PROFESSIONAL DEVELOPMENT

AP® Art History

Mapping Concepts and Themes in AP Art History

CURRICULUM MODULE

The College Board
New York, NY

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Preface

AP® curriculum modules are exemplary instructional units composed of one or more lessons, all of which are focused on a particular curricular topic; each lesson is composed of one or more instructional activities. Topics for curriculum modules are identified because they address one or both of the following needs:

- a weaker area of student performance as evidenced by AP Exam subscores
- curricular topics that present specific instructional or learning challenges

The components in a curriculum module should embody and describe or illustrate the plan/teach/assess/reflect/adjust paradigm:

1. *Plan* the lesson based on educational standards or objectives and considering typical student misconceptions about the topic or deficits in prior knowledge.
2. *Teach* the lesson, which requires active teacher and student engagement in the instructional activities.
3. *Assess* the lesson, using a method of formative assessment.
4. *Reflect* on the effect of the lesson on the desired student knowledge, skills, or abilities.
5. *Adjust* the lesson as necessary to better address the desired student knowledge, skills, or abilities.

Curriculum modules will provide AP teachers with the following tools to effectively engage students in the selected topic:

- enrichment of content knowledge regarding the topic
- pedagogical content knowledge that corresponds to the topic
- identification of prerequisite knowledge or skills for the topic
- explicit connections to AP learning (found in the curriculum framework or the course description)
- cohesive example lessons, including instructional activities, student worksheets or handouts, and/or formative assessments
- guidance to address student misconceptions about the topic
- examples of student work and reflections on their performance

The lessons in each module are intended to serve as instructional models, providing a framework that AP teachers can then apply to their own instructional planning.

— The College Board

Introduction

John Gunnin
Corona del Mar High School
Newport Beach, CA

What should art history students be able to know and do? How do we get them to become deeply engrossed and absorbed in the discipline? How do we get them to fully understand works of art and be able to analyze them, both visually and contextually? How do we connect works across time in a way that provides a new perspective that can be carried forward? If you've asked questions like these, read on, and you will experience a fresh look at ways to facilitate student learning in AP® Art History, along with ways to implement a thematic approach to exploring familiar and new works of art.

The lessons within this curriculum module were created to introduce a new approach to teachers who are looking for innovative and effective ways for students to learn about works of art. The first lesson, "Concept Mapping," by Yu Bong Ko, presents techniques for focusing student attention on specific works of art by using a combination of sketching, collage, and annotation to form a sketchbook page. A student who practices these techniques regularly might create up to 20 sketchbook pages a year, creating a personal learning resource of artworks that are understood deeply instead of merely identified by name.

The second lesson, "Art in the City," by James Terry, examines a range of artworks over time and geography that are connected by the theme of urban experience. This thematic approach serves as a model for employing other themes that teachers may want to use.

Students analyze and compare the works in ways that are both creative and collaborative, and then go on to create sketchbook pages that follow the design set forth in the first lesson. These two fresh strategies — pedagogy in part one and theme-based content in part two — complement each other and, used together, will lead to the kind of understanding and analysis that students must demonstrate in order to succeed in the AP Art History course and exam. This curriculum module underscores the essential skills of visual and contextual analysis that are of foremost importance in the AP Art History curriculum. In addition, teachers will gain insight to teaching Art Beyond the European Tradition, a content area of great importance.

Teachers with a basic knowledge of the scope, skills, and vocabulary of the AP Art History curriculum will be able to present these lessons. The concept-mapping guide offers specific strategies for student production. The article on thematic content offers detailed visual and contextual information that will help students deepen their understanding of the works of art presented and will also serve as a model for approaching new and unfamiliar works. In addition, both authors provide a blueprint for formative and summative assessments.
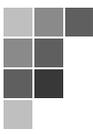
Ko's strategy of concept mapping can be used early in the course; the depth and quality of student products will develop as the year progresses. Students will be most successful using Terry's thematic lesson at a later point in the AP Art History class, after they have been able to practice the essential skills of art history, such as analyzing the components of form, function, content, and context in works of art; understanding the issues of convention and innovation in art history; and identifying and interpreting works of art. It is hoped that teachers will adapt these strategies to the specific needs of their students. We hope ideas contained within the curriculum module provide teachers and students with learning experiences that are vivid and satisfying.

Connections to the AP® Art History Curriculum

This curriculum module supports the AP® Art History course curriculum by demonstrating a variety of approaches to visual, contextual, and comparative analyses of works of art.

Connections to the AP Art History Exam

The lessons in this curriculum module support students' understanding of visual, contextual, and comparative analyses of works of art, as assessed on the AP Art History Exam.

Instructional Plan

Teachers will guide students through observation and research of works of art to produce accurate visual, contextual, and comparative analyses. Teachers will also support and evaluate students' critical discussion and writing about works of art.

Assessments

In working with lessons from this curriculum module, teachers should approach formative assessment as a collaborative, ongoing process. Teachers and students should work together to focus on students mastering essential learning objectives relating to both art historical content and skills, evaluating students' levels of achievement, and addressing learning challenges as they occur. At the conclusion of the instructional sequence, teachers and students can be confident that students are well prepared for a summative assessment aligned with the learning objectives.

Prerequisite Knowledge

In order to engage with the topics included in this curriculum module, students need to have participated in successful formal and contextual analyses of works of art. To address potential deficits in students' knowledge, teachers may lead students through the processes of formal and contextual analyses to help students think critically about the compositional elements and background

information relating to a work of art. Teachers should also guide students in making connections between formal and contextual analysis and in discovering how context and form, function, and content of a work of art are related.

Instructional Time and Strategies

It is recommended that at least one class period be devoted to practicing comparative analysis, using two works of art as a whole-class exercise. Introducing the concept-mapping process will likely take two or three class periods. The amount of time a student spends completing a concept-mapping assignment varies; most students will invest considerable time, effort, and thought. Typically, a concept-mapping sketchbook assignment will take about seven to 10 days. However, these assignments may be completed by students independently, outside of class time, once they have demonstrated proficiency with the process.

Lesson 1: Concept Mapping: Working with Printed Images of Works of Art and the Student Sketchbook

Yu Bong Ko
Tappan Zee High School, Orangeburg, NY

Essential Questions

- How can students develop skills for looking at, thinking about, and communicating ideas about works of art?
- How can students transfer skills of visual analysis to the viewing of unfamiliar works?
- What questions can help students connect works of art that are thematically related?
- How can the compare/contrast activities reinforce thinking skills that can be a strong basis for essay writing?

Lesson Summary

Concept mapping is a graphical tool for organizing and visually representing knowledge by diagramming relationships among ideas, concepts, images, and words. Concept mapping begins with a focus question that explicitly identifies the problem the concept map helps to resolve. The focus question(s) is then related to a printed image of the work of art students are studying to form the foundation of a sketchbook page. In working with focus questions and sketchbook pages, students annotate the printed image of a work of art, using lines, shapes, and drawings to link concepts, construct meaning, and communicate complex ideas. Through this process, students develop a personal and holistic understanding of concrete and symbolic concepts in the visual and contextual evidence to support their analysis of the work.

▶ ***Connections to the AP Art History Curriculum***

Concept mapping supports the AP Art History course curriculum by demonstrating an innovative approach to visual, contextual, and comparative analysis of works of art.
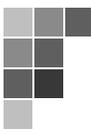
▶ *Student Learning Outcomes*

Concept mapping encourages students to work simultaneously with visual and linguistic representations, bridging gaps between what they see and think when they view a work of art, and what they are asked to communicate in their analysis of the work.

▶ *Prerequisite Knowledge*

Handout 1

Students first need to understand how to look at and think about a given work of art. The graphic matrix provided in Handout 1 will help students organize visual and contextual information about a work of art. Initially, students' use of the matrix may be largely teacher-driven, with students filling in information as the teacher leads discussion about an artwork. However, as students learn to carefully observe and effectively research a work of art, they will be able to complete the matrix on their own or by collaborating with classmates. Students should also be familiar with using themes to make connections among diverse works of art, artists, and cultures. Course themes help students recognize common ideas among the artworks they study. The natural world, the human body, the individual and society, and knowledge and belief are examples of overarching course themes; "urban environment" is a theme employed in the second component of this curriculum module. *Thematic and Cross-Cultural Approaches*, available on the AP Art History course home page on the AP Central® website, is a helpful resource.

▶ *Common Student Misconceptions*

Some students may be uneasy about having to draw to create concept maps, thinking the success of their maps depends on their skill and expertise as an artist. Students need to be reassured that they will not be required to make sophisticated drawings; drawings can be limited to simple lines and shapes. Drawing is encouraged in concept mapping because the combination of visual and linguistic processing enhances understanding and memory. The printed image serves as the work of art; students' drawn and written annotations serve as instruments to support their learning.

▶ *Teacher Learning Outcomes*

This lesson will guide teachers to plan and utilize instructional sequences that incorporate concept mapping. As a result of the activities outlined here, teachers will be able to help students acquire the skills necessary for creating sketchbook pages to use as learning resources.

▶ *Materials or Resources Needed*

- A hardcover sketchbook, 9" x 12" or larger for each student or sheets of 12" x 18" white paper
- Printed image of a work of art for each student

- Focus question
- Access to the Internet
- Basic art supplies: pencils, erasers, glue and/or tape, colored markers, or pencils
- Graphic Organizer — "Matrix" (Handout 1, page 41)

Activity: The Sketchbook Page Assignment

Step 1. Pairing images for a concept-map sketchbook page assignment allows teachers and students to merge modern and contemporary art study throughout the AP Art History curriculum by making connections among "old" and "new" works of art, based on themes and subthemes. Using the graphic organizer matrix (Handout 1, p. 41) will allow students to create a logical organization of their ideas and connections among them. The example provided in Figure 1 relates to the art of Dynastic Egypt. Typically students study this historical era in September as part of the chronological coverage of course content.

