

Unit 6: “The Road Not Taken”

Art

- Artemisia Gentileschi, *Self-Portrait as the Allegory of Painting* (1638-1639)
- Diego Velázquez, *Juan de Pareja* (1650)

Film

- Charles Sturridge, dir., *Gulliver's Travels* (1996)
- Gillian Armstrong, dir., *Little Women* (1994)
- John Sturges, dir., *The Old Man and the Sea* (1958)
- Jud Taylor, dir., *The Old Man and the Sea* (1990)
- Mervyn LeRoy, dir., *Little Women* (1949)
- Michael Curtiz, dir., *The Sea Wolf* (1941)

Art, Speaking and Listening

Gentileschi was the first female artist to be admitted to the prestigious Accademia delle Arti del Disegno in Florence, Italy, yet she struggled to break into the art world. Compare Gentileschi's self-portrait to Velázquez's portrayal of de Pareja. How are the portraits depicted? What artistic elements engage the viewer? Note that the paintings are nearly contemporaneous. How do the works compare? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Art, Speaking and Listening

Velázquez painted his assistant, Juan de Pareja, who was also a painter. Velázquez is believed to have painted de Pareja in preparation for a portrait he was soon to paint of Pope Innocent X. Does this strike you as a mere preparatory work? Has Velázquez given de Pareja an assistant's bearing or a more regal one? (SL.8.1, SL.8.2, SL.8.4, SL.8.5)

Art, Reading Literature

How does the writing style (from the first-person point of view), in *I, Juan de Pareja* by Elizabeth Borton de Trevino affect your connection to the protagonist, de Pareja? How is de Pareja's struggle to paint (because Spanish slaves at the time were forbidden to practice the arts) simultaneously fascinating, suspenseful, and inspiring? View Diego Velázquez's portrait of Juan de Pareja. How does looking at this painting expand your knowledge of its subject? Write responses to these questions and other self-generated questions in your journal. (RL.8.2, RL.8.3, RL.8.6, RL.8.10, W.8.9a)

Film, Reading Literature, Speaking and Listening

Read one of the novels from this unit. Then view select scenes from the film version and compare them to the scenes as written. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text, evaluating the choices made by the director or actors. Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.5, RL.8.7, SL.8.6)

Grade Nine

Unit 1: Literary Elements and the Short Story

Art

- Emanuel Leutze, *Washington Crossing The Delaware* (1851)
- Jacob Lawrence, *On The Way* (1990)
- Michelangelo, *The Creation of Adam*, Sistine Chapel (1482)
- Pablo Picasso, *Young Acrobat on a Ball* (1905)
- Roy DeCarava, *Untitled* (1950)
- Sultan Muhammad, *From a Khamsa of Nizami* (1539-43)
- Tina Barney, *Marina's Room* (1987)

Film

- Ang Lee, dir., "Chosen" (and other BMW short films)
- Ken Burns, dir., *Brooklyn Bridge* (1981)
- Martin Scorsese, dir., *No Direction Home* (2005)

Music

- "Clothesline Saga" (Bob Dylan)
- "Me and Bobby McGee" (Kris Kristofferson and Fred Foster)
- "Peter and The Wolf" (Sergei Prokofiev)
- "The Bonnie Lass o'Fyvie" ("Peggy-O") (Folk Ballad)
- "Variations on an Original Theme ('Enigma')" (Edward Elgar)

Art, Speaking and Listening

How do artists create narratives? Select two works of art to view as a class. Compare the two works, focusing the discussion on the relationship between character and setting, and on how the artists combined these to suggest a narrative. (SL.9-10.1, SL.9-10.2)

Art, Reading Literature, Informative Writing

Select a short story and an artwork and write an essay in which you discuss the use of symbolism in each. State your thesis clearly and include at least three pieces of evidence to support it. An optional extension is to create a digital slide presentation in which you set up a visual comparison between the two works. (RL.9-10.4, W.9-10.2, SL.9-10.6)

Unit 2: The Novel – Honor

Art

- "[America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945](#)" (Library of Congress)
- [Selected Photographs by Dorothea Lange, taken for the Farm Security Administration during the Great Depression](#) (Library of Congress)

Film

- Robert Mulligan, dir., *To Kill A Mockingbird* (1962)

