrast artworks in different areas of the same country and time period in order to understand locational artistic style, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. Students will complete this assignment in pairs or small groups, gaining new perspectives on the content being taught and having discussions about the content. Students will individually complete the daily exit ticket as a formative assessment, ensuring knowledge and understanding from the day’s class.

Day Six

The sixth day of class will focus on artists during the Late Renaissance in Italy, specifically Cellini, Bronzino, and Vasari. The teaching methods used today will include the integrative, constructivist, and reflective methods, for there is connection to language arts, students will incorporate individual constructivist learning through basic art analysis, and they will also reflect on the unit as a whole to see improvement. The learning outcome goal for today’s class is for students to understand the mythological artwork of Late Renaissance artists in Italy including Cellini, Bronzino, and Vasari, and be able to answer reflection questions on the unit of Myth in Italian Renaissance art. The class will start off reviewing traits of the Late

Renaissance in Italy, and discuss artists Cellini, Bronzino, and Vasari and their works depicting mythology. We will hold class conversations about his pieces and discuss composition, allegory, symbolism, elements and principles, context, artist style, and Italian Renaissance characteristics.

For the remainder of the period after, which should be about 20 minutes in length, I will implement a summative student assessment to determine that students are meeting their learning landmarks, in this case based on the reflective pedagogy. This assessment will be an individual assessment entitled “Reflection Questions,” found on the Google classroom for the course. The purpose for this task is for students to review and reflect on main concepts of the unit and answer questions based on what we have learned throughout the unit. The focus will be on understanding how an artwork tells a story, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. Questions will include, “What is the importance of narrative and allegory in the Italian Renaissance pieces that we looked at?,” “Why do you think that Roman myth was portrayed in the way that it was during the Italian Renaissance? How do Italian Renaissance visual characteristics help narrate the story being told?,” “Who do you believe to be the most defining artist when it comes to showing mythology in the Italian Renaissance? Why? (Describe visual characteristics, narrative, composition, etc.),” and “If a Roman myth was depicted today, how would it differ from the Italian Renaissance? Explain.” This is an efficient way to obtain what students have learned throughout the unit. If not completed during class time, students will complete this assessment for homework and students will then complete the daily exit ticket as a further formative assessment, ensuring knowledge and understanding from the day’s class.

Days Seven to Ten

The class will focus on final projects for the remaining days of our unit. The teaching methods used on these days will include the integrative, constructivist, and reflective methods. On the seventh day of the unit, we will hold an overall review of the main points that we learned throughout the unit, focusing on key concepts, significant mythological depictions, Italian Renaissance characteristics, and the artists that we focused on. I will then introduce their final project, which will be their main summative assessment of the unit. Students will work on this project in class individually on days seven, eight, and nine.

The final project will be a five page essay on the role of mythology in the Italian Renaissance. Students will describe how the visual characteristics of the Italian Renaissance influenced the work, as well as individual artist's stylistic and compositional choices. Students will describe how mythological works were commissioned and viewed, as well as the impact that they made on society during the time. Students will answer questions in their essay including, "Are there any specific artists or pieces that made a huge impact?," "Were there any specific mythological figures or stories that made a huge impact?," and "Discuss in detail and explain your reasoning." The purpose for this task is for students to review and reflect on main concepts of the unit and answer questions based on what we have learned throughout the unit. The focus will be on understanding how an artwork tells a story, what makes an artwork successful, and how the elements and principles of art can be identified in the selected work of art. This will be the final summative assessment for this unit, for it will demonstrate how well students have obtained the information needed throughout the unit.

On day ten, the last day of this unit, students will present their essays to the class, demonstrating their understanding of content and sharing the ideas that they have come up with and learned throughout the unit. Oral presentation is a very important learning skill to have,

which is why it is the final assessment for the unit. Oral presentation competency can be defined as the ability to effectively convey information, persuade, and build relationships with an audience via the use of a combination of knowledge, skills, and attitudes.²⁵ Oral presentations such as this are extremely beneficial as a final unit project to assess overall understanding of important content while still allowing for expression of individual ideas, making them an ideal way to complete a unit. This will be the post-assessment, and will be compared to the baseline assessment given on the first day of class in order to determine growth throughout the unit in art analysis skills as well as gained understanding of compositional elements, narrative, and symbolism.

There are numerous teaching methods and assessments utilized in this course, "The Role of Myth in Italian Renaissance Art," which shows how each student can learn in a way that is most helpful to them and their intellectual development. I've provided my course content in a variety of ways that build upon and allow for a variety of learning methods that enhance each other. Learning mythology in art history will be an exciting and knowledgeable experience due to the wide range of examinations and teaching methods, as well as the daily class discussions and exit tickets.

²⁵ Limon E Kattington, *Handbook of Curriculum Development* (New York: Nova Science, 2010)