Theme(s): Human Body

Focus Question: What significant aspects of each culture are revealed by the way the portraits of the couples are represented? Compare the Old Kingdom "ka" statues of *Rahotep* and *Nofret* or *Menkaure and His Wife* with Duane Hanson's *Tourists* or *Tourists II*. The artists of both works depict the human body to comment on the societies from which these artworks were created. Include visual and contextual evidence from both sculptures in your analysis of the two works.

Figure 1: A student's graphic matrix comparing *Menkaure and His Wife* with Duane Hanson's *Tourists*
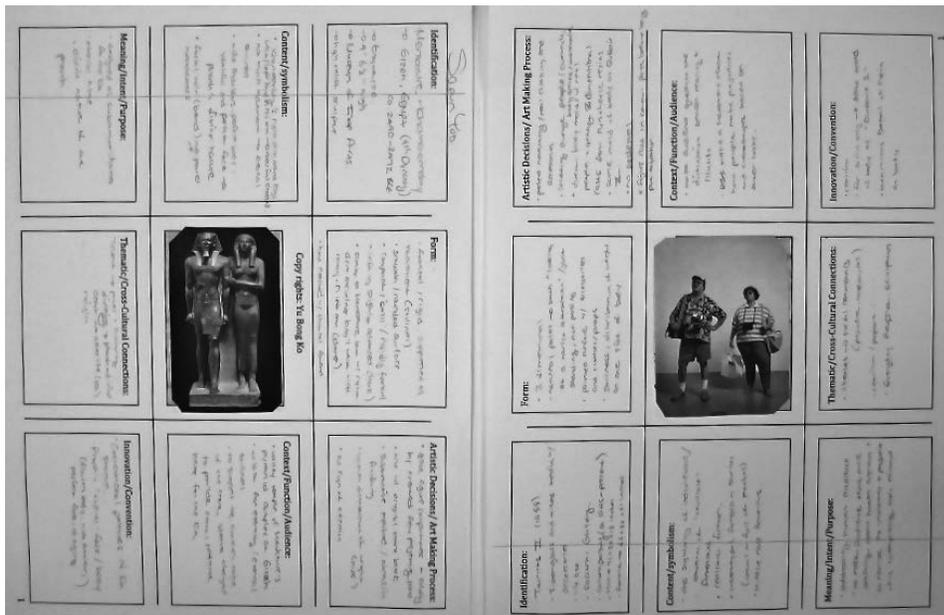
Author's note: As a quick and simple introduction to concept mapping, students can create a sketchbook page that addresses visual analysis (form) only. Then, as students learn about function, content, and context of works of art, they can revisit their first concept map and expand it to include additional information, leading to discovery of relationships among visual and contextual material.

The teacher should provide students with printed images (preferably color) of the works of art. With this initial pairing of images, students begin to look at and think about modern art. Utilizing what they know about the ancient
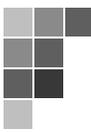
Egyptian work, and by researching information about Hanson's work on their own, students should be able to connect the two works by analyzing their similarities and differences across time and cultures. As students create their sketchbook concept maps, they should connect key concepts learned about the Old Kingdom ka statue with the modern *Tourists* work based on form, function, content, and context, while also diagramming a comparison of ideas and issues, such as social commentary, idealism/realism, and convention/innovation.

Step 2. As students follow along, the teacher should model diagramming relationships among ideas, concepts, images, and words in response to the focus question using the following steps:

- The teacher should instruct students to glue their images of artworks to their sketchbook pages.
- Students should then identify the central concept of the focus question and place it in the center of the sketchbook page(s), either by writing in large text and/or by drawing an image to represent it.
- The teacher should review the concept-map scoring guidelines (see Handout 2), so students understand the objectives for creating a successful concept map.
- Students should identify how the main concept of the focus question is addressed within each work of art (refer to the scoring guideline in Handout 2). Students should summarize these essential ideas, using a few key words. Using different colors, students should highlight each of the main ideas around the central concept and link them with lines or arrows.
- Next, students should add more points that support specific observations and concepts, using text and visuals to enhance the exposition and analysis, linking relationships and connections between ideas, images, and words.
- The teacher should encourage students to initially work quickly without editing, letting their minds flow freely. The teacher should provide students with a chance to further organize and refine their concept maps later, creating final drafts to be shared and evaluated. The teacher should remind students that parts of the scoring guide address organization of information in the final version.

As the teacher leads students to create their first concept map, students learn the processes and objectives for developing effective sketchbook-based learning tools that will enhance their understanding of relationships among works of art.

Handout 2

Figure 2: A student's concept map comparing *Rahotep* and *Nofret* with Duane Hanson's *Tourists II*
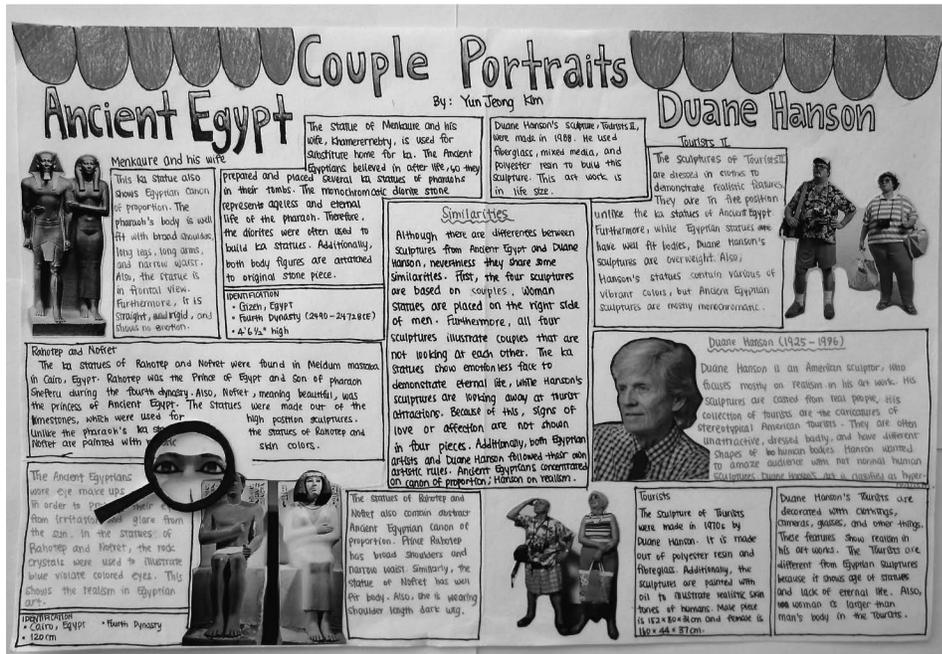
Step 3. Formative Assessment

After students finish their first concept maps, they should display them for critique and feedback. Peer and teacher feedback should focus on clarifying students' uncertainties about concept-mapping strategies and the art historical content with which they are working. Seeing the concept maps of other students should also motivate students to initiate unique and innovative solutions to the problem presented by the focus question.

The teacher should guide students in a discussion of the misunderstandings and problems they encountered in creating their concept maps and suggest ways to address them. As students view and discuss each other's work, the teacher should help them assess how much they understand about the topic, based on the information displayed within the sketchbook pages. Questions to assess student understanding could include:

- What is the art historical concept with which we are working?
- Why are we addressing this specific concept?
- How do we find visual and contextual information needed to create the concept maps?
- How does the focus question help establish whether propositions about the works of art in the concept map are accurate and coherent?
- What information is missing?
- Which concepts and ideas need to be expanded?
- What connections can be made among ideas, concepts, images, and words?
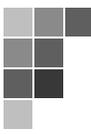
The questions are metacognitive, aimed at helping students become increasingly aware of how they are making conscious decisions in response to the focus questions. With teacher guidance, students should offer explanations such as: "I am describing ...," "I am specifying ...," "I am establishing a connection ...," "I am applying ...," "I am analyzing ..."

A silent gallery walk is an effective and engaging approach to peer evaluation. Concept maps should be displayed on tables around the room. Each student's map should be accompanied by a sheet of paper to record evaluative feedback based upon the scoring guidelines. Students should spend a minute or so with each concept map and write down a constructive statement for the creator. Teachers may also want to include a question on the feedback sheet like, "What is something new that you learned about the content or context of these works of art by viewing this concept map?" The response can be identified on the evaluation sheet with an asterisk. As students move from one concept map sketchbook page to another, they are able to compare their work and learn from each other, each time reinforcing the development of skills for looking at, thinking about, and communicating ideas about works of art. Students enjoy and learn from reading comments and suggestions left by their peers. The teacher needs to review student comments and suggest ways to make them more meaningful for both the evaluator and the creator of the concept map. Once students are comfortable with the concept-mapping process (and this may take three to four sketchbook assignments), teachers can utilize more peer- and self-assessment of the sketchbook concept maps as they progress.

> Teachers may require students to provide a list of references cited in their concept map assignments.

Step 4. Once the teacher and students are confident that effective concept maps are being created, students can work on concept-map assignments independently, conducting research to compare works of art based on established class themes.

Refined concept-map pages include complete and accurate responses to the focus question and address each of the nine tasks outlined in the scoring guide. Teachers can give students the opportunity to select their own works of art for comparison, write their own focus questions, and create their own themes as the quality of sketchbook pages improves over time.

▶ *Summative Assessment: Using the Sketchbook Page as Prewrite to an Essay*

Another important application of concept mapping is utilizing the completed sketchbook pages as open notes to respond to essay questions. Teachers should create focus questions for concept-mapping assignments that parallel the thematically framed 30-minute essay questions from previously administered AP Art History Exams (http://apcentral.collegeboard.com/apc/public/exam/exam_information/2053.html).

Concept maps form the foundation for essays by containing students' analyses and syntheses of information about works of art. Students can transfer

information from concept maps into their essays, expanding in written form their visual, contextual, and comparative analyses and supporting their points with specific evidence from the concept map.

