CALIFORNIA STATE UNIVERSITY, NORTHridge

AN ART AND ART HISTORY EDUCATIONAL GAME,  
A PARTICIPATORY RESOURCE AID

A graduate project submitted in partial satisfaction of the requirements of the degree of Master of Arts in Art

by

Charlotte Therese Marchut

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Dedicated to the memory of Elaine Therese Marchut.
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ABSTRACT

An Art and Art History Educational Game, A Participatory Resource Aid

by

Charlotte Therese Marchut

Master in Arts in Art

The purpose of this master's project was to research and develop an art and art history educational resource game to be played at the high school level. The game would increase knowledge and exposure to art terms, works of art, artists, art movements, art materials, aesthetics and, reinforce the understanding of art. The term, game, in this graduate project is defined as an educational participatory resource learning aid used in the classroom as a means of understanding art and art history and as an reinforcement of knowledge in the areas of art and art history.

The art educational participatory resource aid, titled The Art Gallery Game, was designed and developed by the
author from a variety of resources and personal teaching experiences and included information concerning art works of Western and Non Western artists and cultures. The Art Gallery Game consisted of one laminated game board, 1200 laminated question cards in six boxes, one die and six game pieces. Organized by categories, a partial list of the copyrighted questions and answers may be included in this graduate project.

The main focus of this master's project was the creation of the art and art history educational resource learning aid. However, it was important to the author to have high school students experience The Art Gallery Game. Students were asked informally about their attitude toward art and art history and their personal reactions to the Art Gallery Game. A formal study was beyond the scope of this master's project. The importance of the educational game and "fun" learning experiences were evidenced, even if informally, from the input of the high school students involved.
INTRODUCTION

The purpose of this master's project was to research and develop an art and art history educational game to be played at the high school level. The game would increase knowledge and exposure to art terms, works of art, artists, art movements, art materials, aesthetics, and reinforce the understanding of art.

The term, game, in this graduate project referred to an educational participatory resource aid to be used in the classroom as a means of understanding art and art history and as a reinforcement of knowledge in the areas of art and art history. The term, game, was used purposely to help students feel more at ease, less inhibited and therefore open toward the art and art history learning experience.

The idea to create an educational resource game in the area of art education was conceived as a result of seven years of personal teaching experience at the high school level in the area of art and a lifelong interest in the area of museums. There was a personal desire to create for the school environment a visual experience, fundamental in the education of art.

The need to spark the interest and thirst for knowledge in today's high school students in the areas of art, artists, art movements and aesthetics became the main focus of this graduate project, and thus The Art Gallery Game, an art educational participatory resource aid, was conceived.
The need for students to have a positive learning experience, especially in the area of art history, has been a fundamental goal of art education and art curriculum development.

The importance of bringing works of art to the students in the school environment has always been imperative to the understanding of art, artists, art movements, as well as individual personal growth. Slides, visuals, field trips to local museums, are all important in the understanding of art and art history. One goal of museums and various art educational loan centers throughout many cities and states such as the Educational Loan Center at the Albright-Knox Art Gallery, Buffalo, New York, and the Los Angeles County Art Museum Educational Art and Slide Center, has been to acquaint the public with works of art through the lending of slides, prints, copies or actual art pieces to schools and members of the community. The Art Gallery Game was designed to incorporate the knowledge of art and art history, together with the natural viewing experience of a work of art into the school environment, in other words, a small "museum" for the classroom. A picture or photograph of Vincent van Gogh's *Starry Night* would never replace the emotional feeling of viewing the painting personally. However, the familiarity with any work of art could add to the appreciation when that work of art could be experienced first hand.

The art educational participatory resource aid, titled
The Art Gallery Game, was designed and developed by the author from a variety of resources including prints and postcards from the Museum of Modern Art, New York, The Metropolitan Museum of New York, The Albright-Knox Art Gallery, Buffalo, New York, The J. Paul Getty Museum, Malibu, California and the Los Angeles County Art Museum, Los Angeles, California. Other major resources of information included Living with Art by William Mc Carter and Rita Gilbert and Discovering Art History by Gerald F. Brommer, as well as personal teaching experiences in the field of art education.

The Art Gallery Game consisted of one laminated game board, 1200 laminated question cards in six boxes, one die and six game pieces. The game board design, based on the color wheel, included a circular design with three primary color spokes that emanated from the center circle. The primary color center circle was known as the Collector's Circle. Several ways in which a contemporary patron of the arts might have purchased or acquired a work of art would be through a GALLERY, MUSEUM or directly from an ARTIST. The Art Gallery Game was so designed, that when a player landed on a GALLERY, MUSEUM, or ARTIST square and answered the question correctly he became the "owner" of the art piece. One goal of the player was to become an art collector and patron of the arts by answering the question correctly and becoming the owner of the work of art with possession of the card.
Each laminated question card included a picture of a work of art on one side and a question and answer on the second side. The 1200 questions for The Art Gallery Game included information concerning art works of Western and Non Western artists and cultures. Artists, aesthetics, design elements, works from textiles, glass, ceramics and wood, as well as traditional art history areas of painting, sculpture and architecture were all integrated into the design of the game questions. Categories of questions included fill-ins, multiple-choice and true or false. Photographs of sample question cards were included in this master's project.

Since this was a learning game the answers of many questions could also be found on other cards providing reinforcement and an overlapping of knowledge. Every attempt was given to incorporate a picture with a related question. However, because of resources available this was not always possible. For instance, there may have been twenty questions pertaining to Michelangelo, the Sistine Chapel, The Pieta, influences and materials, and a total of fifteen picture cards of works created by Michelangelo. In that case the other five questions may have been incorporated on picture cards with works of art that were created during the Renaissance, but not necessarily by Michelangelo. Organized by categories, a partial list of the copyrighted questions and answers were included in this master's project.

The main focus of this master's project was the
creation and building of an art and art history educational participatory resource aid. A formal study of attitudes toward art and art history and the changing of those attitudes in relationship to the experience of an art educational game was beyond the scope of this graduate project. Further testing in the area of art and art history and the use of the art educational game as a means of changing attitudes is an area that will be explored at a future date. However, it was important to the author to have high school students experience the playing of The Art Gallery Game.

Students were asked informally about their attitude toward art and art history and their reactions toward The Art Gallery Game experience. Informally, most high school student attitudes toward art as a hands-on experience was described as an important and valuable experience in the educational process. The students then went on to describe their own personal successful or unsuccessful art experiences. However, their attitudes toward art history indicated that art history was boring, unnecessary and had little or no relationship to the understanding or creation of art. Only one-third of those high school students questioned had ever visited an art museum. The majority had difficulty naming five artists. It was not assumed that these students were never exposed to artists or art history in the past, only that there was no recognition in these areas at the time of question.
Upon introduction of The Art Gallery Game students were visually excited and were eager and anxious to participate. Several reactions were observed as students participated in the playing of The Art Gallery Game. Students interacted with each other in a positive manner when reading and answering of the game questions. Reinforcement of reading skills as well as listening skills were especially evident as players had to read clearly and listen carefully in order to understand and answer the question correctly. Pictures of works of art included in the game often pertained to the question on the card. As students were asked a question, it was observed that they carefully looked at the work of art on the card either for a "clue" or a genuine interest in the art work or artist. It was evident on several observations that students brought together, an understanding of the question, observation of the art picture and their past art knowledge along with the use of reasoning in achieving the correct answer. Sharing, taking turns, respect for peers and gamesmanship were other positive reactions observed in the playing of The Art Gallery Game, an educational participatory resource aid.

