

Politically Influenced Art: Reflections of and Responses to War and Other Conflicts

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Introduction

Do you have trouble finishing that GIGANTIC art history book? Well I do! For the past three years, I have taken on the challenge of finishing my Advanced Placement Art History book before all AP exams start, because I do not want students out testing to miss vital new information and I want to be able to review as much as possible. I take on this task hoping that I have passed on the correct canon of art history and that we will not have to fly through the last two chapters in April due to a lack of time. However, Gardner's 9.6 lb *Art through the Ages* comes out on top most years. I either finish before exams cramming in the last two chapters or I do not get to them at all and end up giving the students reading material to cover outside of class during their busiest time. I suppose this would not be so bad if the last two chapters, which are on Modern, Postmodern and Contemporary Art did not account for such a large section of the AP exam and if those sections weren't so abstract to the students, literally in some cases. Thanks Mr. Jackson Pollock!

Rationale

I must find a way to approach the last two chapters in a different manner due to time constraints and most importantly the complexity of Modern, Postmodern and Contemporary Art. My plan is to create a unit that will last about twenty days and span from the start of school until the end of April, bringing in those movements every other week on Mondays throughout the year. Within this unit, I will focus on defining these major art movements through the eyes of war and politics. Obviously one advantage to this is that if I bring in the artists from the late nineteenth century and beyond early in the year, my classes will get to see important pieces from the canon of art history that they might miss otherwise due to time constraints. The other advantage is that comparisons can start to be made early on, between these pieces and pre-modern art which will help them to understand influences, cultural connections and the sheer complexity of the art world.

This unit will be taught to my Advanced Placement Art History class(es). The dynamics of which seem to change only slightly each year. My school is located in a large urban district. Many of my students are self-motivated individuals that take many Advanced Placement courses or are on the International Baccalaureate track. The current class is made up of almost half males and half females which is completely different from the previous four years when enrollment was almost entirely female. My individual class sizes have gone up each year, starting out with nine students five years ago to having forty two students this year. I can only assume that in the fall, when I start teaching this unit, I will either have one or two large classes.

Another reason for creating this unit is to generate better teaching practices and lessons that go beyond lecture and note-taking. In college, I remember almost all of my art history professors

lecturing constantly. The pedagogy was this: show a slide, give all the facts about it and then test the students. Occasionally, there was a question asked, but no real discussions. I can only remember one field trip and there is no recollection of an alternative assignment or linking these artworks to their time and place through other avenues than words. You went to class, took lecture notes and then went home and memorized the information for the test. The problem with this method is that not all students will retain the information because we have different learning styles. I want to build a unit that incorporates many different teaching styles in order to provide my students with many learning opportunities.

Although I minored in art history and am AP certified to teach it, I was used to teaching art classes where demonstration techniques reign, so I have had to really work each year developing my note-taking and note-giving techniques as well as devising other methods of information delivery. I think that developing this unit will help me to develop a better pedagogy.

Objective

The objective of this unit is to create lessons that will teach Modern, Postmodern and Contemporary Art through the eyes of politics with a focus on the artist's reflections on and responses to war and political conflicts. When asked about artists that fall into this range, students will tell you they either love them or hate them. They find it very easy to give their opinions, but find it rather difficult to discuss. Students have a difficult time processing these artists past mere identification and they have trouble placing the artists and artworks within historical context or within a specific timeline after the late nineteenth century.

Most of this is probably due to the facts that we have spent the last seven months looking at "traditional" artwork with subjects and suddenly they see a lack of subject matter or abstractions, the appearance of quick creation and/or something that looks "easy" which really throws them for a loop. The images are often lacking a story and they are forced as the viewer to create the reception which I think scares them.

Students look at Marcel Duchamp's readymade *Fountain* and ask "Why is it considered art, it is only a urinal and he didn't even make it!?" Even after discussing that the artist chose the object, placed it on its side and wrote on it, intentionally changing the urinal from how one would normally view it, the students are unsure that they want to accept it. After you define the movement that it comes from and describe to them that it fits into a movement within Modern Art called Dada in which artist were revolting against logic, reason and old traditions creating what some call anti-art is when some can fully accept it. Although in order for them to really "understand" the movement and the art, one needs to delve farther and show them why the movement was created: that the logic and reason that started World War I is what they were revolting. This is done with the hope that they can understand the historical significance of the piece.

A similar reaction happens when students look at a Pollock. They think that because it looks easy to create that it does not belong in a museum or at an auction selling for millions of dollars. I have even heard students exclaim against some Contemporary art that "I hope our tax dollars didn't help pay for that!" Well, the answer belongs not only in the definition of the movements,

Dada and Abstract Expressionism respectively, but also in the historical context in which each was made. Students rarely think about Duchamp's selection and placement of the object or Pollock's color choices and the physical action needed to paint his pieces. They seldom question what was going on in the world that made these artists rebel against established traditions or what musicians, writers, poets, videographers, etc...were doing at this time, or even what daily life was like. Their analysis of the work often comes down to pure opinions. One of my major goals will be to challenge their view of Modern art and beyond by bringing in more primary source material dealing with the context in which it was made.

Strategies

It is obvious when looking at a globe and a timeline that there is a correlation between the major art movements discussed, war and other political conflicts. It seems as though major wars and political conflicts in which the United States and other global powerhouses have been involved in have accounted for at least thirty-seven years since the turn of the twentieth century. This does not account for any horrors that might have led up to a war or the destructive aftermath and years of clean-up and reconstruction that always follows. The wars or conflicts of interest in this unit are World War I, World War II, Vietnam and the War in Iraq. For each artist, we will question what their daily life was like and what part politics played asking: Did he/she have to flee and did their new place of residence have an impact on their work? Were they labeled a degenerate artist? If an artist served in the military, was their career ended abruptly or can you see the lasting effects of the war in their work? Did this artist create propaganda pieces? If they created work before and after a war, is there a change in their work? etc... Instead of quickly touching upon many artists' stories in the last two chapters of our text book, I hope that through a more in depth look at the lives of a smaller group of artists the students will be able to create a better understanding of Modern Art and beyond. They should more easily be able to assess why an artist moved beyond the traditional subjects, materials and techniques of the old masters and in addition they should be able to apply this knowledge to the canon of Modern, Postmodern and Contemporary Art even if we have not seen it or studied it in the classroom.

In order to truly help my students understand the canon of Modern, Postmodern and Contemporary Art through politics, I have to provide them with a variety of opportunities to learn in different ways and I must be ready for the multitude of questions asked by Advanced Placement students. For both of these, I will need to have a good idea of the artists that we will cover, background information on all wars and conflicts that our artists will have created work in response to or reflection of and the major movements in which they are associated.