The teacher and students can work together in assessing written essays. Students may exchange papers to comment on each other's work, with the reviewer highlighting key points and writing constructive and supportive comments in the margins of the essay paper. Comments should help students hone their thinking and communication about works of art. Evaluation should clearly reference the focus question and course learning objectives. It is especially helpful for students to evaluate the essay as they view the accompanying concept map. They may identify ideas from the concept map that were not included in the essay but could make the essay even stronger. Evaluating the essay and concept map together also helps students create more effective concept maps in the future by illustrating specific content and approaches to the presentation of information that are most useful.

Final Thoughts on the Lesson

Before introducing concept mapping to students, teachers should create at least one model for themselves. Through this experience, the teacher begins to comprehend nuances of the process and will be able to better guide students' experiences. The fully developed concept map, containing visual and contextual information, is a student-generated learning resource that demonstrates in-depth critical analysis of works of art. Additional examples of students' concept-map sketchbook pages appear in Appendix A.

Lesson 2: Art in the City — A Thematic Approach

James Terry
Stephens College, Columbia, MO

Essential Question

How can students develop skills for looking at, thinking about, and communicating ideas about works of art?

Lesson Summary

This lesson focuses on images of the urban experience from the 14th century to the 21st century, offering an opportunity for students to explore a single theme across time and cultures. The teacher will lead students through visual and contextual analyses of works of art from different historical periods. Then students will participate in a collaborative compare-and-contrast exercise with a concept map sketchbook assignment as a summative assessment.

▶ *Connections to the AP Art History Course*

The AP Art History course teaches students how to analyze works of art visually and also emphasizes the importance of understanding how works of art function in context. This lesson offers guided instruction in both of these fundamental skills. Teachers are expected to devote instructional time to the study of global and contemporary art. In the following lesson, students will work closely with a global work, Utagawa Hiroshige's *Night View of Saruwaka Street*, as well as a contemporary work, JR's *Wrinkles of the City* (2010).

▶ *Prerequisite Knowledge*

Teachers should use this part of the curriculum module after students have begun to develop their visual and contextual analysis skills. Students should be familiar with the techniques of fresco, oil painting, bronze casting, and Japanese woodblock printing, and understand terms such as *atmospheric perspective*, *linear perspective*, and *allegory*. Students who are unclear about these terms should be encouraged to review their class notes and the definitions in textbook glossaries.
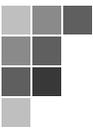
▶ *Student Learning Outcomes*

As a result of these lessons, students should be able to:

- discuss works of art from different periods with reference to a specific theme;
- identify points of comparison and contrast in paired works of art;
- demonstrate proficiency in contextual analysis; and
- demonstrate proficiency in visual analysis.

▶ *Common Student Misconceptions*

Some beginning art history students have a simplistic view of contextual analysis, perhaps encouraged by survey textbooks that briefly link a work of art with a nugget of historical or cultural information. Students writing about Jacques-Louis David's sketch *The Oath of the Tennis Court* (1791) or Elisabeth Louise Vigée-Le Brun's portrait *Queen Marie-Antoinette and Her Children* (1787) may remember that the historical context is the events leading up to the French Revolution. But those events had very different meanings for David, a Jacobin, and Vigée-LeBrun, a Royalist! To make a valid analysis of context, students must also understand the artist's personal experience of and relationship to historical and cultural developments.

Some students also have the misconception that either visual analysis or contextual analysis *by itself* is sufficient to "explain" a work of art. One cannot learn everything about a work just by looking at it or just by studying the period to which it belongs. To achieve an in-depth, holistic analysis, a student must learn to use both approaches together.

▶ *Teacher Learning Outcomes*

AP Art History teachers can be intimidated by the amount of content to be covered in a year. The response is often to push forward urgently and relentlessly in order to reach the 21st century by AP Exam time in the spring. This approach puts the emphasis on curricular *breadth*, sometimes at the expense of the *depth* of students' understanding. This lesson is designed to interrupt the chronological march. While it is important in a survey course to present a broad curriculum and to teach how one culture or period *differs* from another, it is equally important to think in terms of *connections*: What characteristics and experiences do human beings have in common across time and cultures? It is desirable for teachers to become comfortable using this more flexible and balanced approach.

▶ *Materials or Resources Needed*

For the teacher:

- computer workstation with presentation software
- Internet access and browser software
- Google Earth application (recommended)
- digital projector and screen

For the students:

- notebook paper
- 12" x 18" sketchbook paper
- writing implements

Time requirements: The lesson may be completed in four 50-minute class meetings; teachers should adjust the pace to best meet their students' needs. Teachers may wish to omit one or more activities or introduce additional activities of their own.

▶ *Introducing the Theme*

In the winter of 1338, Ambrogio Lorenzetti, one of the leading painters in the Republic of Siena, received a prestigious public commission. Ambrogio signed a contract to paint a series of frescoes on the walls of a room on the second floor of Siena's city hall, the Palazzo Pubblico. Known as the Sala dei Nove (The Room of the Nine), this was the place where the nine chief magistrates of the republic held their official meetings. The fresco cycle, which Ambrogio completed in 1339, occupies three adjacent walls of the room, which measures 2.96 x 7.70 meters (see Figure 3). On the short north wall, Ambrogio painted the *Allegory of Good Government* (see Figure 4); on the east wall, *Effects of Good Government* (see Figure 5); on the west wall, the *Allegory of Bad Government* (see Figure 6) together with the *Effects of Bad Government* (see Figure 7). The south wall contains windows providing the main source of light.

Figure 3: Ambrogio Lorenzetti. *Allegory of Government*. Palazzo Pubblico, Siena. Fresco. 1338-39.

Figure 4: Ambrogio Lorenzetti. *Allegory of Government*. Palazzo Pubblico, Siena. Fresco. 1338-39. North wall: *Allegory of Good Government*.

Figure 5: Ambrogio Lorenzetti. *Allegory of Government*. Palazzo Pubblico, Siena. Fresco. 1338-39. Detail of east wall: *Effects of Good Government*.
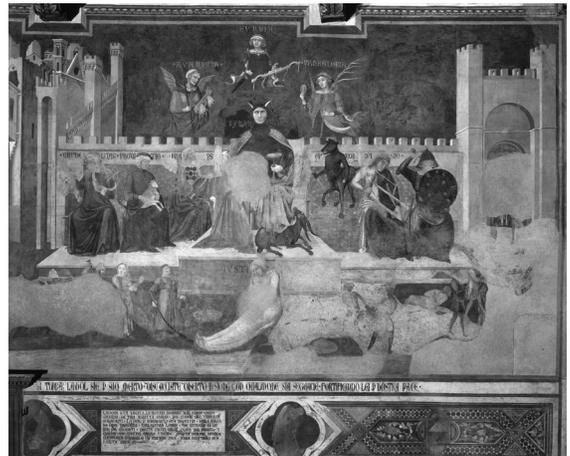

Figure 6: Ambrogio Lorenzetti. *Allegory of Government*. Palazzo Pubblico, Siena. Fresco. 1338-39. Detail of west wall: *Allegory of Bad Government*.

Figure 7: Ambrogio Lorenzetti. *Allegory of Government*. Palazzo Pubblico, Siena. Fresco. 1338-39. Detail of west wall: *The Effects of Bad Government*.

Ambrogio's paintings are rare surviving examples of secular art from this period. The subject is appropriate to the setting, presenting a cautionary message to the magistrates and the citizens of Siena about the practical effects of decisions — good or bad — made in the room. The frescoes provide a vivid introduction to the urban experience, an experience that has both positive and negative aspects. Some students may think that city life in the Italian Trecento is remote from their own concerns. After discussing Ambrogio's paintings, students should relate them to their own perspectives of the urban experience.

The most prominent figure on the north wall is the personification of the Republic of Siena, a white-bearded man dressed in a jeweled robe and holding a shield and a scepter. At the foot of Siena's throne, the she-wolf and suckling twins Romulus and Remus remind the viewer of Siena's ancient origin as a Roman city. Siena is flanked by six female personifications of civic virtues; on the left are Peace,

Fortitude, and Prudence, on the right Magnanimity, Temperance, and Justice. Winged theological virtues, Faith, Hope, and Charity, flutter above Siena's head.

Seated on a separate throne to the right of Siena, in the position of his consort, is a second female personification of Justice. She represents Divine Justice, distinct from the human virtue of justice on the right side. Divine Justice raises her eyes to a personification of Divine Wisdom, who holds a gospel book and hovers on wings similar to those of the theological virtues. Suspended from Divine Wisdom's right hand is a giant scale, the symbol of justice. Crouching in the pans of the scale, angels punish the wicked and reward the virtuous. Enthroned below Divine Justice is Concord, who takes strands from each side of the scale, twists them into a single rope, and hands the rope to a procession of 24 citizens. Marching two by two, the citizens carry the rope back to the personification of Siena, who grips it in his right hand. In Ambrogio's allegory, true justice, which comes from God, is the tie that binds the citizens to their city.

On the north wall, Ambrogio depicted ideal city government in allegorical form. When we turn to the east wall, we see its effects in practice. We look down from a high viewpoint into a city defended by a sturdy wall. The artist provides detailed observations of everyday life, with human figures depicted at a convincing scale in relation to the surrounding architecture. To our right, country people enter the city to sell their goods. Inside the city gate, donkeys overloaded with sacks of wool are heading for a cloth-maker's workshop, where a weaver works at his loom. Another donkey, burdened with a load of firewood, is followed by a farmer carrying a basket of eggs. As we move to the left we see a school, where students listen to their teacher's lecture with rapt attention. Next door a shoemaker's shop is doing a brisk business. Herbs grow in pots on sunny windowsills, and up on the rooftops, masons are busy building or renovating a house. Under the influence of good government, Siena is a picture of security and prosperity.

The story is very different on the west wall. Here Tyranny rules in the form of a monstrous, fanged, cross-eyed creature with a woman's long, braided hair. She is accompanied by personifications of Fraud, Treason, Cruelty, Frenzy, Division, and War. (Division is an especially gruesome image: a woman sawing herself in half.) Winged vices — Avarice, Vainglory, and Pride — fly above Tyranny's head, while below her throne, Justice is bound and helpless.