After only one experience of playing The Art Gallery Game, almost two-thirds of the high school students involved asked to play the Art Gallery Game again. Almost all students commented that the playing of The Art Gallery Game made learning, knowledge and the understanding of art and art history more "fun". Students also remarked that
although some questions were easy and others were quite
difficult, they knew more about art and art history then
they had originally thought. Further playing experiences of
The Art Gallery Game brought similar reactions.

The importance of the art educational participatory
game and the "fun" learning experiences were evident from
the reactions and input of the high school students
involved. The use of the educational participatory resource
game as a means of incorporating knowledge and understanding
of any learning area, especially art and art history, can
not be dismissed simply because of the "fun" aspect of its
nature. Although further research may be needed in this
area as this was not a formal study, it would appear student
reactions were extremely positive and the learning
experience successful. The research and development for
this master's project resulted in an art educational
participatory game that increased knowledge and exposure in
all areas of art at the high school level. The Art Gallery
Game was a successful motivational learning aid in the
understanding and teaching of art and art history.
PICTURES
EQUIPMENT: The Art Gallery Game consists of one game board based on the color wheel, 1200 question cards in six boxes, one die and six game pieces.

OBJECT OF THE GAME: Players must correctly answer art questions when landing on the GALLERY, MUSEUM and ARTISTS squares. In these categories the player answers the question correctly and becomes the "owner" of the art piece and keeps the card in his possession. After the player collects ten (10) works of art, he then proceeds to the Collectors Circle in the center of the board for the game-winning question and to exhibit his private art collection.

START TO PLAY: Each player selects a different color playing piece. Players roll the die, with the player rolling the highest number moving first. If two players tie, they roll again. Players start on any of the three primary colors squares. Players may move in any direction the total number shown on the die. Players answer questions on every roll, and continue their turn until a question is answered incorrectly. When a player
lands on the GALLERY, MUSEUM or ARTIST squares and answers the question correctly he becomes the "owner" of the art piece and keeps the card in his possession.

Question cards may be placed with the picture side up on the game board or kept in the game card boxes when more than one box is used. Questions and answers are found on the same side of the card, indicated by a "Q" or "A". Categories of questions include fill-ins, multiple-choice, and true or false questions. Questions may be asked by any other players. If the player answers the question correctly, the player continues with another roll of the die. If the player answers incorrectly, the turn passes to the left. Play continues until one player collects ten (10) works of art and heads towards the Collectors Circle in the center of the game board for the winning question. The winner then exhibits his private art collection to the other players. Other players private art collection may also be exhibited.

NOTES ON PLAY: If a player answers a question incorrectly, the correct answer MUST be read aloud. If the correct answer is not read aloud, the reader loses his next turn. Players may take a reasonable
amount of time in which to answer the question. Players decide how exact an answer must be, giving favor toward the answering player.

VARIATION ON PLAY: 1. For the classroom, a total number of six game boards and six question boxes may be used in playing the Art Gallery Game.

2. The Art Gallery Game may be played using one game board and all six question boxes. Question are to be taken from corresponding color boxes. For example, if a player lands on the red hues, questions are taken from the red box.

3. The Art Gallery Game may be played in teams. Team members may consult on answers; however, only one answer may be given.

4. Time Limit. A time limit may be set for the players. This works well in a classroom setting. The player with the most works of art collected within the time period moves toward the Collectors Circle in the center of the game board and is declared the winner.
APPENDIXES
DESIGN

Q: Name the five elements of DESIGN.
A: Line, Shape, Color, Space and Texture.

Q: LINE, SHAPE, COLOR, SPACE and TEXTURE are known as_____.
   a. works of art.
   b. the principles of design.
   c. the elements of design.
A: c.

Q: The planned organization of line, shape, color, texture and space in a work of art is known as_____.
   a. balance.
   b. design.
   c. movement.
A: b.

Q: Visually arranging relating elements in a balanced and interesting unity is known as_____.
   a. balance.
   b. design.
   c. a creative vision.
A: b.

Q: TRUE OR FALSE. Line, shape, color, texture and space are the design elements with which an artist creates a design or work of art.
A: TRUE.

Q: Visually arranging relating elements in a balanced and interesting unity is known as_____.
A: DESIGN.
Q: DESIGN is the ________.
   a. planned organization of line, shape, color, texture and space.
   b. randomness of line, shape, color, texture and space.
   c. subject matter in a work of art.

A: a.

Q: Define DESIGN.

A: DESIGN is the planned organization of line, shape, color, texture and space, the elements of art, in a work of art.

Q: Name the six principles of DESIGN.

A: Balance, Unity, Contrast, Emphasis, Movement and Repetition.

Q: BALANCE, MOVEMENT, UNITY, CONTRAST, EMPHASIS and REPETITION are known as ________.
   a. works of art.
   b. the principles of design.
   c. the elements of design.

A: b.

Q: What is TEXTURE?

A: Texture refers to surface quality, a perception of smooth or rough, flat or bumpy, fine or coarse. TEXTURE may be visual or tactile.

Q: What is TEXTURE?
   a. Any repetitive decorative design.
   b. Surface quality, a visual or tactile (feeling) of smooth, soft, rough, etc.
   c. Fabric.

A: b.
Q: What is a LINE? (picture)

A: A LINE is a continuous mark made by a pencil, pen or brush. Also, the LINE that leads the viewer's eye into and through a work of art. In this sculpture by Alexander Calder the LINE is created with wire.

Q: What is a LINE? (picture)

A: A LINE is a continuous mark made by a pencil, pen or brush. Also, the LINE that leads the viewer's eye into and through a work of art. In this picture of Pablo Picasso at work the LINE is created with light.

Q: What is PATTERN?

A: PATTERN is considered to be any repetitive design. Very often line and color are the means by which pattern is created.

Q: PATTERN in design refers to _______.
   a. texture.
   b. the outside line of a form or object.
   c. any repetitive decorative design made from line and color.

A: c.

Q: What is SYMMETRICAL BALANCE, sometimes called formal balance? This Matisse collage is symmetrically balanced. (picture)

A: SYMMETRICAL BALANCE means that two halves of a composition form a mirror image of one another. Since the two sides are identical, or almost so, they have the same visual weight and are therefore balanced.

Q: Which design element is a major strength in both of these art works? (picture)

A: Line.
Q: When two sides of a painting have equal visual weight in color, shapes or texture they are considered_______.
   a. balanced.
   b. unbalanced.
   c. in contrast.

A: a.