Art, Argument Writing, Oral Presentation

Present several photographs of small southern towns during the Depression from Dorothea Lange's or the Library of Congress's collections and compare them to the description of Maycomb in *To Kill a Mockingbird*. Explain which rendering is more vivid to you and why. State your thesis clearly and include at least three pieces of evidence to support it. Your teacher may ask you to record your presentation as a podcast for publication on the class web page. (RL.9-10.4, SL.9-10.2, SL.9-10.5)

Film, Opinion Writing, Oral Presentation

Describe whether the 1962 film version of *To Kill a Mockingbird* is faithful to the novel. Cite evidence for why or why not, explaining why you think the film's director chose to omit or emphasize certain events. State your thesis clearly and include at least three pieces of evidence to support your thesis. (RL.9-10.7, SL.9-10.2, SL.9-10.4, SL.9-10.6)

Art, Informative Writing

Select a documentary photograph from the Library of Congress's Farm Security Administration-Office of War Information Collection (FSA-OWI) website. In a well-developed essay, explain how the image helps illuminate your understanding of life in the American South during the Depression. State your thesis clearly and include at least three pieces of evidence to support it. (RI.9-10.7, W.9-10.2)

Unit 3: Poetry – Beauty

Art

- Chartres Cathedral (1193 and 1250)
- Frank Lloyd Wright, Frederick C. Robie House (1909)
- Greek, Terracotta Hydria (ca. 510 BCE)
- Leonardo da Vinci, Mona Lisa (1503-06)
- Michelangelo, David (1504)
- Sandro Botticelli, The Birth of Venus (1486)
- The Parthenon (447-432 BC)
- Vincent van Gogh, Starry Night (1889)

Music

- Giacomo Puccini, "O mio babbino caro" (*Gianni Schicchi*, 1918)
- Giacomo Puccini, "Un bel di, vedremo" (*Madama Butterfly*, 1904)

Art, Reading Poetry, Informative Writing

What similarities can we find between great poems and masterpieces of visual art? Choose one of the following formal elements of poetry: rhythm, tone, structure, or imagery. How might these poetic elements compare to the formal elements of art, such as line, shape, space, color, or texture? Choose a painting such as *The Starry Night* or *The Birth of Venus* and examine its formal elements. How does the artist utilize each element in the artwork? Now think of one of the poems that you've read. Select a formal element in each work and write an essay discussing how the author and the painter develop those elements, comparing the two when appropriate. Cite at least three pieces of evidence for each work. (RL.9-10.7, W.9-10.2)

Art, Reading Poetry, Speaking and Listening

View the image of the terracotta urn from the Archaic age of Greece. Write an essay in which you discuss the ways in which reading Keats's description of the urn is a different experience from viewing it. Discuss at least three differences. (RL.9-10.7, W.9-10.2)

Art, Speaking and Listening

Most great poems explore one idea or concept, often distilling it to its essence. Look carefully at three masterpieces of art (e.g., the *Mona Lisa*, the *David*, the Parthenon). After looking at these works of art, do you believe that the artists who made them did similar things? (SL.9-10.1, SL.9-10.2)

Unit 4: Drama – Fate

Art

- Artemesia Gentileschi, *Judith and Her Maidservant with the Head of Holofernes* (1625)
- Michelangelo Merisi da Caravaggio, *The Death of the Virgin* (1604-1606)
- Pablo Picasso, *The Tragedy* (1903)

Art, Reading Literature, Informative Writing, Oral Presentation

Examine the rendering of Caravaggio's *The Death of the Virgin*. How does the artist choose to create dramatic effects? For instance, note the nuances of light and shadow, mood, composition of the figures, and illusion of depth. Note the curtain the painter has included to "reveal" the scene. How do these elements direct your eye? Does the curtain draw you into a certain part of the painting? Compare the Caravaggio with the Gentileschi. What are both of these artists doing with color and light? How are these paintings different? Can you find similarities between the Caravaggio and Act V, scene iii, of *Romeo and Juliet*? Describe and explain the significance of at least three examples. (RL.9-10.7, SL.9-10.1, SL.9-10.2)

Unit 5: Epic Poetry – Heroism

Art

- Greece, *Relief Plaque* (ca. 450 BCE)
- India, *Folio from The Ramayana of Valmiki: Rama Shatters the Trident of the Demon Viradha* (1597-1605)