To the left of Tyranny's court, Ambrogio painted the *Effects of Bad Government*. The painting is badly damaged, but among the images still identifiable is, in the foreground, a murder victim lying in a pool of blood. Farther to the left, a woman in red is being abducted by two men; one has a sword on his belt, and the other wears a helmet and carries a shield. In the middle ground, a noble house is being demolished; the stones, fallen from the ruined loggia, pile up in the street. On the ground floor of the next building to the left is the only functioning business in the city: a blacksmith's shop. Presumably the smith is busy forging more weapons and armor for the predators who rule this city.
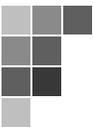
Activity 1: Visual Analysis

The teacher should project an image from the *Allegory of Government* and ask the class to identify specific representations of positive and negative aspects (with as much detail as possible) of the urban environment that are represented by the imagery. The teacher should record students' responses on a whiteboard or chart paper for all to consider. The teacher should then ask individual students to point out the visual evidence in the projection of the work that demonstrates each positive and negative aspect of the urban environment identified. The teacher should encourage students to recognize how specific visual data, like the helmet and shield of the woman's abductor in the scene from the west wall, allow for a deeper understanding of the ideas being communicated. (Who is her abductor? How do you know?) The teacher should help students become aware of symbolic imagery, like the success of the blacksmith's shop (also from the west wall) and the failure of other businesses, representing an emphasis on conflict over harmonious living.

▶ Formative Assessment

The teacher should ask students to reflect on their visual analysis of Ambrogio's work and describe the essential aspects of the process. How can we tell if the visual analysis is complete and accurate? What are essential components of the process of visual analysis? Based on their experiences with the *Allegory* imagery, the students should suggest a model for successful visual analysis that may be applied to understand any work of art they study.

▶ Student Work Samples

As the teacher queries students about the qualities and process of a successful visual analysis of a work of art, students may initially make vague statements like, "You start by looking at the work." The teacher should guide students in providing details and evidence to support their statements by asking questions to expand the student responses. For example, the teacher could ask students, "How do you look at the work? Do you start at a certain place? How do your eyes move around the work? How can you make sure you don't miss anything in your observation?" Students will begin to understand that "looking" must be careful and methodical, and perhaps accompanied by some note-taking to ensure they observe and remember important elements of the work. The teacher can continue the conversation with students by asking about the relationship of discrete representational imagery they observe in a work of art (like the image of the donkey carrying a sack of wool in the north wall of *Allegory*) and the holistic content formed by combination of imagery (e.g., the representation of prosperity in the north wall view of Ambrogio's work). At first students may notice mostly discrete features of a work, but with practice their visual analyses will also include a more unified observation and understanding of the work.

Activity 2: Visual and Contextual Analysis

In this activity, the teacher will lead students through an examination of three works selected to provide material for both visual and contextual analysis. The teacher will demonstrate each type of analysis, encouraging students to participate by asking questions. The teacher will then prepare students to practice visual and contextual analysis in the group exercise and individual sketchbook assignment to follow. The works chosen for this unit highlight one specific aspect of the urban experience: how the individual responds to the physical environment of the city.

What can you see in the painting?

Figure 8: Johannes Vermeer. *View of Houses in Delft* (*"The Little Street"*). Oil on canvas. 21⅜" x 17⅜" (53.3 x 44 cm.). Ca. 1657-61. Rijksmuseum, Amsterdam.

In *View of Houses in Delft* ("The Little Street") (see Figure 8), Vermeer's composition is deceptively simple: two houses fronting on a street, three doorways, two women, two children. But Vermeer's meticulous technique and naturalistic handling of color, texture, and modeling lure the viewer in to examine the details. A grapevine spreads luxuriantly over the façade of the house on the left, obscuring the brickwork of the second story and shading the ground-floor windows. To the right is an arched doorway with a closed wooden door set in a whitewashed frame. The next opening provides a view into a narrow alley. A housemaid leans over a rain barrel, washing something, or perhaps filling a bucket. She has left her broom leaning against the wall. Water overflowing from the barrel sluices down the gutter, reflecting light on its surface. To the right is a brick house with stepped gables. Young children, a girl and a boy, play in front of the house, but we can't see their faces or the game they are playing. A woman sits in the doorway, bent over her sewing or embroidery. The architecture of the house is old-fashioned, perhaps medieval. The bricks are stained and uneven; cracks have been patched with mortar. The wooden shutters are weathered and worn around their edges. The window mullions reflect an occasional glint of sunlight. To create these diverse textural effects, the artist varied the application of the paint: In some places, it is thin and smooth; in other places, it is thick and grainy.

How does the artist create the illusion of depth?

The viewer's point of view is well above street level. The tiles in the raised pavement in front of the larger house and the rows of cobblestones in the street provide the orthogonal lines of a linear perspective scheme. These lines converge toward a low vanishing point near the vertical center-line of the composition. Between the two houses, above the alley, we see more gabled house façades and chimneys. Here the artist used atmospheric perspective, painting the bricks of
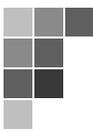
the distant houses with less intense color and less distinct texture. The use of both linear and atmospheric perspective creates a convincing sense of depth. Without these techniques, the picture would be very flat, because the house façades are aligned perfectly parallel to the picture plane.

What do you know about the artist and Holland in the 17th century?

Mid-17th century Delft was a proud community in the heart of the politically and economically assertive Dutch Republic. In terms of population, it was in the second tier, which is about half the size of Amsterdam or Antwerp. Delft had prospered with its breweries, its tapestry-weaving workshops, and above all its china and tile factories. Surrounded by a high defensive wall, the city boasted an impressive town hall, two famous churches, bustling markets, and numerous charitable institutions. Vermeer, who lived his whole life in Delft, knew these public monuments well, but he chose not to include any of them in this painting. Instead, he gives us a view of a common street, with middle-class houses and unimportant people. Scholars have suggested that the scene may have been painted from a rear window on the second floor of the tavern owned by Vermeer's family. If that is true, then it was a very familiar place to the artist.[1]

What feeling do you get from this painting?

More important than the specific location is the atmosphere or mood that the artist communicates to the viewer. The scene charms us by its very ordinariness. The children are absorbed in their play, and the women are absorbed in their work. This is a quiet, miniature world, tangible and satisfyingly complete in itself, insulated from the larger worlds of commerce and politics. Everything seems perfectly secure, perfectly tranquil, as if life could go on this way indefinitely, without the slightest change. Vermeer takes a glimpse of everyday life and, through his craft, raises it to the level of poetry.

### What was happening in France in 1919?
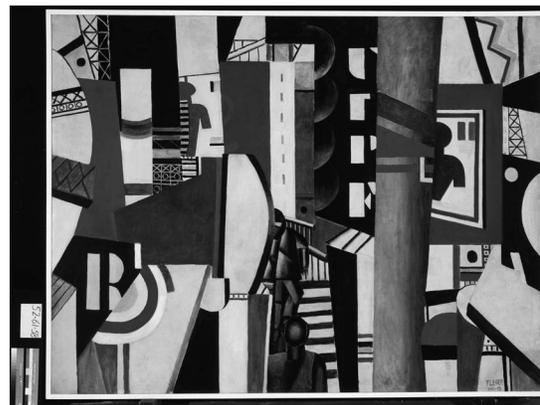
Figure 9: Fernand Léger. *The City*. Oil on canvas. 91" x 117½" (231.1 x 298.4 cm.). 1919. Philadelphia Museum of Art.

The French artist Fernand Léger offers us a very different take on the city. Léger completed this large oil-on-canvas painting in 1919, a cruel year for France and his adopted home, Paris. The Great War (World War I) had finally shuddered to an end in November 1918. Léger himself had been called up by the French army in August 1914. He spent two horrifying years at the front and almost died from

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1.   Jonathan Jason, "The Little Street, by Johannes Vermeer." *Essential Vermeer*. http://www.essentialvermeer.com/maps/delft/vermeer%27s_neighborhood.html#street.

the effects of a poison gas attack. Although France was on the winning side, it had lost some 1.4 million killed in the military and another 300,000 civilian dead. Just as the war was ending, the great influenza pandemic of 1918–1919 took another 400,000 lives in France. Flu infection was especially lethal for young adults and pregnant women, and its victims sometimes died within hours of the onset of symptoms. This is the historical context of Léger's work.

How does Léger's work compare visually to Vermeer's?

Bright, contrasting colors — yellow, blue, green, red, pink, black, and white — catalyze the viewer's first impression of Léger's composition, *The City*. These colors define flat, variously shaped planes with crisp outlines. With the exceptions of the dark figures in the center and the pink cylinder to the right, modeling is entirely absent. We recognize that these shapes represent fragments of a cityscape: walls and roofs, stairs and railings, scaffolding, advertising posters, stenciled letters, traffic signs. These fragments appear to have been collaged together so that vertical and diagonal lines dominate. The artist makes limited use of diminishing scale and overlapping to give a sense of depth, but the scene does not hold together spatially. The hard-edged shapes jangle and jostle, frustrating any effort on the viewer's part to organize them in a consistent perspective.

How does the mood or atmosphere portrayed here contrast with that of Vermeer's painting?

In his "Contemporary Achievements in Painting" (1914), Léger observed: "A modern man registers a hundred times more sensory impressions than an eighteenth-century artist. ... The compression of the modern picture, its variety, its breaking up of forms, are the result of all this."[2] By using chaotic and disorienting effects, Léger attempts to capture the subjective response of the individual to the frenetic pace and sensory overload of the modern city.

What's going on in the lower center of the painting? Would you feel comfortable if you were transported into this environment?