Q: Which design element has a major emphasis in this lithograph by Edvard Munch?

A: Line.

Q: TRUE OR FALSE. Design is the planned organization of line, shape, color, texture and space in a work of art.

A: TRUE.

Q: What does the term TWO-DIMENSIONAL refer to?

A: TWO DIMENSIONAL art refers to flat works---drawing, painting, printmaking---having only two dimensions, height and width.

Q: What does the term THREE-DIMENSIONAL refer to?

A: THREE-DIMENSIONAL refers to art pieces showing height, width and depth, such as sculpture, glass and pottery.

Q: Define the term GEOMETRIC.

A: GEOMETRIC refers to geometric forms such as circles, squares, rectangles, triangles and 3-d forms, such as cylinders, cones, cubes and pyramids.

Q: GEOMETRIC shapes refers to_______.
   a. circles, squares, cubes, triangles, cones, etc.
   b. free-forms in nature.
   c. the metric system.

A: a.
Q: Shapes such as circles, squares, rectangles and triangles are known as _____.
A: GEOMETRIC shapes.

Q: What is a SQUARE?
A: A SQUARE is a two-dimensional geometric shape with four equal sides. A three-dimensional square is called a CUBE.

Q: A two-dimensional geometric shape with four equal sides is called a _____.
A: SQUARE.

Q: What is a SPHERE?
A: A SPHERE is a globular form, a three-dimensional circle, also a basic form used in drawing.

Q: What is CUBE?
A: A CUBE is a solid form consisting of six equal square sides.

Q: A three-dimensional geometric shape with six equal square sides is called a _____.
A: CUBE.

Q: What is a RECTANGLE?
A: A RECTANGLE is a four-sided figure that has four 90 degree angles.

Q: A four-sided geometric shape with four 90 degree angles is known as a _____.
A: RECTANGLE or SQUARE.
Q: A distortion of features to create a humorous likeness in drawing, painting or sculpture is known as a ______.
   a. portrait bust.
   b. close-up portrait.
   c. caricature.
A: c.

Q: Define the term CLOSE-UP.
A: CLOSE-UP is defined as a very close view of a subject or a section of a subject enlarged.

Q: What does the word SCALE refer to in relationship to art and architecture?
A: SCALE refers to size in relation to some "normal" or constant size. The human figure plays an important role in the scale of architecture, interior design and industrial design.

Q: SCALE in art and architecture refers to ______.
   a. size.
   b. weight.
   c. color.
A: a.

Q: TRUE OR FALSE. The human figure plays an important role in the designing of interior design.
A: TRUE.

Q: What is a FRESCO?
   a. A large canvas painting.
   b. A painting in which colors are applied to wet plaster, bonding the image with the wall surface.
   c. A special brush used in painting murals.
A: b.
Q: Define FRESCO.

A: A FRESCO is a painting in which colors are applied to wet plaster, thus bonding the image with the painting surface, most often used for murals. There have been three great eras of fresco painting in the history of art up to this date --- the Classical period in the Aegean and Rome, in Italy during the Renaissance in the 15th and 16th centuries, and during the early 20th century in Mexico.

Q: A painting method in which colors are applied to wet plaster, bonding the image to the painting surface of a wall is known as ______.

A: FRESCO.

Q: A painting method in which colors are applied to wet plaster, bonding the images to the painting surface or wall is known as ______.
  a. scale painting.
  b. mosaic mural.
  c. fresco.

A: c.

Q: There have been three great periods of FRESCO painting in the history of art to this date. Name one of those great periods.

  2- In Italy, during the Renaissance, 15th and 16th centuries.
  3- Mexico, early 20th century.

Q: What is a TRIPTYCH?

A: A TRIPTYCH is a panel painting in THREE parts, a middle section with a wing on either side.
DESIGN COLOR

Q: What is the COLOR WHEEL?
A: The COLOR WHEEL is a circular arrangement of colors based on a color theory. Often this arrangement is that of the colors in a rainbow; red, orange, yellow, green, blue, violet.

Q: What is this a picture of? (picture)
A: The COLOR WHEEL.

Q: What are the primary colors?
A: Red, Blue and Yellow.

Q: What are the secondary colors?
A: Green, Orange, and Purple (violet).

Q: Yellow and blue make what secondary color?
A: Green.

Q: Red and yellow make what secondary color?
A: Orange.

Q: Red and blue make what secondary color?
A: Purple.

Q: The term HUE refers to the ______of an object.
A: COLOR.

Q: VALUE refers to the _____and_____of a color.
A: The lightness and darkness.

Q: In color, what does the term VALUE refer to?
A: VALUE refers to the LIGHTNESS and DARKNESS of a color or tone.
Q: In relationship to color, what does the term INTENSITY refer to?
A: INTENSITY refers to the BRIGHTNESS or purity of a color.

Q: In color mixing, what is a TINT?
A: A TINT is a lighter VALUE of a color mixed by adding white to the original color.

Q: Red, blue and yellow when mixed together make what color?
A: Brown (neutral).

Q: What are COMPLEMENTARY colors?
A: Colors directly opposite one another on the color wheel are COMPLEMENTARY such as blue and orange, red and green, and yellow and violet. When placed side by side complementary colors are stronger. When they are mixed together they produce a neutral, usually brownish color.

Q: What are the WARM COLORS?
A: Colors in the reds, yellows and oranges spectrum are WARM COLORS. Emotionally warm colors excite, visually they appear to advance.

Q: What are the COOL COLORS?
A: Colors in the blues, greens and violet spectrum are COOL COLORS. Emotionally cool colors are calming, visually they often appear to recede.

Q: Define EMOTIONAL COLOR?
A: EMOTIONAL COLOR is color used for its emotional (feeling) impact rather than its realistic representation.

Q: Name the three sets of complementary pairs.
A: Red and green, blue and orange, and yellow and violet.
Q: Name (in order) the progression of colors as seen in the color wheel (and rainbows).
A: Red, orange, yellow, green, blue, violet (purple).

Q: What do the terms PIGMENT, HUE and CHROMATIC have in common?
A: PIGMENT, HUE and CHROMATIC are all terms for COLOR.

Q: EMOTIONAL COLOR is
   a. the use of black and white in a painting.
   b. color used for its emotional impact.
   c. a base for watercolor and frescoes.
A: b.

Q: What color combination is shown in this picture? (picture)
   a. warm colors
   b. cool colors
   c. complementary colors
A: a., b., c. (depending on picture shown)

Q: COOL COLORS are ________.
   a. colors in red, blue, orange and yellow.
   b. colors in blue, green and violet.
   c. colors in yellow, green and peach.
A: b.

Q: WARM COLORS are ________.
   a. colors in blue, red and orange.
   b. colors in red, brown, green and orange.
   c. colors in red, yellow and orange.
A: c.

Q: Red and green are ________.
   a. complementary colors.
   b. warm colors.
   c. cool colors.
A: a.
Q: The secondary colors are _______.
   a. green, orange, brown, brown, black.
   b. red, orange, yellow.
   c. green, orange, violet.

A: c.