Music

- Henry Purcell, *Dido and Aeneas* (1689)

Art, Informative Writing, Opinion Writing

Describe what the text does to the manuscript page from *The Ramayana*. Even though you cannot read the text, how does it enhance or detract from the image? Write what you believe the text says. If there were text in the Greek relief, what do you think it would say? (W.9-10.1, W.9-10.3)

Art, Speaking and Listening

Compare the Greek relief and the page from *The Ramayana*. Both show scenes from epic stories. How do they convey heroism? How would you describe the main characters in the scenes? Do you know who the main characters are? Without knowing any additional information about these images, provide some insight into what you see. How is the artist telling these stories? (SL.9-10.1, SL.9-10.2)

Music, Reading Literature, Speaking and Listening

Play excerpts from Henry Purcell's opera *Dido and Aeneas* and lead the class in a discussion on whether this rendering of an epic in another medium is or is not "faithful" to the original. Discuss why or why not. Ask classmates to provide specific evidence for their opinions. (RL.9-10.7, SL.9-10.2, SL.9-10.3, SL.9-10.4)

Unit 6: Literary Nonfiction – Reflection (the Memoir, the Essay, and the Speech)

Art

- Albrecht Durer, *Self-Portrait at the age of 13* (1484)
- Artemisia Gentileschi, *Self-Portrait as the Allegory of Painting* (1630s)
- Balthus, *Le roi des chats* (*The king of cats*) (1935)
- Francis Bacon, *Self-Portrait* (1973)
- Gustave Courbet, *The Desperate Man* (self-portrait) (1843)
- Jacob Lawrence, *Self-Portrait* (1977)
- Jan van Eyck, *Self-Portrait* (1433)
- Leonardo da Vinci, *Possible Self-Portrait of Leonardo da Vinci* (c.1513)
- Louisa Matthíasdóttir, *Self-Portrait with Dark Coat* (No Date)
- Pablo Picasso, *Self-Portrait* (1907)
- Rembrandt van Rijn, *Self-Portrait at an early age* (1628)
- Rembrandt van Rijn, *Self-Portrait at the Age of 63* (1669)
- Vincent van Gogh, *Self-Portrait* (1889)

Art, Informative Writing, Oral Presentation

Examine the artworks listed. Begin by comparing Rembrandt's *Self-Portrait at an early age* with his *Self-Portrait at the Age of 63*. How has the artist depicted himself in both paintings? Although you can infer from the titles and dates of the works that the artist has aged, what visual clues is Rembrandt giving you? How is he drawing you, as the viewer, into the work of art? Is he telling a story through these portraits—and if so, how? Now view two very different self-portraits—by Jacob Lawrence and Pablo Picasso. How has self-portraiture changed, and remained the same, over time? What similarities can you find in these self-portraits? (RL.9-10.7, SL.9-10.1, SL.9-10.2, SL.9-10.5)

Art, Speaking and Listening

Examine Courbet's *The Desperate Man* and Matthíasdóttir's *Self-Portrait with Dark Coat*. How has each artist chosen to depict himself or herself? What mood is each painter trying to depict, and what visual clues led you to discover this? Why do you believe that painters paint themselves—especially in the case of these two images? Is it similar to why people write memoirs? Are these self-portraits believable—that is, do you think it is a faithful depiction of the painter? What do we mean by "faithful" in portraiture, or in writing? (SL.9-10.1, SL.9-10.2, SL.9-10.5)

Grade Ten

Unit 1: World Literature: Latin and Central America

Art

- Bird Pendant (Costa Rica, first century BCE to first century CE)
- Deity Figure (Honduras, third to sixth century)
- Diego Rivera, *The History of Mexico: The Ancient Indian World* (1929-1935)
- Drinking Vessel (Peru, late fifteenth to early sixteenth century)
- Masked Figure Pendant (Colombia, tenth to sixteenth century)
- Murals at Bonampak (Mayan, ca. 580 to 800 CE)
- Murals from Teotihuacan (Tetitla, ca. 100 BCE to 250 CE)
- Tripod Bird Bowl (Guatemala, third to fourth century)