This unit is meant to cover early and late Modernism, Postmodernism and Contemporary Art. Although, we will look at many artists, here is a list of the artists I plan on discussing in depth: Edouard Manet, Pablo Picasso, Franz Marc, Marcel Duchamp, Umberto Boccioni, John Singer Sergeant, Fernand Leger, Otto Dix, George Grosz, Max Beckmann, Piet Mondrian, Thomas Hart Benton, Francis Bacon, Alberto Giacometti, Mark Rothko, Alfred Manessier, Jasper Johns, Robert Rauschenberg, Maya Lin, Shepard Fairey and Banksy. I will use Manet, Picasso and Marc to help bridge the gap between traditional and modernist art and then I will focus on artists/artwork created in response to or as a reflection of war. The specific movements I plan to cover are: Realism, Impressionism, Art Nouveau, Fauvism, German Expressionism, Cubism,

Purism, Futurism, Dadaism, Neue Sachlichkeit, De Stijl, Political Art, Depression Era Art, Regionalism, Abstract Expressionism, Minimal Art, Monument Art, Pop Art, Conceptual Art, Neo-Dadaism, Site-specific Art, Street Art, and Guerilla Art.

In order to provide them with multiple learning opportunities, I plan on lecturing, showing slides and Power Point presentations, short video clips, using primary sources, holding performances, having drawing and writing assignments like poetry, essays and graphics/diagrams, and conducting class discussions. Lecturing, image analysis, and classroom discussions will help students to gain information about the artists/artworks. Primary sources like interviews with artists, critics and curators will help transport students to a time and place. Through essays and graphics/diagrams students will be able to place artwork within a timeline and compare and contrast artists/artworks. This will also help them to understand major influences within the art world. In addition, students will create poetry and hold performances which can be a fun and interesting way for students to learn information. I believe that the differentiated learning environment will help more students to become successful.

The most obvious starting point to research for my lessons would be World War I and the Dada movement. Creating an atmosphere of everyday life during the First World War will be vital to helping them relate to these artworks. This would be done through introducing film/video, music, literature and poetry from that time period hoping to provide a well rounded understanding of the artwork in context with world history. Showing a video clip of Market Street in San Francisco in 1905 from [HYPERLINK "http://www.youtube.com"](http://www.youtube.com) www.youtube.com would be a great place to start off as it provides one great view of America to juxtapose with early Modern paintings like Dada. Having the students listen to Dada music from Duchamp or Man Ray or read and create Dada poetry would also be a fun activity. From there, we can analyze how Dada affected other artists thereby creating new movements. I hope to incorporate *The Rape of Europa* which is an excellent source for video footage on the Nazi looting of art during World War II. One cannot help but ponder after seeing Menno Meyjes' film *Max* or seeing Hitler's fairly traditional landscapes and still-lives where we would be if he would have decided to take that career path? We will take a look at this question as well as many others when discussing Degenerate Art? I am also looking forward to planning a possible field trip to the Bechtler and will devote a short lesson on the artists my unit has in common with the museum. Obviously the Bechtler Museum website and catalog would be a great source here. The more my students know about the artwork the more they will respond to it!

In addition, I have created list of comparison pieces so that students can have an idea of what a traditional artist might have done in a particular situation. For example, I would like to compare non-western and pre-twentieth century pieces that have a political flare to specific images in my unit...the propaganda pieces of today or WWII to pieces created for Alexander the Great, Roman leaders like Augustus Caesar or even the Reformation and Counter-reformation. I think this would help the students to have material ready for possible essays on the AP exam. I have listed specific pieces for comparison within several lessons below.

Lessons

Throughout the year I will be bringing in Modern, Postmodern and Contemporary artwork on

Mondays. There are usually around twenty Monday classes in a school year. I have created a list for twenty one, leaving some room for play. Although my unit focuses on artwork reflecting or literally referencing war, I will not only start with non-war images, but I will bring those in throughout the year to help further define some artistic movements. For instance, you will note that during the first Monday class, we will discuss Manet's *Luncheon on the Grass*, Muybridge's *Horse Galloping* and Whistler's *Nocturne in Black and Gold*, all pieces that have no connection to war. These pieces are essential however in helping to create and define Modernism. The same can be said for the second Monday class in which Cubism is discussed. Many artistic movements have clear connections to this movement, so it is a very relevant topic. From that point on, the main artists/artworks will have a definite connection to war, but I will also bring in images or concepts from the past or current chapters as much as possible to keep them relevant and fresh on their minds.

The students will have to complete a 1-2 page research paper for each Monday class as homework in order to prepare for image analysis, class discussions, later classroom testing and the Advanced Placement exam. At the beginning of the year they will be given a handout that describes who and what they need to research in great detail. You will be able to find that handout at the end of this unit. The general idea is for the students to research one or two artist for each Monday, finding out their nationality, movements associated with, influences, connections to war, etc... In addition, each student will have to look up four pieces of art from the artist; sketching, labeling and describing them in order to help them remember. Each lesson can be adapted to last anywhere from forty-five to ninety minutes. Teachers using this unit may scale back the lesson in various ways with the most obvious being to cut out or combine some of the artists and artworks. For instance, if time is rushed then the Bacon and Giacometti lessons about Existentialism could easily be combined. Below you will find the lessons for each Monday.

Early Modernism/Pre-World War I

Lesson Number One (First Monday):

- Students will research Edouard Manet.
- The teacher will discuss the development of Modernism through the introduction of Manet's *Luncheon on the Grass*, 1863, James Abbott McNeill Whistler's *Nocturne in Black and Gold*, 1875 and Eadweard Muybridge's *Horse Galloping*, 1878, as well as photography's role in art. The teacher will juxtapose these images with those that come before and after to show how these broke from the past and were inspirations for future artists. Possible images to compare and contrast with Manet are: David's *Oath of the Horatii*, 1784, Millet's *The Gleaners*, 1857, Gustave Klimt's *The Kiss*, 1907-1908 and/or Matisse's *Red Room*, 1908-1909. Images to compare to Whistler might include: Constable's *The Haywain*, 1821 and/or Pollock's *Lavender Mist*, 1950. The multiple exposures in both the Muybridge and Duchamp's *Nude Descending a Staircase, No.2*, 1912 can make for a great discussion. The teacher will also briefly discuss what made the earlier pieces fit the traditional canon of art before leading a student discussion on how the later pieces are breaking the mold.