Q: Colors directly opposite one another on the color wheel are known as _______.
   a. primary colors.
   b. complementary colors.
   c. emotional colors.

A: b.

Q: The colors used in this composition are _______.
   (picture)
   a. warm colors.
   b. cool colors.
   c. complementary pairs.

A: a., b., c. (depending on picture shown)

Q: What are the primary colors in pigment?
   a. Red, blue, yellow, black and white.
   b. Red, blue and green.
   c. Red, blue and yellow.

A: c.

Q: What does the term MONOCHROMATIC refer to?
   b. Two colors.
   c. One color.

A: c.

Q: What does the term MONOCHROME mean in regards to color?

A: MONOCHROME refers to a painting or work of art that uses a single color or values of a single hue. Mono = one, Chrome = color.

Q: What is the DOMINANT COLOR of this Aubrey Beardsley print? (picture)

A: The DOMINANT COLOR is orange.
AESTHETICS

Q: In which side of the brain does the "artist" live?

A: The "artist" lives in the RIGHT SIDE of the brain. The right side of the brain is the dreamer, the creator, the taker of creative leaps and creative energies.

Q: Which side of the brain is in control of visual perception, intuitive thought and the creative process.

A: The RIGHT SIDE of the brain.

Q: TRUE OR FALSE. The right side of the brain is in control of visual perception and the creative process.

A: TRUE.

Q: TRUE OR FALSE. The left side of the brain is in control of visual perception and the creative process.

A: FALSE. The left side of the brain is in control of the logical, analytical and mathematical perception. The right side of the brain is in control of visual perception and the creative process.

Q: What is ART APPRECIATION?

A: ART APPRECIATION is a combination of understanding and enjoyment of art, to learn to see and take an active interest in the visual world.

A: What is ART APPRECIATION?
   a. Learning to paint or draw.
   b. The combination of understanding and enjoyment of art.
   c. Art History.

A: b.

Q: When viewing a work of art, an AESTHETIC response is an appreciation of ________.
   a. usefulness of the work.
   b. the scientific degree of the work.
   c. the beauty of the work.

A: c.
Q: AESTHETIC refers to ______.
   a. beauty.
   b. science.
   c. ugliness.

A: a.

Q: Define the term AESTHETIC.

A: AESTHETIC pertains to the beautiful, as opposed to the useful, scientific or emotional. An AESTHETIC response is an appreciation of beauty.

Q: What is a GALLERY?

A: A GALLERY is a room where art works are exhibited to be viewed or sold to perspective buyers.

Q: What is a GALLERY?
   a. A room where an artist lives.
   b. A room where art works are exhibited.
   c. A store that sells stationery and greeting cards.

A: b.

Q: What is a MUSEUM?

A: A MUSEUM is a building where artistic (or scientific) works are preserved and displayed to the public.

Q: A MUSEUM is ______.
   a. a school or college for artists.
   b. a portfolio.
   c. a place where works of art are preserved and displayed.

A: c.

Q: A building where art works are preserved and displayed to the public is known as ______.
   a. an Art Museum.
   b. a College of the Arts.
   c. an artist's portfolio.

A: a.
Q: What is an ARTIST'S PORTFOLIO?
A: An ARTIST'S PORTFOLIO is the drawings, paintings or photos of art work of an artist's past work. A PORTFOLIO is often reviewed by employers for employment.

Q: What is an ARTIST'S PORTFOLIO?
   a. The drawings, paintings or photos of art work of an artist's past works.
   b. A head and shoulder drawing of a person.
   c. A stand or position of a model.
A: a.

Q: The drawings, paintings and photos of art works of an artist's past work is known as ______.
   a. craftmanship.
   b. a gallery.
   c. an artist's portfolio.
A: c.

Q: What is CRAFTMANSHIP?
A: CRAFTSMANSHIP is the skill with which an artist uses tools and materials.

Q: CRAFTMANSHIP is ______.
   a. a craft, or coat of arms.
   b. an idea, a plan.
   c. the skill with which an artist uses tools and materials.
A: c.

Q: The combination of understanding, enjoyment and an active interest in art and the visual world is known as ______.
   a. Art History.
   b. Art Appreciation.
   c. Patron of the Arts.
A: b.
DESIGN MATERIAL

Q: What is a BRUSH?
A: A BRUSH is a tool with which a painter or artist paints. Paint BRUSHES are made from different materials in many styles and sizes.

Q: What is TEMPERA?
A: TEMPERA is a painting medium. TEMPERA in which the binder is egg yolk was most often used in painting panels before the invention of oil paints in the 14th century.

Q: CRAYONS are ________.
   a. a unique French drawing tool.
   b. compressioned charcoal made into sticks.
   c. drawing sticks of colored wax.
A: c.

Q: What are WATERCOLORS?
A: WATERCOLORS are transparent paints in which water is used as a medium. Opaque watercolor is known as GOUACHE.

Q: What are PASTELS?
A: PASTELS are soft chalky crayons used as a drawing medium. PASTELS come in a variety of colors.

Q: PASTELS are ________.
   a. used with block printing.
   b. transparent cover papers used to protect art work.
   c. soft chalky crayons used for drawing.
A: c.

Q: What is IMPASTO?
A: IMPASTO is a thick application of paint to a canvas.
Q: **IMPASTO** is________.
   a. scratching a design through the outer surface.
   b. a thick application of paint to a canvas.
   c. ink used in printmaking.

A: b.

Q: What is an EASEL?

A: An EASEL is a structure used to hold a canvas while painting.

Q: What is an EASEL?
   a. A simple easy painting.
   b. A tray used for mixing paints.
   c. A structure used to hold a canvas while painting.

A: c.

Q: What is a COLLAGE?

A: A COLLAGE is made by pasting pieces of paper, cloth or other materials on a flat surface.

Q: Pasting pieces of paper, cloth or other materials to a flat surface is known as________.

A: COLLAGE.

Q: What is a COLLAGE?
   a. a school of higher learning for artists.
   b. pasting pieces of papers, cloth or other materials to a flat surface.
   c. one of the design elements.

A: b.

Q: Define MIXED MEDIA.

A: Any work of art using more than one medium. For example, a work that combines painting, collage, fabric, etc., is known as MIXED MEDIA.
Q: Art that combines painting, collage, printmaking, etc., is usually known as ________.
   a. collage.
   b. abstract art.
   c. mixed media.

A: c.

Q: What is a CANVAS?

A: A CANVAS is a fabric (cotton, linen, jute) prepared as a surface for painting. A CANVAS is also a term used for a finished painting.

Q: What is a CANVAS?
   b. A tray or surface on which a painter mixes colors.
   c. A large mural painting.

A: a.

Q: How does an artist use a PALETTE?

A: A PALETTE is a tray or surface on which a painter mixes colors of paint.

Q: In painting, A PALETTE is ________.
   a. a brush.
   b. a tray on which a painter mixes colors of paint.
   c. a canvas.

A: b.

Q: What is PARCHMENT or VELLUM?