Art, Speaking and Listening

View the images painted in prehistoric Latin America. What do you see in the murals? What colors and symbols are prominent? Why do you think the artist used these colors and these symbols? What do you see in Rivera's mural in comparison to the ancient murals? Do the modern-day murals include any iconography from prehistoric Latin America? Why do you think the artist is interested in the Aztec and Mayan cultures? What symbolism did Rivera use? (SL.9-10.1, SL.9-10.2)

Art, Speaking and Listening

Examine the Bird Pendant and Bird Bowl, created in two different Central American cultures. Why does the bird seem to be a relevant symbol for this culture? How has each culture depicted the bird figure—different shapes, forms, or lines? Now examine the Deity Figure from Honduras. What do you see in this figure? Does it look recognizable, or is it distinctively different? Compare the Deity Figure to the Colombian Pendant. What is similar about these two objects? Are they similar in creation as well as style? (SL.9-10.1, SL.9-10.2)

Unit 2: World Literature: Asia

Art

- Ando Hiroshige, *One Hundred Views of Edo* (1856)
- Arita, Porcelain plate with design of dragon (1690s-1730s)
- Box with lid (Indian, late sixteenth century)
- Four Mandala Vajravali Thangka (Tibetan, ca. 1430)
- Han Clothing (pre-seventeenth century)
- Kimono with carp, water lilies, and morning glories (1876)
- Ma Lin, wall scroll (1246)
- Moon-shaped flask with birds (1723-1725)
- Scenes from the Life of Buddha (Pakistan or Afghanistan, ca. late second to early third century)

Film

- Akira Kurosawa, dir., *Rashomon* (1950)
- Zhang Yimou, dir., *Curse of the Golden Flower* (2006)

Media

- *Chinese Poems of the Tang and Sung Dynasties: Read by Lo Kung-Yuan in Northern Chinese, Peking Dialect* (Folkways Records, 1963)

Art, Speaking and Listening

Examine a painting or object from each culture. What iconography do you see in each? Do you see cross-cultural connections in the artwork (i.e., which culture seems to have borrowed ideas from others)? How do you know? What imagery might you interpret as specific to one culture (e.g., designs, patterns, lines, or shapes)? Why does this imagery stand out to you? (SL.9-10.1, SL.9-10.2)

Media, Reading Poetry, Multimedia Presentation

Choose a recording of a poem from Chinese Poems of the Tang and Sung Dynasties, or find a different recording. Play the recording and explain the literary structure of the poem. Present two translations of the poem and compare the choices the translators have made. (This assignment is especially appropriate for bilingual students.) (RL.9-10.5)

Film, Reading Literature, Informative Writing

Seminar: Analyze Akutagawa's story "In a Bamboo Grove" and Kurosawa's film *Rashomon*. How do the story and the film portray the characters' psychological states? (Note: Kurosawa's *Rashomon* based on Akutagawa's "In a Bamboo Grove," not on his "Rashomon," though a few details from the latter story appear in the film.) Write an informative/explanatory essay using at least three pieces of textual evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.9-10.7, SL.9-10.1, W.9-10.2)

Unit 3: World Literature: Africa and the Middle East

Art

- Burkina Faso, hawk mask (no date)
- Congo, power figure (nineteenth – twentieth centuries)
- Gabon, mask for the Okuyi Society (late nineteenth century)
- Iran, antique Kurdish rug (no date)
- Ivory Coast, leopard stool (twentieth century)
- Mali, standing female figure (late nineteenth or early twentieth century)
- Nigeria, House of the Head Shrine: Equestrian, Yoruba (nineteenth to twentieth century)
- Shirin Neshat, Soliloquy Series (Figure in Front of Steps) (1999)
- Shirin Neshat, Untitled, (1996)
- Syria, Qur'an manuscript (late ninth – early tenth century)
- Turkey, dish (second half of sixteenth century)
- Yinka Shonibare MBE, Air (2010)

- Yinka Shonibare MBE, *Earth* (2010)
- Yinka Shonibare MBE, *Fire* (2010)
- Yinka Shonibare MBE, *Water* (2010)

Art, Speaking and Listening

View the works of art created in the Middle East. Specifically examine the page from the Qur'an and contemporary Iranian American artist Shirin Neshat's untitled work. How does script play a role in each of these images? What effect does the script have, even though you might not be able to understand the textual references? How does the role of the script change in Neshat's photograph? Examine Neshat's photographs side by side. What do you see? How does she depict the female character? What about Middle Eastern traditions? How do these aspects of her work interact? (SL.9-10.1, SL.9-10.2)