- Students will discuss the images finding what connects each piece to the next as well what makes each piece new and different.
- Possible discussion questions: How is space, line, value and color defined in *Luncheon on the Grass* (in comparison to *The Gleaners*)?, Where can you see possible photography influences in the Early Modernist paintings? and What connections can be made between *Horse Galloping* and *Nude Descending a Staircase, No.2*?

Lesson Number Two (2nd Monday):

- Students will research Pablo Picasso.
- The teacher will discuss the development of Modernism through the introduction of Cubism as it was a major influence for many later movements. The main images to be discussed will be Picasso's *Gertrude Stein, 1906-1907* and *Les Femmes d'Alger (O.J. Version O), 1911-12*, as well as, George Braque's, *Bottle, Newspaper, Pipe and Glass, 1913*. Juxtaposing these images with earlier artworks as well as African masks would be necessary to see how Picasso has broke traditions and where some of his major influences came from. The teacher will also show a clip of Market Street in San Francisco in 1905 from www.youtube.com; a film in which the students can travel back to the time when Picasso and other artists were starting to break the rules set out by master painters of the Renaissance. This film takes you on a dangerous trolley ride down Market Street in which the rules of the road are very different from today. People are walking out in front of cars, horse and buggies are cutting off cars, they are pulling out in front of everyone and trolleys seem to be everywhere. There is complete chaos and you are left waiting for a collision the entire time. There is not a collision on that day, but you could imagine that there were many. After the clip, discuss with the student's what they have seen. They will critique the rules of the road then and compare them to today's rules as well as some paintings from the time. Picasso's *Les Femmes d'Alger (O.J. Version O), 1911-12* from today's class and Duchamp's *Nude Descending a Staircase, No.2* from last Monday would be good examples to use. Questioning how an artist's reality compares to his/her artwork can also be a discussion point.
- After the discussion, students will be asked to create a graphic of their choice to compare and contrast *Nude Descending a Staircase, No.2* to the Market Street clip.

Lesson number Three (3rd Monday):

- The artist to be researched is Franz Marc.
- The teacher will introduce pre-WWI Germany and German Expressionism, both Die Brücke (The Bridge) and Der Blaue Reiter (The Blue Rider) via Franz Marc, Wassily Kandinsky and Ernst Ludwig Kirchner. The teacher will present the definition of each movement along with the following images: Marc's *Fate of Animals, 1913*, Kandinsky's *Improvisation 28, 1912* and *Improvisation 30, 1913* and Kirchner's view of a major German city in *Street, Dresden, 1908*.
- Given the definition of Expressionism, students will get in groups to analyze and discuss what is possibly being portrayed in each image. They will write down their finding and we will have a class discussion on the topic.

- Possible questions for discussion: How does Franz Marc show his loss of faith in humanity?, How does color and line play an important role in German Expressionism?, Does Kandinsky's paintings portray his sense of spirituality? and What does Kirshner's image tell us about pre-war Germany?

Early Modernism/World War I/Post-World War I

Lesson Number Four (4th Monday):

- Students will research Marcel Duchamp and take notes on The Armory Show.
- The teacher will discuss The Armory Show as well as artistic reflections to World War I and the Dada movement through slide analysis, Dada music and poetry as well as video clips from WWI. Artworks for possible discussion include but are not limited to Marcel Duchamp's *Fountain*, 1917, *Bride Stripped Bare by Her Bachelors, Even*, 1915-1923, Jean Arp's *Collage Arranged According the Laws of Chance*, 1916-1917, Hannah Hoch's *Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany*, 1919-1920 and John Heartfield's *Have No Fear-He's a Vegetarian*, 1936. The first part of this lesson will be to introduce students to life in Europe during WWI through video clips found on the Internet. Next, students would get to listen to parts of Dada music and read Dada poetry to bring the experience full circle. Examples of this could include excerpts from: *Futurism and Dada* and *Musical Erratum + In Conversation*. We would then discuss Dada and analyze the artworks above.
- Students will then get into groups and create Dada poetry. Directions for writing a Dada poem can be found at HYPERLINK "http://www.ehow.com/how_4866274_write-dada-poem.html" http://www.ehow.com/how_4866274_write-dada-poem.html and HYPERLINK "<http://www.madsci.org/~lynn/juju/surr/games/dada-poem.html>" <http://www.madsci.org/~lynn/juju/surr/games/dada-poem.html>. For homework, students will get to create a Dada poem through the help of a Dada poem generator at HYPERLINK "<http://www.poemofquotes.com/tools/dada.php>" <http://www.poemofquotes.com/tools/dada.php>.

Lesson Number Five (5th Monday):

- Students will research Umberto Boccioni and read the *Futurist Manifesto*.
- The teacher will discuss Futurism and its connections to pre-World War I and World War I through such images as Boccioni's *Unique Forms of Continuity in Space*, 1913 and *States of Mind: The Farewells* 1911, as well as, Gino Severini's *Armored Train*, 1915.
- Students will possibly get a chance to listen to clips of Futurist music from *Futurism and Dada* and then they will be asked to create a graphic to compare and contrast Severini's *Armored Train* to Francisco Goya's *The Third of May, 1808*, 1814.

Lesson Number Six (6th Monday):

- Students will research the artist, John Singer Sargent.

- The teacher will discuss World War I and portraiture through commissioned war artist John Singer Sargent. Images for analysis include *A Street in Arras*, 1918 and *Gassed*, 1919.
- Possible questions for discussion: Why would the government commission war artists?, What could be the purpose for such images, other than to record history (propaganda?)? and What are the images we have studied so far that record war?
- Possible images for comparison: Francisco Goya's *The Third of May, 1808*, 1814, the Roman Portrait of Augustus as general, 20 BCE, the *Stele of the Vultures*, 2600-2500 BCE and/or the *Battle of Issus*, 310 BCE

Lesson Number Seven (7th Monday):

- The artist to be researched is Fernand Leger.
- The teacher will introduce Purism through the war and non-war pieces of Fernand Leger and Le Corbusier. Images will include Leger's *Soldiers Playing Cards*, 1917, *Shot-down Plane*, 1916 and *The City*, 1919 and Le Corbusier, *Spirale Logarithmiques*, 1928-1931.
- Students will be asked to brainstorm about the technological and industrial advancement that came about during and after World War I before viewing the images. In groups the students will answer the following questions before we move to a class discussion: What/who are the possible artistic influences for the artists above (Cubism/Picasso)?, What influences come from the Second Industrial Revolution (the machine)? What are the aesthetics of war and can those be compared to Modern Art? and How is Line, color, value and space used within the paintings?