A: PARCHMENT or VELLUM is (was) processed animal skin used for scrolls and illuminated writing and painting throughout the Middle Ages. PARCHMENT has been replaced by paper (that resembles parchment) in modern times.

Q: PARCHMENT was used in the MIDDLE AGES. What is PARCHMENT?
   a. Processed animal skin used for scrolls and illuminated writing.
   b. The art of beautiful writing.
   c. The binding of a book in bookmaking.

A: a.
PRE HISTORIC

Q: What was the most important event in the cavemans' life?
A: Hunting for food, survival.

Q: What was the purpose of cave art?
A: Ritual, spiritual and magical.

Q: Why were the cave paintings found deep in the cave?
A: Because they were considered sacred.

Q: Where in the caves were the cave paintings found?
A: The cave paintings were found deep in the cave because they were considered sacred.

Q: The cave paintings were found deep in the caves because
   a. they were considered decorative.
   b. the artists enjoyed the darkness and the reflection of light.
   c. they were considered sacred and magical.
A: c.

Q: TRUE OR FALSE. During the ritual of cave painting, the drawing of the animal could be used and "killed" only once. (picture)
A: TRUE. This is why we see many drawings that seem to be drawn over and over again.

Q: The people of the New Stone Age created these tools for what specific purpose? (picture)
A: Hunting for food.

Q: Cavemen during the Old Stone Age knew nothing of metal. From what materials were their weapons made? (picture)
A: The cavemen's tools were made of WOOD, BONE and STONE.
Q: An important element in both cave art and pre-historic art is_____.
   a. the spiritual and ritual element.
   b. the decorative purpose.
   c. the important growth of family and friends.

A: a.

Q: TRUE OR FALSE. The difference between pre-historic man and ourselves is not the kind of minds we have but how we think and feel.

A: TRUE.

Q: Name two (artistic) inventions of the New Stone Age.

A: Architecture, Basket Making, Cloth Weaving, Pottery.

Q: TRUE OR FALSE. The art of POTTERY has been around since the New Stone Age. (10,000-4,000 BC)

A: TRUE.

Q: TRUE OR FALSE. Basket making, cloth weaving and pottery were artistic inventions of the New Stone Age. (10,000-4,000 BC)

A: TRUE.

Q: In the New Stone Age man had more control over his life than during the Old Stone Age because_____.
   a. the family unit grew stronger.
   b. man started taming and herding animals, and growing crops.
   c. stones were easier to come by.

A: b.
Q: What was the main difference between the Old Stone Age (cavemen) and the New Stone Age (Stonehenge)?

A: People had more control over their lives. During the Old Stone Age the people had little control over their lives. Hunting animals in the wild occupied much of their time. During the New Stone Age people started taming animals and growing crops. A stable way of life brought houses and the birth of architecture. Other great inventions included basket making, cloth weaving and pottery. The beginning of religious faith brought a new sense of order into people's thinking and feelings.

Q: The Great Circle in England is also known as _________.
(picture)

A: Stonehenge.

Q: What was HAMMURABI's most memorable achievement recorded as a low relief, carved in stone?

A: Hammurabi law code.

Q: Hammurabi, creator of Hammurabi law code, the earliest body of law recorded is associated with _________.
   b. Giza, Egypt.
   c. Babylon, Mesopotamia.

A: c.
EGYPT

Q: The characters and picture writings used by the ancient Egyptians are called _______. (picture)
A: HIEROGLYPHICS.

Q: What was the ROSETTA STONE?
A: The Rosetta Stone was found in the Nile Delta in 1799 and translated in 1821. It provided the key to deciphering Egyptian hieroglyphics.

Q: Found in the Nile Delta in 1799 it provided the key to deciphering Egyptian hieroglyphics. Name this important art and archaeological find.
A: The Rosetta Stone.

Q: What was the ROSETTA STONE?
  a. The key to deciphering Egyptian hieroglyphics.
  b. The corner stone of the Great Sphinx at Giza.
  c. An Egyptian stone in the shape of a rose.
A: a.

Q: Egypt's King Zoser is associated with _______.
  a. the Great Pyramids of Giza.
  b. the Step Pyramid.
  c. The New Kingdom.
A: b.

Q: Ancient Egyptian history is divided into three kingdoms. Name these categories or kingdoms.
A: The Old Kingdom (2686-2181), The Middle Kingdom (2133-1991), and The New Kingdom (1567-1085).

Q: The Egyptian Pyramids of Giza and the Great Sphinx are associated with _______.
  a. The Old Kingdom
  b. The Middle Kingdom.
  c. The New Kingdom.
A: a.
Q: Name the three GREAT PYRAMIDS of Giza. (picture)
A: MYCERINUS, CHEFREN and CHEOPS.

Q: MYCERINUS, CHEFREN and CHEOPS are the names of _______.
   a. different steps in the Egyptian afterlife.
   b. the three Great Pyramids of Giza named for the Pharaohs.
   c. Egyptian gods.
A: b.

Q: Prince Rahotep, Mycerinus, the Great Sphinx and King Tutankhaman are associated with which time period(s) in Art History?
A: The Old Kingdom, The Middle Kingdom and The New Kingdom, Egypt, BC.

Q: What is a SPHINX?
A: In Egyptian mythology the SPHINX is a monster with a lion's body and the head of a man.

Q: The Egyptian sense of form in SCULPTURE was based on the _______.
   a. cylinder.
   b. cube.
   c. triangle.
A: b.

Q: Egyptian paintings found in the tomb were mostly _______.
   a. narrative.
   b. decorative.
   c. realistic.
A: a.

Q: Describe this picture using EGYPTIAN art terms. (picture)
A: This is a LOW RELIEF of an EGYPTIAN male. There are also HIEROGLYPHICS in the background.
GREEK

Q: This term refers to all the ART AND ARCHITECTURE of ancient Greece and Rome.
   a. Geometric.
   b. Classical.
   c. Hellenistic.

A: b.

Q: The Geometric, Classic and Hellenistic style all refer to which time in Art History?

A: Classical Greek Art (8th through the 3rd centuries, BC).

Q: Name the three GREEK ORDERS or styles of columns.

A: DORIC, IONIC and CORINTHIAN.

Q: What do the terms DORIC, IONIC and CORINTHIAN refer to?

A: DORIC, IONIC and CORINTHIAN refer to the Greek order of columns which have had a major influence on architecture throughout history.

Q: What is the difference between the DORIC and IONIC columns and capitals?

A: The DORIC column is wider and more "masculine." The capital of the DORIC column is plain and unornamented. The IONIC column is slighter in build, graceful and "feminine". The capital of the IONIC column is ornamented in a curve-like spiral structure.

Q: The Greek Order of column whos' capital is decorated with leaves, stalks, flowers and scrolls is known as the
   a. Doric column.
   b. Ionic column.
   c. Corinthian column.

A: c.
Q: DORIC, IONIC and CORINTHIAN all refer to_______.
   a. the names of Greek gods.
   b. the parts of the pediment.
   c. the Greek Orders of columns.
A: c.