Art, Speaking and Listening

Study the selected traditional African artworks. Compare the two standing figures from Mali and Congo. What do you see? What features are present in both figures? After examining these figures, what characteristics might you think are distinct to the region in which they were created? Now, examine the four works created by contemporary artist Yinka Shonibare. Shonibare was born in Nigeria, heavily affected by colonialism, and moved to study art in the West. Can you see Western influences in his work? Is Shonibare trying to reconcile any conflicts in these figures? Do you see the effects of colonialism (or postcolonialism) in his artwork? If so, what are the evident effects? (SL.9-10.1, SL.9-10.2)

Unit 4: World Literature: Russia

Art

- Marc Chagall, *I and the Village* (1911)
- *St. Basil's Cathedral* (Moscow, Russia, 1555-1561)
- Wassily Kandinsky, *Moscow I* (1916)

Music

- Dmitri Shostakovich, *The Nose* (1928)

Art, Speaking and Listening

Look at two artists who were born in Russia and migrated to Western Europe: Kandinsky and Chagall. What do you see in their artworks? How does the fantastic interact with the figurative? Does this remind you of any of the literary works you are reading in this unit? Are these works abstract in a typical way, or in different ways? (SL.10.1, SL.10.2)

Art, Speaking and Listening

Examine the architecture of St. Basil's Cathedral. What do you see? How does the color, style, and opulence affect your perception of religion in Russia? How might you categorize this type of architecture? Is this distinctly Russian architecture, or do you see a hybridization of eastern and western European elements? (SL.10.1, SL.10.2)

Grade Eleven

Unit 1: The New World

Art

- Charles Willson Peale, *Mrs. James Smith & Grandson* (1776)
- John Singleton Copley, *Mrs. George Watson* (1765)
- John Valentine Haidt, *Young Moravian Girl* (ca. 1755-1760)
- Joseph Wright (Wright of Derby), *Portrait of a Woman* (1770)

Art, Speaking and Listening

Examine the artworks listed. What does each image show about "young America"? Examine the Copley painting in comparison to the Haidt. What can you learn about each of these women and their lives in America? How are the women different? Carefully examine the iconography present in each image. Compare the Peale, Copley, and Wright paintings. What can we learn about the new nation from the way these painters worked? Do you detect a European influence? What stylistic aspects or materials might American artists be borrowing from England, judging by the similarities between the Wright (English) and Copley or Peale (American) portraits? (SL.11-12.2, SL.11-12.3)

Film, Reading Literature, Argument Writing

Seminar: View a staged or film version of *The Crucible*. Then discuss this question: Is John Proctor a tragic figure? Why or why not? Compare him to other tragic figures studied in ninth grade, such as *Oedipus Rex*. Write an argument in which you use at least three pieces of textual evidence to support your position. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.3, RL.11-12.7)

Unit 2: A New Nation

Art

- Auguste Couder, *Siège de Yorktown* (ca. 1836)
- Emanuel Leutze, *Washington Crossing The Delaware* (1851)
- Gilbert Stuart, *James Monroe* (ca. 1820-1822)
- Gustavus Hesselius, *Lapowinsa* (1735)
- John Copley, *Paul Revere* (ca. 1768)
- John Trumbull, *Declaration of Independence* (1819)
- Thomas Pritchard Rossiter, *Washington and Lafayette at Mount Vernon* (1859)

Art, Speaking and Listening

Examine the artworks listed. How did artists portray historical figures and events from the founding of America? Why might an artist choose to depict such events or figures? Examine each artwork for imagery detailing the founding of America and identify ways in which artists use history for inspiration. In addition, compare the Leutze and Trumbull paintings. How does the artist share each narrative with you? What visual clues lead you to discover what is happening in each scene? Why might these paintings inspire viewers during the time period as well as future viewers? (SL.11.2, SL.11.3)

Unit 3: American Romanticism

Art

- Albert Bierstadt, *Looking Down Yosemite Valley* (1865)
- Asher Durand, *Kindred Spirits* (1849)
- Frederic Church, *Niagara* (1857)
- George Inness, *The Lackannawa Valley* (1855)
- Thomas Cole, *Romantic Landscape with Ruined Tower* (1832-1836)