Lesson Number Eight (8th Monday):

- The artists to be researched are George Grosz and Max Beckmann.
- The teacher will discuss World War I and the New Objectivity (Neue Sachlichkeit) movement. George Grosz's, *Fit For Active Service*, 1916-1917, Max Beckmann, *Night*, 1918-1919 and *Departure*, 1932-33 will be the major images studied. The teacher will further introduce students to life in Europe during the war, but this time through the eyes of a soldier. Through viewing video clips and photographs of trench warfare and shell shock, students would be able to put the current images as well as some past and future images in context with their creation. Great resources for this activity include HYPERLINK "<http://www.youtube.com>" www.youtube.com and HYPERLINK "<http://www.firstworldwar.com>" www.firstworldwar.com.
- The students will be asked to write a short answer essay fully describing two images that convey violence. One of the images must be from a one of the artists shown today depicting World War I and the other image must come from before the nineteenth century.

Lesson Number Nine (9th Monday):

- The researched artist will be Otto Dix.
- The teacher will discuss Early Twentieth Century Modernism and Degenerate Art, including a review of the New Objectivity movement as it applies to war through a look at Otto Dix and other Degenerate Artists. The major works to be discussed are, *Der Krieg (The War)*, 1929 – 1932, *Card Playing War Cripples*, 1920; however, various works by other Degenerate Artists may be looked at including, but not limited to: Max Ernst, Vassily Kandinsky, Ernst Kirchner, Paul Klee, Franz Marc, Piet Mondrian and Emile Nolde. The teacher will also show samples of Hitler’s artwork before posing the questions below. Possible artworks for reference: *Roses*, *Cathedral in Vienna* and *Mother Mary with the Holy Child Jesus Christ*.
- Possible questions for discussion: Why did Hitler label these men Degenerate Artists?, Why would Hitler hold a traveling exhibition of the work?, What were the aesthetics Hitler might have been looking for in a work of art? and What are some artworks that Hitler might of liked and why?

Lesson Number Ten (10th Monday):

- The students will be asked to research stolen art at HYPERLINK "<http://www.rapeofeuropa.com>" www.rapeofeuropa.com and the Monuments, Fine Arts and Archives program at HYPERLINK "<http://www.monumentsmenfoundation.org>" www.monumentsmenfoundation.org instead of one particular artist. Within the first site, students will read and take notes from the “About the Film” section which gives quite a history of the time. A description of the movie and event is located within the site as well. Students will also be asked to watch the trailer for the movie. For the second site, students are asked to click on “The Monuments Men” link to read about and see the names of the courageous men and women, “Führermuseum Album” to read the article about possible artwork for Hitler’s planned museum in Linz, Austria and then “Multimedia” to view multiple videos that discuss the MFAA.
- In class, the teacher will lead a discussion based on the homework as well as possibly show a short video clip of *Rape of Europa* and discuss.
- Students will be asked to ponder what Europe and the world might be like if Hitler would have taken on the role of an artist versus dictator.

Mock Trial

- This might be a good place to hold a mock-trial pitting Degenerate Artists against Hitler’s Regime. Students could be roles in which to study beforehand.

Lesson Number Eleven (11th Monday):

- Students will be asked to research Piet Mondrian including finding his nickname.
- The teacher will try to create an atmosphere for 1930’s Europe through video clips and photographs from the Internet as well as make connections between Post-War Europe and Mondrian/De Stijl. During this lesson, students will listen to music from the Jazz Age, look at

various Mondrian pieces and theorize why he had a musical nickname.

- Possible jazz musicians to listen to would be: Louis Armstrong and Fletcher Henderson. Watching a part of the Piet Mondrian: Mr. Boogie Woogie clip from [HYPERLINK](http://www.youtube.com) "http://www.youtube.com" www.youtube.com would help pull some of their answers together. I also think that comparisons to Dada should be made as they are opposite reactions to the same idea. Artworks for consideration may include: *Composition in Red, Blue and Yellow*, 1930 and *Broadway Boogie Woogie*, 1942-1943.
- Students will write a short answer essay describing the connections between art and music.

Lesson Number Twelve (12th Monday):

- Instead of researching a specific artist, students are to research the history of Political Art.
- The teacher will review Cubism, discuss the bombing of Guernica as well as the history of murals and Political Art.
- Students will get into groups and list the items they see in Picasso's *Guernica*, 1937 and how they could be associated with the event. They could also theorize and make a list of items that would show up in a Picasso painting of a more current event, like the War in Afghanistan or the earthquake in Haiti.
- Possible questions for discussion: What items/objects are found within *Guernica* and how are they connected to the bombings? How is time represented here (no reference to the actual event, only the aftermath)? What is relevant about Picasso's choice of color, or lack of color?

Later Modern Art/World War II/Post-World War II

Lesson Number Thirteen (13th Monday):

- Students will research Thomas Hart Benton.
- The teacher will discuss the Depression-Era and Regionalist Art of Edward Hopper, Grant Wood and Thomas Hart Benton; however, special emphasis will be placed on Thomas Hart Benton's *The Year of Peril* series of 1941. These images were created after Benton heard about Pearl Harbor. Within an online New York Times article, I found this quote to summarize *The Year of Peril* series: "Benton had one overriding objective in mind: to portray America's enemies as genocidal maniacs".
- Students will view clips from the Internet of World War II Europe, Japan and Pearl Harbor in order to better understand the context in which these images were made.
-Students would discuss what types of images would be portrayed by Benton now and then view images from his student Jackson Pollock. This would be a great transition into next week's introduction to Abstract Expressionism and Greenburg. In groups, students could write a poem about Benton that would include the following words or phrases: "Thomas Hart Benton", "The

Year of Peril, 1941”, “Regionalism, Regionalist Art or Regionalist artist” and “teacher to Jackson Pollock”. Other facts may be added if necessary.

Lesson Fourteen (14th Monday):

- The artist to be researched this week is Francis Bacon.
- The teacher will discuss the emergence of Post-WWII Expressionism and Existentialism with some help from Clement Greenburg and Francis Bacon. In addition to viewing clips of Greenburg and Bacon interviews, the students will analyze Bacon’s *Painting*, 1946, *Three Studies for Figures at the Base of a Crucifixion*, 1944, *Study after Velazquez’s Portrait of Pope Innocent X*, 1953, *Figure with Meat*, 1954.
- Possible questions for discussion: What emotions do you see and how are those emotions created? And What seems to be recurring in Bacons pieces?