Q: The Greek Order of column that is wide, masculine, plain
   and unornamented is known as the_______.
   a. Doric column.
   b. Ionic column.
   c. Corinthian column.
A: a.

Q: The Greek Order of column that is slighter in build,
graceful and has a capital ornamented in a curve-like
spiral is known as the_______.
   a. Doric column.
   b. Ionic column.
   c. Corinthian column.
A: b.

Q: Describe the ancient Greek DORIC column.
A: The DORIC column was the earliest of Greek columns. The
DORIC columns is wide and masculine. The capital is
plain and unornamented.

Q: Describe the ancient Greek IONIC column.
A: The Greek IONIC column was slighter in build than the
DORIC columns, had fluted shafts and had a capital
ornamented in a curve-like spiral.

Q: Describe the ancient Greek CORINTHIAN column.
A: CORINTHIAN columns were slender and tall. The capital
was decorated with a relief sculpture of stalks, flowers
and leaves.
ROMAN

Q: The term "a speaking likeness" would describe a portrait bust of an ancient _______.
   a. Greek.
   b. Roman.
   c. Egyptian.
A: b.

Q: The artistic purpose of 1st century Roman relief and free-standing sculpture was to be_______.
   a. imaginary.
   b. documentary.
   c. a reflection of the gods.
A: b.

Q: TRUE OR FALSE. The Romans made many copies of the Greeks' ideal sculptures.
A: TRUE.

Q: The Romans were great engineers. In order to give their building open and large interiors, they used_______.
   a. the post and lintel system.
   b. frame construction.
   c. the arch, the vault and the dome.
A: c.

Q: Name this building used during the Roman Empire, 1st century. (picture)
A: THE COLOSSEUM.

Q: Name the enormous amphitheater used for gladiatorial spectacles built in Rome during the 1st century. (picture)
A: THE COLOSSEUM, 72-80 AD.
Q: What was the world's first VAST INTERIOR SPACE and the greatest Roman temple. (picture)

A: THE PANTHEON, 118-25 AD.

Q: A variation of the Ionic column loved by the Romans for its decorative flowers and bell-like capital was the ______.
   a. Doric column.
   b. Corinthian column.
   c. Marble column.

A: b.

Q: The greatest Roman temple of the 1st century was
   a. the Colosseum.
   b. the Pantheon.
   c. Hagia Sophia.

A: b.

Q: A Roman type of sculpture portrait that came into existence in the 1st century BC is known as ______.
   a. the sculptured ideal.
   b. copied Greek sculpture.
   c. the portrait bust.

A: c.

Q: Most of the ancient Roman wall paintings that have survived have been found in ______.
   a. Rome.
   b. Naples.
   c. Pompeii.

A: c.

Q: A uniquely Roman type of portrait sculpture is known as ______.

A: THE PORTRAIT BUST.
MIDDLE AGES/GOTHIC

Q: The Golden Age of Byzantine Art is associated with
   _____.
       a. narrative sculpture.
       b. colorful glass wall mosaics.
       c. political painting.

A: b.

Q: Byzantine narrative mosaics got their inspiration from
   _____.
       a. nature, the outdoors.
       b. Greek art.
       c. The Bible.

A: c.

Q: 11th century Byzantine mosaics got their inspiration from
   _____.

A: The Bible.

Q: The development of Byzantine mosaics was interrupted in
   726 AD by the _____.
       a. Iconoclastic Controversy.
       b. Sculpture Controversy.
       c. invention of oil painting.

A: a.

Q: The First Golden Age of Byzantine mosaics was disrupted by
   _____.
       a. the development of icons.
       b. The Golden Age of Justinian.
       c. the Iconoclastic Controversy.

A: c.
Q: What was the Iconoclastic Controversy? (726-843 AD)

A: The Iconoclastic Controversy was a time during the Middle Ages that prohibited the creation of religious images. The Second Golden Age of Byzantine (850-1200) followed the Iconoclastic Controversy and added the aspects of human emotion, in the mosaics of the period.

Q: The First Golden Age of Byzantine is also known as
   a. Iconoclastic Controversy.
   b. The Golden Age of Justinian.
   c. The First Renaissance.

A: b.

Q: The Byzantine ideal of "beauty" of the human figure was greatly different than that of the Greeks. Briefly describe those differences.

A: The Greek ideal of beauty was the "mathematically" perfect athlete, usually in movement. The Byzantine ideal was a tall, slim figure whose body disappeared under clothes, with very little movement. A small almond shape face with large eyes was also a characteristic of the Byzantine figure. The Byzantine emphasis was on inner beauty rather than outer beauty.

Q: Describe the Byzantine figure.

A: The Byzantine figure as seen in painting and mosaics includes the following characteristics: 1-Tall, slim figure. 2-Tiny feet. 3-Small almond shape face with large eyes. 4-Shape of bodies disappears under cloth. 5-Figures with little movement.

Q: Medieval art refers to
   a. art created during the Greek and Roman classical period.
   b. art created after the Renaissance.
   c. art created in the Middle Age in Europe.

A: c.
Q: What was a common theme of art during the MIDDLE AGES?
A: Religious theme.

Q: Romanesque churches were designed in the shape of _____.
A: The CROSS, with the altar located at the intersection of the nave and transepts.

Q: Name three characteristics of the ROMANESQUE architecture of the Middle Ages.
A: ROMANESQUE characteristic include: 1-Round Roman-like arches. 2-Barrell vault. 3-Dark interior nave. 4-Heavy, solid, outside walls. 5-Scary sculpture around doors and portals. 6-Story-telling capitals on the tops of columns.

Q: The BARRELL VAULT is an characteristic of which architectural style?
A: The ROMANESQUE style of the Middle Ages.

Q: Name two outstanding architectural styles of the Medieval period.
A: The ROMANESQUE and GOTHIC style architecture (churches).

Q: NAVE, TRANSEPTS, ASPE and AISLES all refer to _____.
A: Parts of the Romanesque, Gothic and Christian churches and cathedrals.

Q: A major visual element of the Gothic style churches was ________. (picture)
A: The STAINED GLASS window.
Q: How were the STAINED GLASS windows of the Gothic Cathedral constructed? (picture)

A: The windows of Gothic Cathedral were made of small pieces of colored glass bound together by lead strips and assembled into creative designs and pictures.

Q: In GOTHIC architecture, what is a FLYING BUTTRESS?

A: A FLYING BUTTRESS is an architectural support or brace used to support the great height of GOTHIC churches.

Q: TRUE OR FALSE. Most GOTHIC Cathedrals were NEVER completed.

A: TRUE.

Q: Who was responsible for creating the GOTHIC style in architecture in the design and rebuilding of the Royal Abbey Church of St. Denis?
   a. King Arthur.
   b. Abbot Suger.
   c. The Medici Family.

A: b.

Q: What centuries are associated with GOTHIC architecture?

A: The GOTHIC style architecture dominated Europe from the 12th to the 15th centuries.

Q: This style of stained glass window is usually associated with the Gothic architecture period and is called _______. (picture)

A: A ROSE WINDOW.