Art, Speaking and Listening

After reading literary examples of American romanticism, examine the paintings featured. Why do you believe these are romantic paintings? What visual aspects do the artists employ to interact with the viewer? How do they use the formal principles of art and design? View Thomas Cole's work "Romantic Landscape with Ruined Tower." What has Cole done to create a "romantic landscape"? Continue viewing the other works of art as comparisons. After viewing all of these paintings, what do you think are the characteristics of a romantic work of art? Brainstorm a list of the visual aspects of romantic painting. (SL.11.2, SL.11.3)

Unit 4: A Troubled Young Nation

Spirituals

- "All God's Children Had Wings" (Traditional)
- "Go Down, Moses" (Traditional)
- "I Thank God I'm Free at Last" (Traditional)
- "Lift Every Voice and Sing" (James Weldon Johnson) (E)
- "Promises of Freedom" (Traditional)
- "Swing Low, Sweet Chariot" (Traditional)

Art

- Winslow Homer, *A Visit from the Old Mistress* (1876)

Film

- Ed Bell and Thomas Lennon, dir., "Unchained Memories" (2003)

Art, Speaking and Listening

Focus on the Homer painting. Without knowing any background information on the time period or setting of this work, discuss the following questions with classmates: What do you think might be going on in this scene? Who are these women? Notice each person's dress and body position. What do these details suggest about their relationships? Note that the painting is sectioned. But where is the division: between the white woman and the black family, or at the painting's center, to the left of the central figure? How does noticing this division add to our understanding of the relationships in the painting? What do you think each character might be thinking or feeling? Why do you think Homer created such a complex composition to depict

what at first appears to be a simple interaction? Now learn some background information about the painting. Did you come up with "correct" assumptions? Is there a "right" answer to analyzing this work of art? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Unit 5: Emerging Modernism

Art

- Alfred Stieglitz, *From the Back Window, 291* (1915)
- Arthur Dove, *Goat* (1934)
- Charles Demuth, *My Egypt* (1927)
- Charles Sheeler, *Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company* (1927)
- Georgia O'Keeffe, *Ram's Head, Blue Morning Glory* (1938)
- Imogen Cunningham, *Calla* (1929)
- Jacob Lawrence, *War Series: The Letter* (1946)
- Marsden Hartley, *Mount Katahdin, Maine* (1939-1940)
- Stuart Davis, *Owh! In San Pao* (1951)

Art, Speaking and Listening

Examine and discuss the paintings listed. Do you see modernism emerging in these works? Can you make any fruitful comparisons with the way modernism emerges in the works you are reading? What new stylistic developments do you see in the paintings? What do we mean when we talk about modernists creating "art for art's sake"? For instance, compare the Hartley, Dove, and Demuth paintings. To what extent do you think these painters were interested in painting a mountain (Hartley), a goat (Dove), and silos (Demuth) versus experimenting with the possibilities of paint, space, and line? What role do you think fine art photography (see the Stieglitz image) might have played in the transition of painting away from a primary focus on depiction? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Unit 6: Challenges and Successes of the Twentieth Century

Architecture

- Farnsworth House, Plano, Illinois (1951)
- Seagram Building, New York City, New York (1957)

Art

- Barnett Newman, *Concord* (1949)
- David Smith, *Pillar of Sundays* (1945)
- Franz Kline, *Untitled* (1957)
- Jackson Pollock, *Number 28, 1950* (1950)
- Louise Bourgeois, *Red Fragmented Figure* (1953)
- Mark di Suvero, *Are Years What? (For Marianne Moore)* (1967)
- Mark Rothko, *Untitled* (1964)

- Robert Motherwell, *Elegy to the Spanish Republic, 70* (1961)
- Willem de Kooning, *Excavation* (1950)

Film

- Elia Kazan, dir., *A Streetcar Named Desire* (1951)
- Glenn Jordan, dir., *A Streetcar Named Desire* (1955)

Media

- *Omnibus: A Streetcar Named Desire* (television episode, 1955)

Music

- “Blowin’ in the Wind” (Bob Dylan)
- “This Land is Your Land” (Woody Guthrie)
- “Where Have All the Flowers Gone?” (Pete Seeger)