The two figures in the lower center are rendered in shades of gray and black, their bodies simplified into smooth, geometric forms. They lack facial features, distinctive dress, or recognizable sexual characteristics. Here, as curator Lucy Flint observes, "The human figure becomes as de-individualized and mechanized as the environment it occupies."[3] These shadowy robots are positioned on a stair. The figure in the foreground descends toward the viewer, followed at a distance by the second figure, whose face is partly hidden. Many students interpret this scene as implying a threat. Is the first figure being followed, perhaps by a criminal? Despite the bright colors, there is undeniably something sinister about Léger's cityscape.

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2.   In *Art in Theory, 1900–2000: An Anthology of Changing Ideas*, eds. Charles Harrison and Paul Wood (Malden, MA: Blackwell Publishers, 2003), 160.

3.   "Fernand Léger — *Men in the City* (*Les Hommes dans la ville*)." Guggenheim Museum. Collection Online. http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search=men%20in%20the%20city&page=1&f=quicksearch&cr=1.
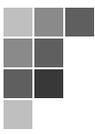
JR is a contemporary street artist of French nationality and Tunisian/Eastern European heritage. He started out as a graffiti artist and now calls himself a "*photograffeur*" (*graffeur* is French for graffiti artist). JR's *Wrinkles of the City* series (see Figure 10) began in 2008 in Cartagena, Spain, then resumed in 2010 in Shanghai, China. In each location, the artist interviewed old people about their life experiences and memories of the city. He also took black-and-white photos of these elderly subjects, blew them up to monumental size, and pasted them onto building walls and other structures at carefully chosen sites. A photograph from the documentation of the Shanghai series shows a huge poster of a person's face pasted on a low-rise house in a neighborhood being demolished for new development.

Figure 10: JR. *Wrinkles of the City* series. Photographs on paper, pasted to walls. Dimensions variable. 2010. Shanghai, China.

How do graffiti artists work? How might this background affect JR's approach to art making?

JR uses only his initials to preserve his anonymity, which allows him to travel and work freely. His ambitious projects have taken him from Paris to the slums of Kenya, Cambodia, and Brazil. His work is a kind of guerilla art; like graffiti artists, he does not ask permission from local authorities, and he does not allow his work to be associated with corporate sponsors. His projects interact with audiences much wider than typical art gallery patrons and museumgoers.

What do you think JR intends to communicate with this work?

The image is a visually striking reminder that cities are always in the process of destroying and reinventing themselves, nowhere more so than in China, which is modernizing at unprecedented speed. Old buildings are tangible artifacts of the city's long, multilayered history. The wrinkles in old people's faces are like the cracks in derelict masonry, and history is preserved in their memories, just as it is

in architecture. But we also know those memories will fade, and inevitably they will be extinguished together with the mortal bodies that contain them. JR's work focuses our attention on this specific aspect of the urban experience, and because it is ephemeral, the artwork itself participates in this process. In time, sun, wind, and rain will cause the paper posters to peel away, or they may disappear suddenly with the impact of a wrecking ball. Though the works by Ambrogio, Vermeer, Léger, and JR lend themselves well to both visual and contextual analysis, it is important to remember that these works are not just formal exercises, nor should they be understood simply as products of their historical and cultural contexts. They are also — and more importantly — personal visions, in which four very different artists attempt to communicate feelings and ideas inspired by the physical reality of a particular place.

▶ *Formative Assessment*

The teacher should ask students to choose one of the four works discussed in class and write a short essay in response to the following question about the work: *Describe how the contextual information you learned supports and enriches your visual analysis of the work*.

▶ *Student Work Samples*

Students may be unsure how to begin their response to this multipart essay question. The teacher should suggest that students begin with a visual analysis, a skill they have practiced. Students will likely point out the hard-edged shapes, highly contrasting colors, and generally fragmented nature of *The City*. They may also write about the "generic" dark human forms included on the signage and inhabiting the cityscape. The teacher can guide students to make connections with ideas contained in their visual analysis to what they learned about the sociohistorical context of the time. The dark, generic human forms can be said to represent the lack of individuality often experienced as a member of a crowd in a large city; they also allude to the mechanization of war and the industrialization of the country, and possibly, as shadows, to death, either from war or the influenza pandemic of the time. The teacher should foster students' connections between what they observe in the work of art and what they know about the context in which it was created. Students will begin to understand how combining visual and contextual analyses leads to a more accurate and richer knowledge of the work they are studying.

Activity 3: Visual and Contextual Analysis: The Individual and the Crowd

In this activity, students will compare and contrast two works executed in different mediums but with similar subjects. The works address — each in its own way — the human dimension of the urban experience. The teacher will first lead a discussion of each work separately, focusing on visual and contextual aspects. Then the students will work collaboratively in groups to generate key visual and contextual points. Finally, students will contribute the points they have generated to a collaborative compare-and-contrast exercise.
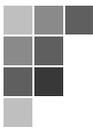
Caillebotte's painting (see Figure 11) is set in the Europe Quarter, one of the new districts of Paris created by Baron Georges-Eugène Haussmann's massive urban redevelopment program in the 1850s and 1860s. The area was so named because the boulevards bear the names of the capitals of European countries. We are looking northeast up the Rue de Vienne toward the Palais de l'Europe. (If the teacher has access to Google Earth in the classroom, students can "fly in" to an aerial view of this precise location; it has not changed much since the 1870s.)

Figure 11: Gustave Caillebotte. *The Europe Bridge*. Oil on canvas. 124 x 180 cm. 1876. Petit Palais Museum, Geneva.

What was modern about this place in the 1870s?

The Europe Bridge funneled six streets over the tracks running out from the St. Lazare Station, the largest of six railroad stations serving Paris in the 1870s. Tracks, signals, and a single locomotive are visible in the distance on the far right of the painting. Caillebotte chose this place because it embodied modernity. It's difficult for us to imagine today, but in the 1870s railroads were an exciting, even glamorous mode of transportation, with associations of speed, mobility, and freedom. Caillebotte's painting also celebrates the massive scale and exposed structure of the bridge, a marvel of contemporary engineering. Although some contemporary writers considered it ugly, others saw it as a symbol of the new, modern Paris.

How does Caillebotte create the illusion of space?

The right side of Caillebotte's canvas is dominated by the iron beams of the bridge. Strong orthogonal lines — defined by the bridge structure, the railing, the shadows, the curb, and the rooftops in the distance — pull our eyes toward a vanishing point just behind the head of the gentleman in the top hat. In a comic touch, Caillebotte adds a stray dog that hurries along toward the same vanishing point. The figures in the middle ground and background are represented in diminishing scale. On the right, an artisan or factory worker, identifiable by his cap and smock, leans on the railing and watches the trains. In the right background an old man in a green jacket and blue pants shuffles along; a puff of steam from a passing locomotive wafts over his head. Far in the distance to the

left we can barely discern horse-drawn carriages and a soldier in red uniform pants crossing the square.

Which figures do you focus on? How do they relate to each other?

The linear perspective scheme insistently directs our attention to the man and woman to the left of center. They are certainly not a couple. (If they were, the lady would have taken the gentleman's arm.) The woman wears black — is she a young widow, still dressed in mourning? The man appears to have overtaken her, and as he passes he turns his head to sneak a sidelong glance. The woman's head, framed by her parasol, is turned slightly toward the man, as if she too is taking a surreptitious peek.

Where do we, the viewers, fit in?

Our point of view indicates that we are also pedestrians on the bridge. Caillebotte has cast us in the role of flâneur, a French word that literally means a stroller, but implies a good deal more. The term was popularized by the poet and essayist, Charles Baudelaire (1821–1867). Baudelaire characterized the flâneur (always assumed to be male) as a sophisticated gentleman who saunters through the city as an observer, taking in the life of the cafés, gardens, theaters, and arcades, savoring the varied social interactions of the modern city, but always in a detached, almost scientific spirit. The flâneur has been called "an emblematic representative of modernity."[4]

How does Caillebotte's painting reflect changing social norms in the modern city?

For Caillebotte, modernity is not defined only by speeding locomotives, wide boulevards, and soaring bridges. It is also about new kinds of relationships and new social possibilities. The modern city is a place where the classes and sexes mingle, as they do on the Europe Bridge, and where a chance encounter and a sly look may lead to romance. Cast by the artist as *flâneurs*, we viewers are encouraged to read and appreciate the subtle clues that betray the motivations of strangers on the street.

Alberto Giacometti was a native of Switzerland. He worked in Paris until the outbreak of World War II, spent the war years in Geneva, then returned to Paris immediately after the war. *City Square*, the iconic piece in Figure 12, belongs to this post-war phase of his career.

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4.   Priscilla P. Ferguson, "The Flâneur On and Off the Streets of Paris," in *The Flâneur,* ed. Keith Tester (London and New York: Routledge, 1994), 22.

LESSON 2: Art in the City
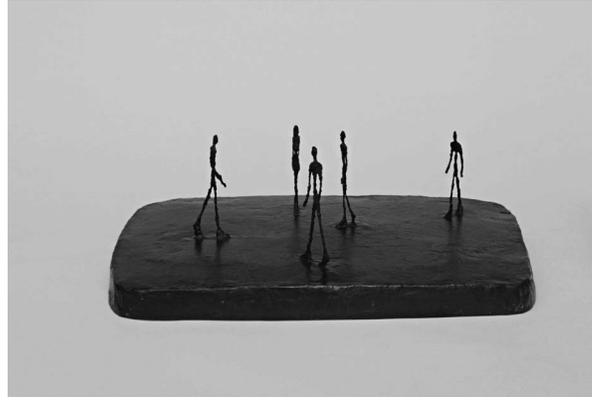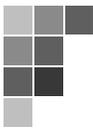
Figure 12: Alberto Giacometti. *City Square*. Bronze. 8¼" x 24⅝" x 16⅞".
1947-48. Museum of Modern Art, New York.

How large do you think this piece is?

Because most photographs make it appear larger than it actually is, Giacometti's *City Square* often comes as a surprise to those who see it in person for the first time.[5] The five figures distributed over the surface of the thick bronze base are each less than seven inches tall.

What is represented?