Q: This is an example of what style of architecture dominant in Europe from the 12th to the 15th centuries? (picture)

A: GOTHIC Architecture.
RENAISSANCE

Q: What was the RENAISSANCE?

A: The RENAISSANCE was a period in Europe from the 14th to the 16th century characterized by a renewed interest in classical art, architecture, literature and philosophy. In art, it is associated with Leonardo da Vinci, Michelangelo and Raphael.

Q: A time in ART HISTORY from the 14th to the 16th century characterized by a renewed interest in classical art, literature and philosophy is called __________.

A: THE RENAISSANCE.

Q: What is a UNIVERSAL MAN for whom the Renaissance is famous?

A: A UNIVERSAL MAN is a person that is gifted and has knowledge in many different areas. For example, he is a sculptor, painter, architect, skilled in mechanics, builder of clocks, scientist and more.

Q: How did the view of the ARTIST change during the Italian Renaissance?

A: The ARTIST became seen as a man of ideas and a highly creative mind rather than simply a "craftsman." The ARTIST became the equal of poets and philosophers.

Q: During the Renaissance the ARTIST came to be seen as a man of ________.
   a. craftsmanship.
   b. ideas, and a creative mind.
   c. leisure.

A: b.
Q: During the Renaissance the new view of artists were divided into two different personalities—the solitary genius and the man of the world. Describe these two personality types.

A: The SOLITARY GENIUS is a quiet, withdrawn yet emotional, introverted, private man, such as Leonardo da Vinci. The MAN OF THE WORLD is an extroverted, educated man who enjoys discussion of his work and is at ease with people, such as Raphael.

Q: The RENAISSANCE began in what Italian city?

A: Florence, Italy.

Q: It brought not only a rebirth of classical antiquity but the "birth of modern man." This time in history is known as ________.

A: THE RENAISSANCE.

Q: The study of literature, history, philosophy and the arts is called ________.

A: THE HUMANITIES.

Q: What Italian poet is credited with launching the movement known as HUMANISM?
   a. Petrarch.
   c. Pope Julius II.

A: a.

Q: Name the two most significant Patrons of the Arts during the Renaissance.

A: The MEDICI family and the VATICAN (Pope Julius II) were two of the most significant Patrons of the Arts during the Renaissance.
Q: TRUE OR FALSE. Michelangelo painted the ENTIRE Sistine Chapel in four years.

A: FALSE. MICHELANGELO painted the ceiling in four years, from 1508-12, but returned twenty years later, 1534-41, to paint THE LAST JUDGEMENT behind the altar.

Q: He painted the SISTINE CHAPEL ceiling from 1508-12. Who is he?

A: MICHELANGELO.

Q: The ceiling of the Sistine Chapel by Michelangelo is an example of
   a. an oil painting.
   b. a tempera painting.
   c. a fresco painting.

A: c.

Q: Name the artist and title of this Renaissance sculpture. (picture)

A: Artist: MICHELANGELO. Title: DAVID. 1501-04.

Q: Who designed the DOME of St. Peters in Rome. (picture)

A: MICHELANGELO 1546-64. MICHELANGELO designed a high dome on a tall drum as part of St. Peter's, Rome. (picture)

Q: What was MICHELANGELO'S full (last) name?

A: MICHELANGELO BUONARROTI 1475-1564.

Q: What was Michelangelo's last name?
   a. Buonarroti.
   b. Giovanni.
   c. Medici.

A: a.
Q: The Greek sculpture THE LACOON GROUP had a major influence on which Renaissance artist? (picture)

A: MICHELANGELO.

Q: Although gifted in many areas, Michelangelo regarded himself primarily as a_______.
   a. sculptor.
   b. painter.
   c. architect.

A: a. In his heart Michelangelo was a sculptor. He believed that painting should imitate sculpture and considered the painting of the Sistine Chapel a chore rather than a creative joy.

Q: During the Renaissance artists were divided into two different personalities---the solitary genius and a man of the world. What type of artist was Michelangelo, a solitary genius or a man of the world?

A: Michelangelo was a solitary genius.

Q: During the Renaissance artists were divided into two different personalities---the solitary genius, and the man of the world. What type of artist was Leonardo da Vinci?

A: Leonardo da Vinci was a solitary genius keeping many of his ideas, notebooks, drawings and research very private.

Q: Name the artist and title of this Renaissance painting. (picture)

A: Artist: LEONARDO DA VINCI. Title: MONA LISA.

Q: Who was the High Renaissance master who came closer to the ideal of the UNIVERSAL MAN and genius than any other man in history?

A: LEONARDO DA VINCI.
Q: Leonardo da Vinci regarded himself primarily as a
   a. artist.
   b. inventor.
   c. scientist.

A: a.

Q: This Renaissance artist made many studies of the human figure as well as studies of ideas and inventions. Who is he? (picture)

A: LEONARDO DA VINCI.

Q: This is a detail of a famous fresco by Leonardo da Vinci. Name the title of this painting. (picture)

A: THE LAST SUPPER. 1495-98.

Q: The East doors of the Baptistry, Florence by Lorenzo Ghiberti are known as _________. (picture)
   a. The Doors of Creation.
   c. The Gates of Paradise.

A: c.

Q: This is a detail of the bronze door panels from the FLORENCE BAPTISTERY also know as _________created by Lorenzo Ghiberti. (picture)

A: THE DOORS OF PARADISE.

Q: Name this Renaissance Cathedral, still an important part of the Italian culture and the city of Florence today. (picture)

A: THE FLORENCE CATHEDRAL.

Q: Name this building structure from the Renaissance, still a central part of Rome today. (picture)

A: St. Peter's Basilica, The Vatican, Rome.
NORTHERN RENAISSANCE

Q: The Master of Flemalle (14th century) created a variety of tones, soft shades and smooth blending of colors with the invention of______.
A: OIL PAINTS.

Q: The Master of Flemalle (14th century) used hidden symbolism to give a religious, symbolic event a common ordinary setting. What is HIDDEN SYMBOLISM?
A: SYMBOLISM is when an object represents something else because of the symbol or association. HIDDEN SYMBOLISM is when these "symbols" are hidden. For example, white lilies might symbolize purity, a lit candle might symbolize God.

Q: Artists of the 14th century created a variety of tones, soft shades and blending with the invention of______.
   a. watercolor paints.
   b. oil paints.
   c. tempera paints.
A: b.

Q: The use of oil as a medium for painting was developed by the______.
   a. Flemish.
   b. English.
   c. Italians.
A: a.

Q: In the 15th century Northern Europe painters gained understanding in painting and drawing the human face from a three-fourth view. This type of painting is known as______.
A: A PORTRAIT.

Q: TRUE OR FALSE. There had been no true portrait painting in the Middle Ages before the 14th century. In the 14th century people wanted portraits they could recognize.
A: TRUE.
Q: TRUE OR FALSE. After the Middle Ages religious themes in art lost importance as subject matter. Artists turned toward portraits and genre painting.
A: TRUE. Although many artists continued to create religious images the portrait painting and landscapes became familiar subjects.