Lesson

Number Fifteen (15th Monday):

- Students will research Alberto Giacometti.
- The teacher will continue the discussion on Post-WWII Expressionism and Existentialism with some help from Alberto Giacometti’s *Man Pointing*, 1947, *City Square*, 1948 , *Seated Woman*, 1956, *Annette*, 1961 and *Walking Man*, 1960.
- Students will look at the term Existentialism and write an essay on how Bacon and Giacometti might fit into that category. If the students look at the first image shown, created right after the Second World War in 1947, they should think about what has just happened, the war and the Holocaust, along with what life might be like at that time. People have lost their homes and businesses, there is very little food in places and of course trumping it all is the mass loss of lives. Everyone is in mourning and devastated and the rebuilding process would have to seem so far away.

Lesson Number Sixteen (16th Monday):

- Students will research Mark Rothko, the New York School and the Second School of Paris.
- The teacher will remind the students where we are historically: the World Wars, the Holocaust and the Great Depression as well as define Abstract Expressionism and discuss the New York School, the Second School of Paris and Clement Greenberg. Interview with Greenberg or other primary sources may be used.
- Students will be asked to analyze the following artworks by Rothko: *No. 14*, 1960, *Orange and Yellow*, 1956, *Yellow and Gold*, 1956, *No. 12*, 1951, *Red, Orange, Tan and Purple*, 1954, in hopes that they eventually will lean towards something spiritual. They will also be asked to analyze Georges Rouault’s *Biblical Landscape*, 1950 also hoping to find something spiritual about the piece. The last part would be to compare the two pieces side by side. They are both

saying something so similar, yet they look so different. These two pieces seem to echo the ideas of the New York School and the Second School of Paris respectively.

- Possible questions for discussion: How are the New York School and Second School of Paris different and Why? What are the key words that describe Greenberg's idea of Modernism? What artists studied so far fit into the Greenberg notion of Modernism?

Lesson Number Seventeen (17th Monday):

- The artist to be researched is Alfred Manessier.
- The teacher will discuss the Second School of Paris via Alfred Manessier, *Dams La Flanne Qui Consumme*, 1957, Maria Elena Viera da Silva, *Serigraphic en 4 Couleurs*, 1959 and Gustave Singer, *Provence Soleile Mer Froid*, 1958.
- The class will get into groups to find artists from the New York School to compare the above artists/artworks with. They will compile a list of artworks that could be compared to the ones above and then write down the similarities and differences. There are endless possibilities here, but an example would be to compare Pollock's *Lavender Mist* to Maria Elena Viera da Silva, *Serigraphic en 4 Couleurs*. One can see that both seem to be more about mark-making than actual subject, have a limited color palette, are relatively flat, lack a clear compositional arrangement like found in traditional artworks and were both made in the fifties. Clearly more aggression was needed to create Pollock's piece, as it has a lot more lines which seem to be created randomly by throwing and dripping paint onto the canvas versus the more careful and slow placement of horizontal and vertical marks in the later piece.
- At this point, if you are located in or around Charlotte, it would be great to take the students on a field trip to the Bechtler Museum of Modern Art since we have recently gone over various artists within their collection. However, a possible field trip could be adapted to fit your location at any point in the unit.

Field Trip to Bechtler Museum of Modern Art

- This trip would be best taken after several artists from the Bechtler collection have been discussed.
- The students will find artists throughout that fit the following criteria:
 1. Find an artwork influenced by the machine aesthetic and discuss what characteristics made you choose it?
 2. Find at least two artworks that have a spiritual quality to them and discuss why you chose the artworks.
 3. Find at least two artworks that can be compared to a Jackson Pollock and list the similarities and differences.
 4. Find at least one sculpture that can be compared to the Bechtler Museum's building and write about the similarities.
 5. View the Giacometti room and discuss the process he might have gone through when creating

a project.

6. How has the relationship between artist and patron been shown through the collection?

Lesson Number Eighteen (18th Monday):

- Robert Rauschenberg and Jasper Johns will be researched by the students.
- The teacher will review Political Art and discuss Vietnam, Pop Art and Neo-Dada Art while viewing images from Robert Rauschenberg, Jasper Johns, Andy Warhol and Robert Indiana. Major images to be analyzed for Robert Rauschenberg are: *Retroactive I*, 1964, *Estate*, 1963, *Buffalo II*, 1964, *Erased De Kooning*, 1953 and *Monogram*, 1955-59. Jasper John's images will include: *Flag*, 1954-1955, and *Three Flags*, 1958. Various artworks from Andy Warhol and Robert Indiana will be used to reference Pop Art, along with, Dada images from the fourth Monday to help explain Neo-Dada.
- Students will create their own Neo-Dada piece by screen printing multiple leftover screens and linoleum blocks from the art classes onto one surface, creating something new and original.
- Possible discussion question: How can we compare/contrast Modern and Postmodern Art?

Postmodern Art/Contemporary Art/Conflicts in Vietnam, Afghanistan and Iraq

Lesson Number Nineteen (19th Monday):

- The artist to be researched is Maya Lin.
- The teacher will discuss the conflict in Vietnam as well as Postmodern Art. Monument Art, Public Art, Site-Specific Art and Installation Art with the help of Maya Lin's Vietnam Memorial, 1981-1983 and Robert Indiana's *Love*, 1964 and *Hope*, 2008. Other artworks from Maya Lin will be shown, possibly including a short clip from the PBS series *Art: 21* in which she discusses the Grand Rapids Ice Rink. In addition, video clips and primary source information for important events between 1960 and 1980 could be shown.
- The students will create a graphic comparing and contrasting the Vietnam Memorial to *Love* and then they will form groups and create a sketch and a rationale for a public artwork that depicts their generation.

Lesson Number Twenty (20th Monday):

- The artist to be researched is Shepard Fairey. The research should include finding out how he was involved with the 2009 Tour de France. More specifically, the students will be asked to find out how and why he was involved and what other artist took part.
- The teacher will review Political and Propaganda Art with images seen earlier in the year. Then the teacher will discuss Fairey's *Greeting From Iraq*, 2005, *Peace Bomber*, 2008, The Obama Hope poster, 2008, as well as various other images with connection to war. Something

that might grab student attention would be to show some of his non-political work as well. For example, students would be interested to see that his design company is responsible for churning out many things that they have seen over the years like artwork for the musical groups: the Black Eyed Peas, Interpol, The Smashing Pumpkins and Flogging Molly as well as the movie poster for *Walk the Line*.

- Students will be asked to write a short answer essay to compare Shepard Fairey's pieces with another propaganda piece from history. The other choice must be from before 1900.