The slab represents a plaza or city square, but unlike the very specific setting of Caillebotte's *The Europe Bridge*, Giacometti's square is not particularized; it could be Trafalgar Square or the Zócalo, Tiananmen, or Tahrir. The square is traversed by four men, each moving toward the center, but on paths that will not converge. There is also one woman, but unlike the lone female in *The Europe Bridge*, Giacometti's woman lacks mobility. She stands with her legs together, arms pressed to her sides.

What is distinctive about the way the figures look?

All the figures are elongated, with small heads and impossibly thin limbs and waists. With their thick feet, they look as if they are trudging through sticky mud. The surfaces of their bodies are rough and knobby, in places almost corrugated-looking. The lack of identifying detail, especially in the faces, makes them seem strangely distant, like people seen through a telescope.

What do you think will happen 10 seconds after the moment depicted?

It's clear from their trajectories that the men are not walking toward each other, nor are they walking toward the woman. There is no hint of the flirtation we saw in Caillebotte's painting, no communication of any kind. We get the sense that these

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5.   There are five casts of this version of *City Square*. There is also a larger version with the figures placed in slightly different positions.

skeletal figures will pass each other without acknowledgment or even awareness, each individual absorbed in his or her own world.

What feelings does this piece communicate?

Giacometti's passersby convey a profound sense of vulnerability. In Jean-Paul Sartre's words, "Never was substance less eternal, more fragile, more nearly human."[6] Because they lack individuality and belong to no specific place, they function as a universal metaphor. This is the predicament of the modern city-dweller, Giacometti seems to say, remote from others, controlled by depersonalizing political and economic forces, psychologically alienated.

▶ *Formative Assessment*

The teacher should next display the two images on the screen side by side. The class is divided into teams; each team designates a scribe who will write down the ideas generated by the group. The teacher gives each scribe a copy of the Compare and Contrast Worksheet (see Handout 3). Groups need approximately 10–15 minutes to generate points of similarity and difference, with the goal of completing the worksheet.

Handout 3

Note that the preceding teacher-led discussion should already have covered much of this material, so students should not have difficulty coming up with points of similarity and difference. The worksheet helps structure these points into discrete categories of analysis. This exercise is designed to help students learn to organize their ideas in ways that are compatible with the format of a compare-and-contrast essay.

After the allowed work time has expired, the teacher should ask each group in turn to share one point of similarity or difference, starting with the "medium" category. The teacher should discuss each box on the worksheet, going around the classroom from group to group. If one group did not come up with a point of similarity or difference for a particular category, the teacher should go on to the next group, or ask for any of the groups to contribute. If one group has recorded a valid point, ask all of the other groups to add it to their worksheet.

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6. "The Quest for the Absolute" (1948) in *Essays in Aesthetics* (New York: Philosophical Library, 1963), 85.
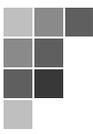
▶ *Student Work Samples*

Here is an example of what a completed Compare and Contrast Worksheet might look like for the Caillebotte-Giacometti comparison.

	Work #1	Work #2
artist and title	Caillebotte — Europe Bridge	Giacometti — City Square
medium: similarity	traditional European fine art medium	same
medium: difference	oil on canvas painting	cast bronze sculpture
subject: similarity	city square with people (both sexes) walking and standing	same
subject: difference	specific: Paris	not specific — could be any city
context: similarity	secular European art not commissioned (made to be sold privately) white male artist	same
context: difference	1870s Paris	1940s (post-WWII) Paris
style: similarity	representational	same
style: difference	naturalistic figures detailed figures have natural proportions linear perspective full palette of colors	abstract, simplified figures lack detail figures stretched and thinned multiple perspectives (viewer can move around the piece) one color
meaning: similarity	explores how people relate to each other in the modern city	same
meaning: difference	modern city is full of intriguing possibilities for social interaction	people in the modern city are isolated, anonymous, alienated, vulnerable

After the last category has been discussed, the teacher should point out that no one group was able to come up with all of the possible valid points. This is a good reminder for students about how to approach a compare-and-contrast essay prompt: Students should not stop thinking once they have generated one or two ideas; instead, they should use all of their time and consider other possibilities, because there is almost always something more to say. After completing this exercise, students should feel more confident that they can identify points of comparison and contrast using paired artworks, even unfamiliar works or works in different mediums. This exercise will also help prepare students for the concept-mapping sketchbook exercise that will follow as the last activity in this lesson.

Activity 4: Concept-Mapping Sketchbook Assignment

The teacher should begin this activity by providing limited, factual introductions to the two works, so the students get started with accurate background information. The students will then be given a take-home, concept-mapping sketchbook assignment. In this assignment, they will have an opportunity to use visual and contextual analysis while continuing to explore the overall theme of the curriculum module: the positive and negative aspects of the urban experience.

Sketchbook Assignment

Theme: The Urban Experience: East and West

Task: In this exercise, you will be comparing and contrasting two works, Utagawa Hiroshige's *Night View of Saruwaka Street* (1856) and Edvard Munch's *Evening on Karl Johan Street* (1892). Each depicts a night scene on a crowded city street, but the two works come from different cultures. Create a sketchbook page to develop an analysis of these works in which you address the following focus questions:


Figure 14: Edvard Munch. *Evening on Karl Johan Street.* Oil on canvas. 33¹¹/₁₆" x 47⅝". 1892. Bergen Art Museum, Bergen, Norway.
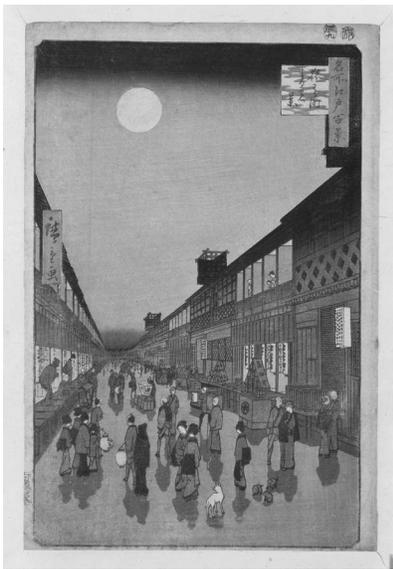
Figure 13: Utagawa Hiroshige. *Night View of Saruwaka Street,* from the series *One Hundred Famous Views of Edo.* Woodblock print. Approx. 14½" x 9¼". 1856. Fitzwilliam Museum, Cambridge, U.K.

- What subjective aspects of the urban experience do the two artists present in their images? Are these aspects primarily positive or negative?
- How do the artists use the elements of art, especially color, space, and line, to communicate these subjective aspects?
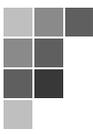
- How do the cultural contexts of these works inform our understanding of them?

The prints known as *ukiyo-e* ("pictures of the floating world") were a form of popular art produced in Japan between the 17th and 20th centuries. These images were hand-printed using multiple woodblocks, each of which was normally used to print a single color. *Ukiyo-e* prints typically depicted subjects taken from life in urban entertainment districts. Because hundreds of prints could be produced from a single set of blocks, these prints were affordable for middle-class buyers.

Utagawa Hiroshige (also known as Ando Hiroshige) was one of the greatest *ukiyo-e* artists. He was a native of Edo (later renamed Tokyo), a city of more than a million inhabitants in the 19th century. *Night View of Saruwaka Street* comes from the ambitious series, *One Hundred Famous Views of Edo*, which Hiroshige considered his finest work. The inscription on a red ground in the upper-right corner gives the series title, the inscription next to it on a yellow ground gives the title of the print, and the third inscription on the left is the artist's signature. These prints would have been popular with visitors to Edo who wanted to take attractive images of the capital city home with them as souvenirs, just as tourists today collect picture postcards.

What kind of place are we in?

This print is set in the theater district of Asakusa, a northern suburb of Edo. Saruwaka Street was entered through a gate just barely visible in the distance. The left side of the street is filled with brightly lighted teahouses, where kimono-clad hostesses bow to greet customers. On the opposite side of the street are three famous *kabuki* theaters. They are identified by the box-shaped drum-towers, which housed the drums that signaled the start of the performance. The theaters are closed, but the street is still bustling with activity.

What kinds of people are depicted?

A full moon bathes the street in silvery light. The moonlight is so bright that the figures cast shadows on the street, an unusual feature in a *ukiyo-e* print. On the left, a group of three women and a child follow a servant who lights the way with a lantern. More pedestrians are spread out across the foreground: another lantern-bearer followed by a muffled woman, a pair of young women walking to the right, a single woman headed up the street, a couple (the woman turns her head as if she has noticed the three playful puppies), then a pair of men who have paused for a conversation. In the middle ground on the right, a porter carries a large box past a row of neat shop displays. In the middle ground on the left a *kago*, the litter used by the nobility, is "parked" in front of one of the teahouses.

What kind of place is this?

This oil painting by Munch depicts Karl Johan Street, the main avenue of the city of Kristiania (now Oslo). It is early in the evening. The dark, looming mass on the right side is the remains of a large building that had recently been destroyed

by fire. In the distance, we see the Norwegian parliament building with lighted windows in its upper stories. (If the teacher has access to Google Earth in the classroom, students can "fly in" to Karl Johan Street and, looking from a low angle toward the parliament building, approximate the perspective of Munch's painting.)

What kinds of people are here?

Men, women, and children, more than a dozen people in all, fill the sidewalk in the left and center foreground, crowding forward toward the viewer. They have pale, masklike faces and staring eyes with tiny irises. Above them, we see the façades of buildings receding abruptly into the distance. To the right, a single dark figure walks away from us in the wide street.

What do we know about Munch's state of mind at the time this was painted?