Film, Argument Writing

Seminar: Compare a scene from the 1951 film of *A Streetcar Named Desire* with the same scene in the 1995 film or a stage performance. Do you think the film or stage production is faithful to the author’s intent? Why or why not? Cite at least three pieces of evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.7, W.11-12.2, SL.12.1)

Art, Speaking and Listening

View the two works of architecture, one residential and one commercial. The same architect, Ludwig Mies van der Rohe, designed these buildings. How do they compare? Do you see similar elements in both of them? What is different? How is each building site-specific (i.e., reacting specifically to the place where it resides)? Compare this duo to the di Suvero and Bourgeois sculptures. How might you compare them—or can we even compare them? Does the comparison suggest that artists and architects sometimes work on similar ideas? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Art, Speaking and Listening

The paintings listed are all signal examples of abstract expressionist art. What do you see in each image? Consider these paintings in comparison to romantic painting, discussed in Unit Three, and the early modernist works in Unit Five. Why do you believe the abstract expressionists took such a grand leap away from figurative art (i.e., creating a representational image)? What words come to mind when you see these images? Many of these works are large-scale paintings. Can you appreciate the monumental scale of these works without being in front of them? Do you need to view this image in person to be affected—by the colors, textures, and shapes used? What happens to an image when it is reproduced? (RL.11-12.9, SL.11-12.1, SL.11-12.4)

Media, Reading Poetry, Oral Presentation

Play recordings of two of the poets reading their work. Make a presentation to the class about how their reading influences the listener’s interpretation of the poem (e.g., tone, inflection, pitch, emphasis, and pauses). Record your presentation with a video camera so you can evaluate your performance. (RL.11-12.4, W.11-12.6, SL.11-12.4, SL.11-12.5, SL.11-12.6)

Grade Twelve

Unit 1: European Literature: Middle Ages

Art

- Cimabue, *Maestà* (1280)
- Duccio, *Maestà* (1308-1311)
- Giotto, *Arena (Scrovegni) Chapel frescos, Padua (after 1305): Joachim Among the Shepards, Meeting at the Golden Gate, Raising of Lazarus, Jonah Swallowed Up by the Whale*
- Lorenzo Ghiberti, *Gates of Paradise* (1425-1452)
- Masaccio, *The Tribute Money at the Brancacci Chapel, Florence* (ca. 1420)

Art, Speaking and Listening

Compare earlier images from the medieval period to later ones. For instance, compare Giotto's Arena Chapel frescos with Masaccio's at the Brancacci Chapel. How do we see depictions of man change? Do religious figures begin to take on earthly characteristics as the Middle Ages wane? What changes do you observe in the various depictions of Jesus, both as a child and as an adult (consider comparing both *Maestà* images)? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 2: European Literature: Renaissance and Reformation

Art

- Giovanni Lorenzo Bernini, *Ecstasy of Saint Teresa* (1647-1652)
- Jacopo da Pontormo, *Desposition from the Cross (Entombment)* (1525-28)
- Leonardo da Vinci, *Mona Lisa* (1503-1505)
- Leonardo da Vinci, *The Virgin and Child with St. Anne* (1508)
- Leonardo da Vinci, *Vitruvian Man* (1487)
- Michelangelo di Lodovico Buonarroti Simoni, *David* (1505)
- Michelangelo di Lodovico Buonarroti Simoni, *Ceiling of the Sistine Chapel* (1508-1512)
- Michelangelo di Lodovico Buonarroti Simoni, *The Last Judgment*, Sistine Chapel altar wall (1536-1541)
- Michelangelo Merisi da Caravaggio, *The Entombment of Christ* (1602-1603)
- Raffaello Sanzio da Urbino, *The Niccolini-Cowper Madonna* (1508)
- Sandro Botticelli, *Primavera* (1482)

Art, Speaking and Listening

Examine and discuss the following artworks: Michelangelo's *David*, Raphael's *Madonna*, and da Vinci's *Mona Lisa* and *Vitruvian Man*. How has each artist worked to depict human beauty? What elements of beauty do they highlight? What is idealized? Are there any aspects that are realistic? Do you believe these portrayals are beautiful? Why or why not? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Art, Speaking and Listening

View Michelangelo's *Last Judgment*, da Vinci's *Virgin and Child*, Pontormo's *Deposition*, and Bernini's *Ecstasy of Saint Teresa*. What range of emotions is evident in these works of art? What imagery or symbols do the artists use to convey these emotions? What painting or sculpting techniques are used to heighten the effect? Which work do you respond to the most and why? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 3: European Literature: Seventeenth Century