Lesson Number Twenty-One (21st Monday):

- Students will research Banksy.
- The teacher will discuss Street Art, Guerilla Art and the conflicts in Iraq and Afghanistan.
- Students will be asked to share what they know about the conflicts from their own experiences as well as thoughts from their parents, relatives, the news etc...including how they started. Depending on the class, one activity could be to recall where one was during the attacks on September 11th. One would need to be sensitive here as this is something that has happened in their life time. Specific Banksy images to analyze would be: *Girl Searching a Soldier*, *If at First You Don't Succeed – Call an Air Strike*, *David, Wall and Piece (book cover)*, *Mona Lisa Holding a Gun*. Another possible image to discuss would be Christo's Iron Curtain also as a political piece referencing the Berlin Wall and/or The Guerilla Girls who remain faceless like Banksy but make sure their voices are heard through art. A great source for Christo's work is [HYPERLINK "http://christojeanneclaude.net"](http://christojeanneclaude.net) <http://christojeanneclaude.net> while there are many interesting videos about or of the Guerilla Girls on [HYPERLINK "http://www.youtube.com/"](http://www.youtube.com/) <http://www.youtube.com/>.
- Possible discussion question: How is art displayed and why is that relevant to the viewer's experience?

Background

In order to teach the above information, I need to have a lot of background information. Through my education and teaching experience I feel well versed in knowledge about the artists and specific movements, like Dada, German Expressionism, Purism, etc... However, I am including background information on the major movements because they are difficult to define the as well as, historical information on the wars/conflicts we will discuss because they are out of my area of specialty. I will start by defining the major movements of the time as well as providing a brief summary of the war or political crisis at hand. Students will take part in researching more specifics about each individual artist. Below is the general information about the movements, artists, wars and political conflicts I will need in order to teach this unit and to answer the many questions I will receive from Advanced Placement students:

Modernism

Modern Art is difficult to define. In Clement Greenberg's first essay on Modernism, he writes that "realistic, naturalistic art had dissembled the medium, using art to conceal art; Modernism used art to call attention to art". It encompasses many different movements that started in the late nineteenth century. Artists began to break away from the tradition of creating the illusion of a three dimensional subject on a flat surface, disguising the materials and canvas. If we travel back in time, the Romans were one of the first to take the viewer into their image by creating the illusion of depth. For centuries, this was the standard. Renaissance artists perfected the illusion. However, early Modern artists reduce their subjects, if they have any, to the basic elements of art and principles of design. Objects appear flat and lines and color seem to be more important than in the past. Elements like line or color will be used in combination with principles like emphasis and movement to enhance the artwork versus modeling and shading. For instance, Franz Marc, a German Expressionist uses color and directional movement to create a mood in his pieces. About his use of color he says, "Blue is the male principle, stern and spiritual. Yellow the female principle, gentle, cheerful and sensual. Red is matter, brutal and heavy and always the colour which must be fought and vanquished by the other two". Later Modern artists seem to be much more concerned with the materials, techniques and compositional arrangements than anything else. They often are reflecting on their own work and practices and trying to create something pure and original. "In the postwar years, modernism increasingly became identified with a strict *formalism* – an emphasis on an artwork's visual elements rather than its subject – due largely to the prominence of the American Clement Greenberg". He seemed to shape how the world thought about Modern art or what was successful modern art through his writings.

World War I

It would be important to get primary sources that account for the growing distress in Europe before the war as well as footage during the war and after. Showing the physical and mental human destruction as well as the annihilation to homes, churches, roads, etc...the war caused would help the students to connect to certain artworks. Obviously, artist's personal statements next to their artwork can resonate very powerfully with a student. Kandinsky states that "the more frightening the world becomes...the more art becomes abstract". Why should he paint the horrors of everyday life?

A great source for the classroom and student research would be [HYPERLINK "http://www.firstworldwar.com"](http://www.firstworldwar.com) www.firstworldwar.com. This site is a multimedia site that has posted everything imaginable, in a very organized manner about World War I. It has articles, telegrams, photographs, propaganda posters, video and even songs from the front all created during that time period as well memoirs and other recollections of the war later and more current photographs and analysis. Some of the important facts that would be needed by to begin a discussion on World War I are paraphrased here from [HYPERLINK "http://www.firstworldwar.com"](http://www.firstworldwar.com) www.firstworldwar.com:

World War I spanned from 1914 to 1918 and involved the Entente Alliance and the Central Powers. France, Great Britain and Russia joined to create the Entente Alliance and were later joined by Japan and Italy. The Central Powers were comprised of Germany and Austria-Hungary at first and then came to include Turkey and Bulgaria. The United States

joined the effort in 1917 as an independent entity against the Central Powers. There seems to be no clear reason for the start of the war, however, the assassination of Franz Ferdinand, the heir to the Austria-Hungarian Empire seems to be a major catalyst. Fighting stopped on November 11th, 1918 Armistice Day and there were more than eight million casualties.

World War II

It seems very evident, as with World War I, that the climate in Europe before, during and after the Second World War would have been very stressful. Demolished homes, businesses and churches would have filled the horizon line, all to be blamed on a selfish dictator from Germany, an artist. Some of the artists from the time created art that blatantly told the horrors of the war like Picasso and Dix, while others tried to remove you from those tragedies. Rothko created paintings that have no subject matter, yet have a spiritual quality to them. Thomas Hart Benton, a military man himself, gives an American point of view with *The Year of Peril* series.

Degenerate Art is the label that Hitler and his regime gave to the modern art that they rejected. These artists were unable to work and most of them had to leave their countries or the continent. Paraphrased below from [HYPERLINK "http://www.history.com/topics/world-war-ii"](http://www.history.com/topics/world-war-ii) <http://www.history.com/topics/world-war-ii> are the World War II facts one would anticipate needing in order to start:

The Second Great War lasted from 1939 until 1945 and was started by Hitler's regime as a way to gain more land area for his "pure" German race. Hitler invaded Poland with the Soviet Union. Then France and Great Britain declared war on Germany. Pearl Harbor was attacked in 1941 by Japan and the United States joined the war effort the very next day. The Allies invaded the beaches of Normandy on June 6, 1944 ("D-day") and Hitler committed suicide on April 30, 1945. The United States used the first atomic bombs at Hiroshima and Nagasaki in 1945. The war ended with more casualties than ever before recorded. The death toll is between forty-five and sixty million with about six million Jews killed in German concentration camps.