Like many of his images from this period, the painting is based on Munch's personal experiences. In the summer of 1885, a 21-year-old Munch met Milly (or Millie) Thaulow, a young married woman, who became the first great love of his life. He was crushed when Milly ended their secret relationship two years later. The idea for the painting came out of a series of notes and drawings that Munch began in 1889. The notes and drawings narrate the artist's restless, obsessive wanderings through the streets of Kristiania in hopes of catching a glimpse of his ex-lover. Referring to himself in the third person, Munch wrote: "He walked up and down Karl Johan Street — it was seven o'clock in the evening and still light. … Here she comes — it was as though an electric shock ran through him. … He could not feel his legs at all — they would not support his weight."[7]

▶ *Formative Assessment*

After students have completed their discussion of the formal and contextual aspects of the works of Hiroshige and Munch, they should complete a graphic organizer matrix for each artwork (see Handout 1). Initially, students should address this task individually. The teacher should give students about half an hour to complete the organizers, and then allow students to work with a partner to assess the completeness and accuracy of each other's information. The teacher must continuously monitor students as they work, supporting their progress, answering their questions, and resolving misunderstandings. The teacher should check that all students have filled in each category of information in their organizers to make sure students understand the key concepts relating to the urban environment contained within each work. When all students have finished their work with the organizers, they are ready to use them as resources for the summative assessment, which follows.

Handout 1

7. Quoted in *Edvard Munch: The Modern Life of the Soul,* ed. Kynaston McShine (New York: Museum of Modern Art, 2006), 210.
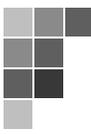
Summative Assessment

Students should present a concept map in sketchbook format based on a comparison of the Hiroshige and Munch works. The assignment follows the approaches and procedures presented by Yu Bong Ko in the first lesson of this curriculum module. A detailed assignment handout and a grading rubric are included as Handouts 2 and 3.

It will take several days for the students to complete this assignment. If students wish to look up additional information about the artists, the teacher may refer them to the Web resources on Munch and Hiroshige listed in the Resources section. However, the teacher should emphasize that this is not a research assignment. Rather, students should trust their own eyes and ideas to complete their sketchbook pages.

After this summative assessment is assigned, the teacher may return to the chronological presentation of the AP Art History curriculum. After the students have submitted their sketchbook pages, the teacher should set up a "silent gallery walk" peer critique, as described by Ko (above). This, together with the completed grading rubric, will serve as frameworks to provide feedback for the student about how well he or she has demonstrated proficiency in visual and contextual analysis and understood the overall theme of the curriculum module: the positive and negative aspects of the urban experience.

Here are some key points to consider when evaluating students' work on this assignment:

- **Color:** Hiroshige employs a harmonious palette dominated by blues, grays, and yellows. Because of the woodblock medium, the colors appear in flat, unmodulated zones. For the most part, the colors are not intensely saturated, and the overall effect is calm and balanced. Munch uses acid green, violet, black, and rusty orange — color combinations that are deliberately jarring, even unpleasant. Unnatural local colors, such as the grays and yellows in the pedestrians' faces, are used to provoke subjective feelings of anxiety in viewers.

- **Space:** Hiroshige uses the orthogonal lines in the buildings to construct a precise linear perspective scheme. Hiroshige's style is anchored in the centuries-long tradition of *ukiyo-e*. However, his use of linear perspective indicates the influence of European art prints that were available in 19-century Japan. The perspective makes the space seem neat and orderly. The figures and figure groups are positioned at intervals on the street, with plenty of space around and between them. Munch also uses linear perspective, but the orthogonal lines in the moldings on the building façades and the rooflines on the left are not aligned toward a consistent vanishing point. The perspective is deliberately distorted, giving the viewer an unsettled or disoriented feeling. The figures on the left are crowded tightly together and press uncomfortably forward into the viewer's space.

Handout 2
Handout 3

- **Line:** In the Hiroshige work, the geometric planes of the buildings and the simple lines of the figures evoke a sense of clarity and order. In Munch's painting, the drawing is deliberately clumsy: Bodies are lumpy, heads are misshapen, and details of facial features are omitted.

- **Iconography:** Hiroshige's scene is presented as a slice of everyday life, so we do not expect to encounter any symbols. Munch's painting, however, presents some intriguing possibilities. Is one of the female faces in the crowd that of Munch's ex-lover? Is the burned building a symbol of the artist's ruined love affair? And the lean, shadowy figure who walks away, separate from the crowd — is that an image of the alienated, tormented artist? Some of the more perceptive and imaginative students may explore this direction.

- **Context:** Hiroshige's style is influenced by the commercial function of *ukiyo-e* prints as souvenirs of the famous garden spots and pleasure quarters of the metropolis. Appropriately, Hiroshige's images emphasize leisure, beauty, prosperity, and safety — a perfected version of the city. Aspects of Japanese culture help us understand specific details of the scene, such as the *kabuki* theaters, the *kago*, and the deep, bowing posture of the teahouse hostesses. Hiroshige also follows the convention of representing women's faces as white and men's faces as a more natural flesh tone, which is related to 19th-century Japanese gender ideology. (Women are pale because their culturally approved sphere of activity is domestic; men are ruddier because their primary role is to act in the outside world.)

The most important context of Munch's work is Munch himself. In western art the focus on the subjectivity of the artist derives from the romantic movement of the late 18th and early 19th centuries. This focus on individual subjectivity was taken up in the late 19th century by the symbolists, who believed that art should reflect the artist's inner world rather than represent the external world in an objective manner. "The essential aim of our art," wrote symbolist poet Gustave Kahn, "is to objectify the subjective ... instead of subjectifying the objective ... Thus we carry the analysis of the Self to the extreme ..."[8] Like the works by Léger and Giacometti discussed earlier, Munch's urban scene conveys a sense of psychological alienation; it is a very imperfect cityscape, where the individual feels alone in the crowd.

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8. Gustave Kahn, "Responde des Symbolistes," *L'Evénement* (1886). Quoted in *Theories of Modern Art*, ed. Herschel B. Chipp (Berkeley, CA: University of California Press, 1968), 50.
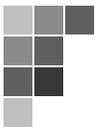
Curriculum Module Summary

AP Art History teachers deal with many variables, including class size, length of class periods, and the backgrounds, abilities, preparation, and motivation of students. They should select from, adapt, and supplement these materials, and use them in the ways that work best in the teaching environment. Teachers should also consult the articles, books, films, and websites listed under Resources; they will provide a variety of additional ideas. ("The Urban Experience" Web exhibition from *Art Through Time* and the Musée Historique Environnement Urbain website are especially good.) Teachers should explore the other urban-themed works of art listed in Appendix B and substitute works that might be more compelling for your student population — or just switch things up for the sake of variety from year to year. Teachers should develop their own comparisons for in-class activities or sketchbook assignments.

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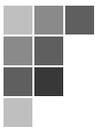
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Articles:

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Books:

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Lazzari, Margaret, and Dona Schlesier. *Exploring Art: A Global Thematic Approach*, 3rd ed. Boston: Wadsworth, Cengage Learning, 2008.

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Vermeer: Light, Love, and Silence. Written, produced, and directed by Michael Gill. A Malone Gill production; LWTP/RM Arts coproduction in association with Bravo and NPS. Chicago: Home Vision Arts, 1996.

Web:

"Alberto Giacometti." Museum of Modern Art. http://www.moma.org/collection/artist.php?artist_id=2141.

Art 21: The Art in the Twenty-First Century series (seasons 1–5), PBS.org. http://www.pbs.org/art21/artists/.

Art Through Time: A Global View. WNET.org Thirteen and Annenberg Media. http://www.learner.org/courses/globalart/.

Becoming Edvard Munch: Influence, Anxiety, and Myth. The Art Institute of Chicago. http://www.artic.edu/aic/collections/exhibitions/Munch/index.

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http://www.us-japan.org/edomatsu/.

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http://www.edvard-munch.com/.

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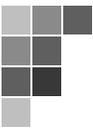
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TED: *Ideas Worth Spreading*. http://blog.ted.com/2010/10/20/meet-jr/.

"The Urban Experience." *Art Through Time*. http://www.learner.org/courses/globalart/theme/11/index.html.

The Woodblock Prints of Ando Hiroshige. http://www.hiroshige.org.uk/index.html.

Handouts

Handout 1: Graphic Organizer — "Matrix"

1. Identification:	2. Form (elements of art and design principles):	3. Art Making Process (materials and technique):
4. Content (subject/iconography):	PLACE IMAGE	5. Original Context/Audience:
6. Intended Function/Purpose:	7. Artistic Innovation/Convention	8. Thematic or Cross-cultural connections:
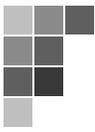
Handout 2: Scoring Guide Template: Concept-Map Sketchbook Assignment

THEME:

IDENTIFY PAIRED WORKS OF ART (for comparison):

FOCUS QUESTION (essential questions):

TASKS:

1. Analysis connects the works to their historical and cultural contexts.

2. Visual analysis is provided for each work.

3. Addresses all components of the focus question.

4. Points are supported with specific visual and/or contextual evidence.

5. Compares and contrasts the two works, identifying similarities and differences.

6. Clear visual and written information is included.

7. Visual elements enhance written exposition and analysis.

8. Page design is effective.

9. Time, effort, and thought is invested to refine the final product.

Key: 4 = Excellent   3 = Good   2 = Fair   1 = Poor

A = 36 total points; B = 27 points; C = 18 points; D = 9 points

The highest points earned in each of the nine categories is "4," with maximum points for A, B, C, and D grades noted.