Art

- Johannes Vermeer, *Girl with a Pearl Earring* (1665)
- Nicolas Poussin, *Et in Arcadia Ego* (ca. 1630s)
- Peter Paul Rubens, *The Debarkation at Marseilles* (1622-1625)
- Rembrandt van Rijn, *The Nightwatch* (1642)

Film

- Arthur Hiller, dir., *Man of La Mancha* (1972)
- Grigori Kozintsev and Iosif Saphiro, dir., *Hamlet* (1964)
- Laurence Olivier, dir., *Hamlet* (1948)
- *Man of La Mancha* (the musical), Dale Wasserman (1966)

Art, Speaking and Listening

As scholars and philosophers moved into an age of reason and rationality, why do you think there was still a push for romanticized, opulent imagery, labeled as baroque art? View the painting by Rubens, which is a part of a series of twenty-one paintings. What is emphasized in this work of art: color, the senses, movement? View the Rubens and Poussin in comparison to the Dutch works by Rembrandt and Vermeer. These Dutch artists were said to be working in a Golden Age. What aspects of the Dutch art are similar to the French and Flemish works? What influence do you think location has on artistic style? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 4: European Literature: Eighteenth and Early Nineteenth Century

Art

- Frederic Edwin Church, *Morning in the Tropics* (1877)
- Henri Fuseli, *The Nightmare* (1781)
- Jean Honore-Fragonard, *The Progress of Love: The Pursuit* (1771-1773)
- John Constable, *Seascape Study with Rain Cloud* (1827)
- John Singleton Copley, *Watson and the Shark* (1778)
- Theodore Gericault, *The Raft of the Medusa* (1818-1819)
- William Blake, *The Lovers' Whirlwind* (1824-1827)

Art, Speaking and Listening

Examine and discuss the artworks listed. Begin by viewing the Church, Copley, and Constable paintings. How did artists of this period frame the relationship between man and nature? Where does man belong in these images—or does he even belong? Now compare the Géricault and the Fragonard. What do you see in these images? Which painting do you believe would be more “typical” of the period? Which looks more romantic in style to you, and why? Do you believe these images were painted for “art’s sake,” or for a larger social purpose? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 5: European Literature: Nineteenth Century

Art

- James McNeill Whistler, *Arrangement in Gray and Black: The Artist's Mother* (1871)
- James McNeill Whistler, *Mother of Pearl and Silver: The Andalusian* (1888-1900)
- James McNeill Whistler, *Symphony in Flesh Colour and Pink: Portrait of Mrs. Frances Leyland* (1871-1874)
- James McNeill Whistler, *Symphony in White, No. 1: The White Girl* (1862)

Art, Speaking and Listening

Examine the four paintings by James McNeill Whistler. As you have done throughout this unit, describe with partners the small details and specific elements you can see in each painting. What do you find when you closely examine each painting? What has Whistler done to capture your attention? What draws you into the painting: the color, mood, line, texture, or light? How might these artworks show signs of early modernism? Are these paintings “art for art’s sake”? Why or why not? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)

Unit 6: European Literature: Twentieth Century

Art

- Georges Braque, *Candlestick and Playing Cards on a Table* (1910)
- Henri Matisse, *Blue Nude* (1952)
- Joan Miro, *The Potato* (1928)
- Kurt Schwitters, *Untitled (Oval Construction)* (1925)
- Pablo Picasso, *Reading at a Table* (1932)
- Piet Mondrian, *Composition No. III* (1921, repainted 1925)

Music

- Flamenco guitar music (such as that performed by Carlos Montoya or Paco Peña)
- Ludwig van Beethoven, String Quartet No. 15 in A Minor, Op. 132 (1825)

Art, Speaking and Listening

Examine the Picasso, Matisse, Mondrian, and Miró images. Do these works of art have anything in common? Do they depict anything you recognize? Do you think they were made for a particular buyer, a patron, or just because the painters wanted to make them? How might you categorize each work, besides “abstract”? How has the artist evolved by the twentieth century to be an untethered individual? Can you see how these artists might be driven by their own artistic

tendencies or desires? What are these paintings “about”? (SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5)