Vietnam

Compared to WWI and WWII, the Conflict in Vietnam was very long and happened during a time when the youth of America was in revolt. As stated in Gardner's *Art Through the Ages*, "They took to the streets in often raucous demonstrations, with violent repercussions, during the 1960s and 1970s" and there was a "radical rejection not only of national policies but often also of the society generating them". The world was changing drastically and "the youth era witnessed the sexual revolution, the widespread use and abuse of drugs, and the development of rock music" not to mention the issues of racial equality, feminism, war opposition and the assassination of John F. Kennedy just to name a few. The New York School definitely played off of the beginning of this Cultural Revolution in the fifties and sixties. The Second School of Paris which one could say calmly echoes them across the Atlantic could be looked at as well.

Paraphrased below is a list of information needed to start a conversation about Vietnam from
HYPERLINK "<http://www.pbs.org/battlefieldvietnam/timeline/index.html>"
<http://www.pbs.org/battlefieldvietnam/timeline/index.html>:

The Vietnamese Conflict began in 1954 and ended in 1973 with the signing of a cease fire in Paris by all warring parties. In 1961, Kennedy orders help for the South Vietnamese government against the Vietcong Guerillas by 1962 the U.S. had completed their first combat mission. It was in this year that "Agent Orange" was used to destroy vegetation where the Vietcong were hiding. President Johnson is cleared to take whatever actions necessary to defend South Vietnam in 1964 and in the next year there were major U.S. airstrikes. However, in 1966, there were many setback as the Vietcong seem to be a difficult foe and in 1972, the South Vietnamese start to regain back some of their lost territory thanks to help from U.S. troops.

Postmodernism

Postmodern Art starts in the late sixties and is similar to Modern Art in that is difficult to define and it is also made up of many different movements, that is, many different artists traveling down many different paths. Postmodern artists were exploring materials and techniques moving well beyond Modernism, in some cases including traditional illusionism and subject matter like that of genre, still-life, portrait and landscape painting. "It accommodates a wide range of styles, subjects, and formats, from traditional easel painting to video and installation, and from the spare abstraction associated with modernism to carefully rendered illusionistic scenes".

More current artwork or Contemporary Art is "art that has been and continues to be created during our lifetimes. In other words, contemporary *to us*". This art of the late twentieth and early twenty-first centuries has more to do with the viewer's reaction to or interaction with the work than the actual aesthetics of the piece, it is often conceptual in nature or presents us with irony. For example, Banksy presents us with irony when a little girl pats down a soldier or in the reverse image of a soldier patting down a little girl. He critiques war and culture in other pieces as well, like in a stenciled image of the Mona Lisa holding a large automatic weapon. Banksy states that "the greatest crimes in the world are not committed by people breaking the rules but by people following the rules. It's people who follow orders that drop bombs and massacre villages". Much of his art is commentary on social, global and political issues, like the economy and war.

Operation Iraqi Freedom (The War in Iraq)

The War in Afghanistan and Operation Iraqi Freedom is the only conflict on the list that I have lived to really see, at least via video and photographs. I have an emotional connection to it, although probably small compared to most. I remember where I was when the towers were hit: Shafer Hall, Edinboro University, Pennsylvania. I remembered hoping everyday that my husband, who was in the army, would not have to leave for active duty. We stared at the television for months. Thankfully my husband was not called up for duty; therefore able to finish his college degree. He would have been at the "tip of the spear", the first group in and I cannot imagine the worry we would have went through while he was there. Many of our friends and relatives went off to Iraq and Afghanistan over the years and we have wondered and worried for them. We have all seen the news, the television specials, the images and read the stories...our

friends have been lucky so far! Paraphrased below are some facts on Operation Iraqi Freedom from [HYPERLINK](#)

"<http://www.cfr.org/publication/18876/timeline.html?gclid=COHYha75jqUCFRhg2godtWjaMg>"

<http://www.cfr.org/publication/18876/timeline.html?gclid=COHYha75jqUCFRhg2godtWjaMg>:

In March of 2003, President Bush announces military operations in Iraq. During the same year, U.S. troops killed Saddam Hussein's sons, Uday and Qusay and then Saddam himself is captured. The search for Weapons of Mass Destruction is called off in 2004 and in November of 2005, Saddam is sentenced to death by hanging for crimes against humanity. In that same month of 2008, Barrack Obama wins the election and pledges to remove combat troops from Iraq by August, 2010, leaving a transitional force within the country until the end of 2011. On August 31st, 2010, combat operations end. There were 4,400 U.S. casualties and tens of thousands of Iraq civilians killed.

Conclusion

In conclusion, through various primary sources, the enhancement of my knowledge of various wars, political conflicts and artists as well as refinement of my pedagogical practices, I hope to create a unit that will sufficiently teach my Advanced Placement Art History students twentieth century art and beyond. Focusing on a small list of around twenty artists for Modern and Postmodern movements will be an essential key. This will allow me to move through a large amount of information more easily and with practice, the students should be able to apply what they have learned to any Modern and Postmodern piece. In addition, introducing various assignments to teach to the student's individual learning styles will help to foster a more successful learning environment.

Notes

David Brinkley, "*Painting to Sound the Alarm in the Wake of Pearl Harbor*," accessed Nov 12, 2010, [HYPERLINK "http://www.nytimes.com/2003/12/08/arts/painting-to-sound-the-alarm-in-the-wake-of-pearl-harbor.html"](http://www.nytimes.com/2003/12/08/arts/painting-to-sound-the-alarm-in-the-wake-of-pearl-harbor.html) <http://www.nytimes.com/2003/12/08/arts/painting-to-sound-the-alarm-in-the-wake-of-pearl-harbor.html>.

Fred S Kleiner, and Christin J. Mamiya, *Gardner's Art Through the Ages*, 11th ed., Edited by

John R. Swanson, Stacey Sims, Joohee Lee, Michele Jones, and Gail Nelson-Bonebrake. Belmont, CA: Wadsworth, a division of Thomson Learning, Inc., 2005, 855.

"*Franz Marc Quotes*," Xplore, Inc., 2001, accessed Nov 07, 2010, HYPERLINK "http://www.brainyquote.com/quotes/authors/f/franz_marc.html" \t "_blank" http://www.brainyquote.com/quotes/authors/f/franz_marc...

Kleiner and Mamiya, *Art Through the Ages*, 1033-1034.

"*Quotes from Wassily Kandinsky (1866-1944)*," About, Inc., 2007, accessed Nov 07, 2011, HYPERLINK "http://painting.about.com/library/biographies/blartistquoteskandinsky.htm" \t "_blank" <http://painting.about.com/library/biographies/blartist...>

Michael Duffy, "Timeline – Introduction," Michael Duffy, 2009, accessed Nov 12, 2010, <http://www.firstworldwar.com/timeline/index.htm>.