Total Points: _____   Grade: _____

Name:_____

Handout 3: Compare and Contrast Worksheet

artist and title	Work #1	Work #2
medium: similarity		
medium: difference		
subject: similarity		
subject: difference		
context: similarity		
context: difference		
style: similarity		
style: difference		
meaning: similarity		
meaning: difference		
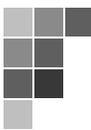
Appendixes

Appendix A
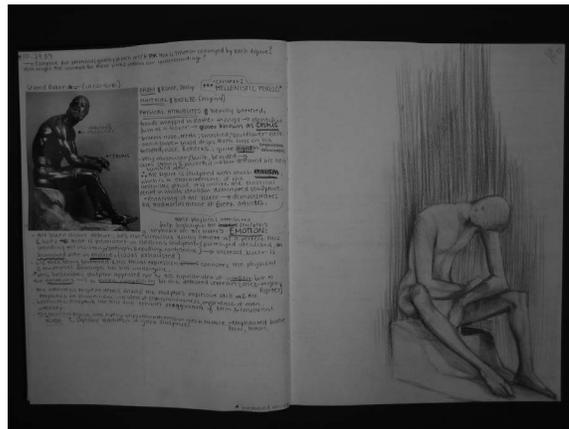
Figure 15: A student's concept map sketchbook page comparing Wilhelm Lehmbruck's *Seated Youth* with *Seated Boxer*
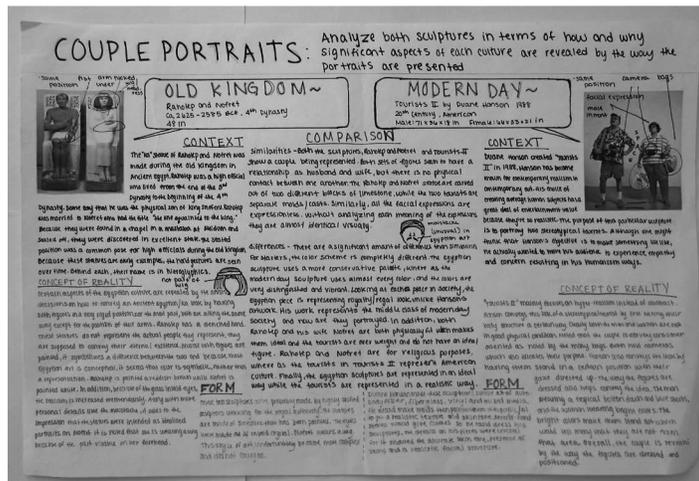
Figure 16: A student's concept map comparing *Rahotep and Nofret* with Duane Hanson's *Tourists*
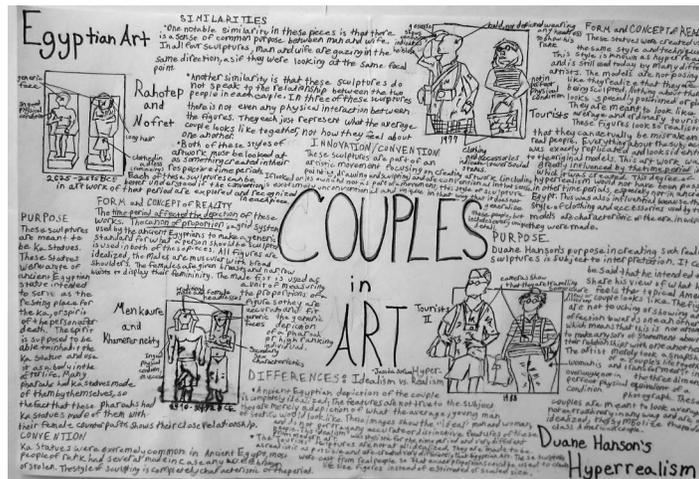
Figure 17: A student's concept map comparing *Menkaure and His Wife, Rahotep and Nofret,* and Duane Hanson's *Tourists*

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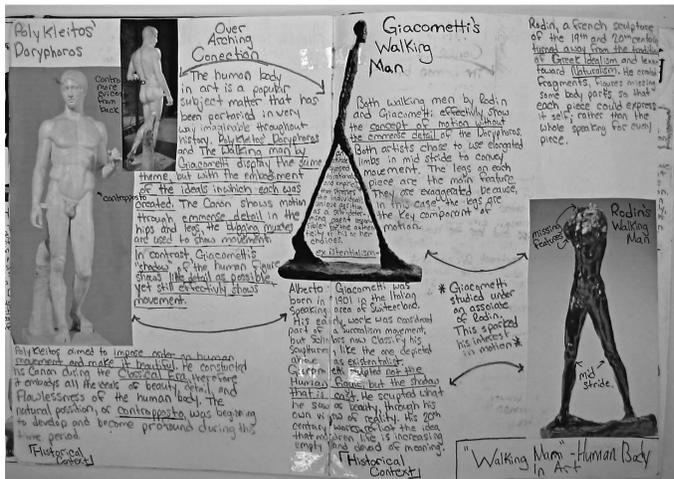
Figure 18: A student's concept map comparing Polykleitos' *Doryphoros*, Auguste Rodin's *Walking Man*, and Alberto Giacometti's *Walking Man*
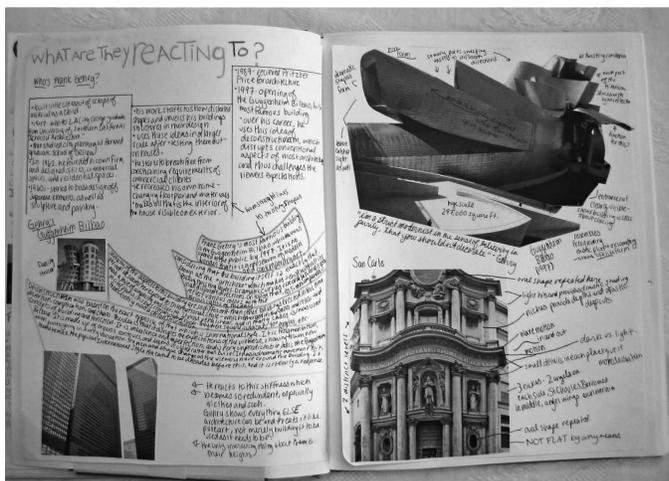

Figure 19: A student's concept map comparing Frank Gehry's *Guggenheim Bilbao* with Francesco Borromini's *San Carlo alle Quattro Fontane*
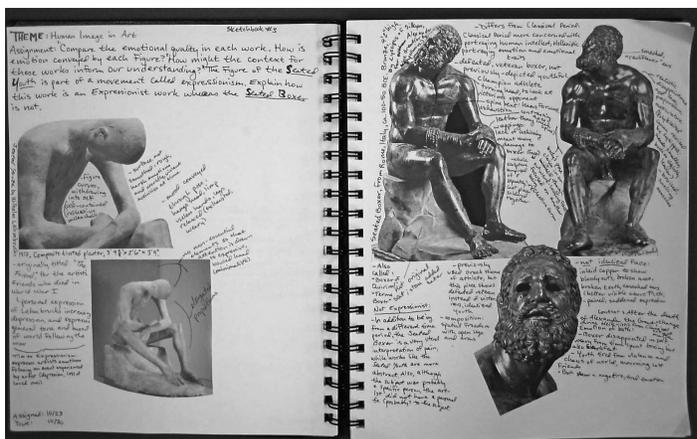

Figure 20: A student's concept map sketchbook page comparing emotional qualities of Wilhelm Lehmbruck's *Seated Youth* with *Seated Boxer*
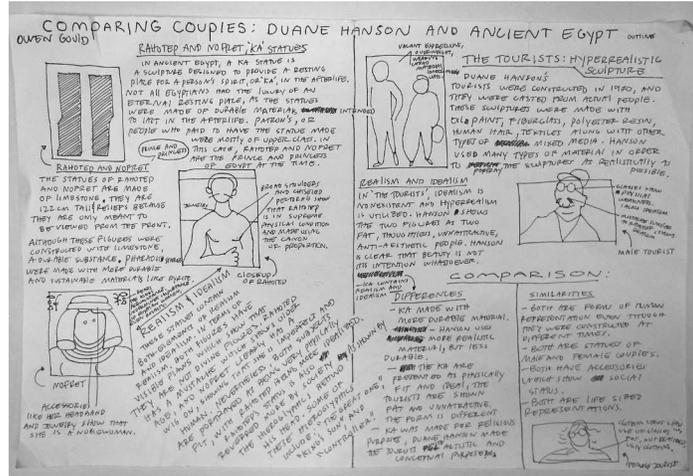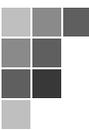
Figure 21: A student's concept map comparing *Rahotep and Nofret* with Duane Hanson's *Tourists*

Figure 22: Close-up view of students' concept maps as they are evaluated during the silent gallery walk

Appendix B

Images of the urban-themed works on the list below can be readily found online. Teachers may want to use them to create their own compare-and-contrast exercises.

Vito Acconci. *Following* (1969).

Thomas Hart Benton. *Bootleggers* (1927).

Isabel Bishop. *14th Street* (1932).

Umberto Boccioni. *The Street Enters the House* (1911).

Honoré Daumier. *The Third-Class Carriage* (ca. 1862-64).

Stuart Davis. *Report from Rockport* (1940).

Richard Estes. *Broadway Bus Stop, Near Lincoln Center* (2010).

Childe Hassam. *Rainy Day, Columbus Avenue, Boston* (1885).

Edward Hopper. *Early Sunday Morning* (1930).

Darius Jones (Leon Reid IV). *Eye to Eye — Big Brother Watching Himself* (2004).

Lee Krasner. *Nightlife* (1947).

Jacob Lawrence. *Tombstones* (1942).

Antonio López García. *Street of Santa Rita* (1961).

Anish Kapoor. Sky Mirror. Rockefeller Center, New York, N.Y. 2006.

Ana Mendieta. *People Looking at Blood* (1972).

Piet Mondrian. *Broadway Boogie-Woogie*. 1942-43

Claude Monet. *Rue St. Denis, Paris: Festival of June 30, 1878* (1878).

Georgia O'Keeffe. *The Shelton with Sunspots* (1926).

Cyril Power. *The Tube Train* (c. 1934).

Cindy Sherman. *Untitled Film Still #21* (1978).

Gazbia Sirry. Loneliness (1988).
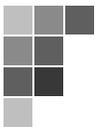
Alfred Stieglitz. *New York Series (Night Time)* (1935).

George Tooker. *Subway* (1950).

J. W. M. Turner. *Rain, Steam, and Speed: The Great Western Railway* (1844).

Dan Witz. *WTC Shrines* series (2002).

Yang Yongliang. *Phantom Landscape* series (2006).

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Note: Contributors' biographical information was current at the time of publication.

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