"*World War II*," A & E Television Networks, 2010, accessed Nov 12, 2010, HYPERLINK "http://www.history.com/topics/world-war-ii" <http://www.history.com/topics/world-war-ii>.

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Shelley Esaak, "*Modern Art or Contemporary Art – What's the difference*," accessed Nov. 07, 2010, HYPERLINK "http://arthistory.about.com/b/2004/07/10/modern-art-or-contemporary-art-whats-the-difference.htm" <http://arthistory.about.com/b/2004/07/10/modern-art-or-contemporary-art-whats-the-difference.htm>.

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Greg Bruno, "*Timeline: The Iraq War*," accessed Nov 12, 2010, HYPERLINK "http://www.cfr.org/publication/18876/timeline.html?gclid=COHYha75jqUCFRhg2godtWjaMg" <http://www.cfr.org/publication/18876/timeline.html?gclid=COHYha75jqUCFRhg2godtWjaMg>.

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Barrett, William. *Irrational Man: A Study in Existential Philosophy*. New York, NY: Anchor Books, A division of Random House, Inc., NY. 1962.

This book helps to explain the concept of Existentialism and it includes a look at the major Existentialists.

Brigham, Robert K. "Pbs.org." Public Broadcasting Services. 2009. accessed Nov 12, 2010.

HYPERLINK "http://www.pbs.org/battlefieldvietnam/timeline/index.html"

<http://www.pbs.org/battlefieldvietnam/timeline/index.html>.

This page within Pbs.org provides you with a detailed timeline of events for the Vietnam War. There are pages within this site that provide more information about specifics of the war and the main website provides various information about the Public Broadcasting Services.

Brinkley, David. "Painting to Sound the Alarm in the Wake of Pearl Harbor." *The New York Times*. Dec 08, 2003. accessed Nov 12, 2010, HYPERLINK

"http://www.nytimes.com/2003/12/08/arts/painting-to-sound-the-alarm-in-the-wake-of-pearl-harbor.html"

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This article provides insight into Thomas Hart Benton and attempts to explain why he painted the "Year of Peril" series.

Bruno, Greg. "Timeline: The Iraq War." Council on Foreign Relations. 2010. accessed Nov 12, 2010. HYPERLINK

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This page informs readers of foreign policy.

Chandler, Otis Y. "Banksy >quotes." Good Reads.com. 2010. accessed Nov. 07, 2010.

HYPERLINK "http://www.goodreads.com/author/quotes/28811.Banksy" \t "_blank"

<http://www.goodreads.com/author/quotes/28811.Banksy>.

This page within Goodreads.com provides various quotes from Banksy. The website itself includes book recommendations, a reading tracker, book club information, book trivia and quotes.

Duffy, Michael. "Timeline – Introduction." Michael Duffy, 2009. accessed Nov 12, 2010.

HYPERLINK "http://www.firstworldwar.com/timeline/index.htm"

<http://www.firstworldwar.com/timeline/index.htm>.

This website is a great resource for everything World War I. It includes history, timelines, photographs, videos, audio, telegrams and letters. It is very interactive.

Esaak, Shelley. "Modern Art or Contemporary Art – What's the difference." *Art History*, About, Inc. 2007. accessed Nov. 07, 2010. HYPERLINK

"http://arthistory.about.com/b/2004/07/10/modern-art-or-contemporary-art-whats-the-difference.htm"

<http://arthistory.about.com/b/2004/07/10/modern-art-or-contemporary-art-whats-the-difference.htm>

This page within About.com explains the difference between Modern and Contemporary art. The

website is a search engine in which you may type in any topic and find a wealth on information.

“*Franz Marc Quotes.*” Xplore, Inc. 2001. accessed Nov. 07, 2010. HYPERLINK

"http://www.brainyquote.com/quotes/authors/f/franz_marc.html"

http://www.brainyquote.com/quotes/authors/f/franz_marc.html.

This particular page within this site provides quotes from Franz Marc. This site provides quotes from various famous people and can be searched alphabetically.

Kleiner, Fred S and Christin J. Mamiya. *Gardner's Art Through the Ages*, 11th ed. Edited by John R. Swanson, Stacey Sims, Joohee Lee, Michele Jones, and Gail Nelson-Bonebrake. Belmont, CA: Wadsworth, a division of Thomson Learning, Inc., 2005.

This text book provides an in-depth look at the history of art from Paleolithic to Post-modern including photography and architecture. The books introduction includes insight into how art historians analyze artworks and place them within a timeline.

“*Quotes from Wassily Kandinsky (1866-1944).*” About, Inc. 2007. accessed Nov. 07, 2011.

HYPERLINK "<http://painting.about.com/library/biographies/blartistquoteskandinsky.htm>" \t

"_blank" <http://painting.about.com/library/biographies/blartist...>

This page within About.com lists quotes from Wassily Kandinsky. The website is a search engine in which you may type in any topic and find a wealth on information.

"*World War I.*" A & E Television Networks, 2010. accessed Nov 12, 2010. HYPERLINK

"<http://www.history.com/topics/world-war-ii>" <http://www.history.com/topics/world-war-ii>

This page within History.com summarizes the Second World War.

Additional Resources for Teachers and Students:

Dempsey, Amy. *Styles, Schools and Movements: The Essential Encyclopaedic Guide to Modern Art*. New York: Thames & Hudson, Inc., 2005.

This book has information on a lot of very specific art movements and the major artists involved in each.

Bos, Harriet P, John Boyer, and Michael Godfrey. *Bechtler Museum of Modern Art*. Edited by Beth Rudowske. Charlotte, NC: Belk Printing Technologies, 2009.

This book shows part of the Bechtler Museum of Modern Art's collection.

HYPERLINK "<http://www.art-ww1.com/gb/peintre.html>" <http://www.art-ww1.com/gb/peintre.html>

This website lists artists and artwork created during World War I.

Appendix

Implementing District Standards

HYPERLINK "<http://www.ncpublicschools.org/curriculum/artsed/scos/visualarts/visual9-12>" <http://www.ncpublicschools.org/curriculum/artsed/scos/visualarts/visual9-12>

This site shows the North Carolina Standard Course of Study Competency Goals

During this unit students will meet objectives under each of the Competency Goals. More specifically, this unit completes objectives 1.01-1.04, 1.06, 2.01-2.04, 3.04, 3.05, 4.02, 4.04, 5.01-5.06, 6.01-6.06, 7.01-7.04 and 8.01-8.03. You can find a listing of the goals and objectives at the above website.