Q: Hieronymus Bosch is associated with_____.
   a. 14th century, Northern Renaissance.
   b. 15th century, Northern Renaissance.
   c. 15th century, Italian Renaissance.
A: b.

Q: A word that describes the paintings of Hieronymus Bosch is_______.
   a. grotesque.
   b. beautiful.
   c. unemotional.
A: a.

Q: This visual sermon of the evils of the flesh is part of a triptyph by Hieronymus Bosch. What is the title of this segment. (picture)
   a. Garden of Eden.
   b. Garden of Earthly Delights.
   c. Garden of Satan.
A: b.

Q: Jan van Eyck and Hubert van Eyck were the first artists to create and understand the principle of_______ in painting.
   a. scientific perspective.
   b. atmospheric perspective.
   c. imagination.
A: b.

Q: One of the most important painters of the Northern Renaissance (Netherlands), he and his brother, Hubert, painted the GHENT ALTARPIECE. Who is he?
A: Jan van Eyck (1390-1441).
BAROQUE

Q: Define the BAROQUE style of the 16th century.

A: BAROQUE was a style dominant in European art during the 17th century, characterized by strong colors and value contrasts, bold scale, dramatic use of light, elaborate ornamentation and great emotionalism.

Q: An art style of the 17th century Europe characterized by strong colors, dramatic lighting and elaborate ornamentation is known as _____.
   a. The Renaissance.
   b. Baroque.
   c. The Romantic style.

A: b.

Q: An art style of the 17th century Europe characterized by strong colors, dramatic use of light and elaborate ornamentation is known as _____.

A: BAROQUE.

Q: The change from Mannerism to Baroque happened at the end of the 16th century. Baroque was not different in subject matter or technique but rather in _____.
   a. emotional content and dramatic lighting.
   b. use of color and shape.
   c. number of artists involved.

A: a.

Q: Even though the art styles of the 17th century varied greatly, this term is used to describe this period in art history. Name the art style of the 17th century.

A: BAROQUE.
IMPRESSIONISM/POST IMPRESSIONISM

Q: An art style of the late 19th century principally in France, in which artist tried to capture in paint the "fleeting effects" of light, shade and color on natural forms is best known as _______.

A: IMPRESSIONISM.

Q: What did the IMPRESSIONIST artists try to capture in their paintings?

A: Artists tried to capture in their paintings the "fleeting effects" or impressions of light, shade and color on natural forms.

Q: The Impressionist painters tried to capture in paint______.
   a. the color of the ocean.
   b. the fleeting moment or impression of nature.
   c. portraits.

A: b.

Q: In the late 19th century they took their easel, paints, canvas and brushes outdoors rather than work only in their studios. Name this group of artists.

A: The Impressionists.

Q: They took their easel, paints, canvas and brushes outdoors rather than working only in their studios. Name this group of artists.
   a. Renaissance painters.
   b. Baroque painters.
   c. Impressionist painters.

A: c.

Q: TRUE OR FALSE. The Impressionist painter took his easel, paints and brushes outdoors to paint the changes of sunlight on colors.

A: TRUE.
Q: A popular place of entertainment and a common subject of many Impressionist painting was ________.
   a. the landscape.
   b. the Moulin Rouge.
   c. the Amphitheatre.

A: b.

Q: TRUE OR FALSE. Scenes from the world of entertainment, dance, cafes, concerts and the theater were favorite subjects for Impressionist artists.

A: TRUE.

Q: In 1874 a group of unknown artists held an exhibition in Paris. One of these artist, Claude Monet, exhibited a painting titled IMPRESSION:SUNRISE. Name this movement.

A: Impressionism.

Q: He painted the painting titled IMPRESSION:SUNRISE to which the movement Impressionism was named. Who was he?

A: CLAUDE MONET (1840-1926).

Q: He painted the painting titled IMPRESSION:SUNRISE to which the movement Impressionism was named. Who was he?
   a. Edouard Manet.
   b. Claude Monet.
   c. Paul Cezanne.

A: b.

Q: "When the sunlight changes, the color changes" was a quote by which artist.
   a. Paul Cezanne.
   b. Claude Monet.
   c. Pablo Picasso.

A: b.
Q: He was a 19th century painter known for his paintings of Water Lillies. Who was he?
   a. Edouard Manet.
   b. Claude Monet.
   c. Paul Gauguin.

A: b.

Q: Name the artist and title of this late 19th century Impressionist painting. (picture)

A: Artist: CLAUDE MONET. Title: WATER LILIES.

Q: Why did Impressionist artist Claude Monet paint the same subject over and over again?

A: Claude Monet painted the same subjects over and over again, especially the Rouen Cathedral and Haystacks, at different times of the day. Each of his paintings captures the subject in different moments of light. "When the sunlight changes, the color changes" was a quote by Claude Monet.

Q: Name the art movement of this late 19th century painting by CLAUDE MONET. (picture)

A: IMPRESSIONISM.

Q: This Impressionist painting by artist AUGUSTE RENIOR is an example of _______. (picture)
   a. abstraction.
   b. representation.
   c. realism.

A: b.

Q: He was a leading Impressionist painter known for his painting of women and light-hearted scenes. Who was he?
   a. Vincent van Gogh.
   b. Auguste Rodin.
   c. Auguste Renoir.

A: c.
MODERN ART

Q: TRUE OR FALSE. The art of the 20th century can be described in ONE movement or style.

A: FALSE. The 20th century brought many different art movements and styles, including Cubism, Surrealism, Abstract Expressionism, Pop Art, Op art and Photo Realism just to name a few.

Q: What was the ARMORY SHOW of 1913?

A: The ARMORY SHOW was the first large exhibition of Modern Art in the United States, held in the Armory Building in New York City, 1913. The ARMORY SHOW was criticized by the public and the press although it had a great influence on American artists. Artists who exhibited in the ARMORY SHOW included Picasso, Duchamp, Kandinsky and Mattise.

Q: The ARMORY SHOW of 1913 was
   a. The first show of armor used in World War I.
   b. The first large Exhibition of Modern Art in the US.
   c. An exhibition of Renaissance artists and art works.

A: b.

Q: The first large exhibition of Modern Art in the U.S. was held in New York City, 1913, and was known as______
   a. The Modern Art Exhibit, 1913.
   b. A New Vision Show, 1913.
   c. The Armory Show, 1913.

A: c.

Q: What was the BAUHAUS?

A: The Bauhaus was a German Art school started in 1918. The Bauhaus stressed science and technology as major resources for art and architecture. The Bauhaus influenced many artists and architects of the period as well as today.
CUBISM

Q: Name the art movement of style in which this painting is associated. (picture)
A: CUBISM.

Q: Name the 20th century art movement associated and developed by the works of Picasso and Braque. This style is characterized by subject matter that is reassembled in an abstract form.
A: CUBISM.

Q: A style of 20th century painting in which artists painted three-dimensional objects as if seen from several points of view at the same time is more commonly known as
A: CUBISM.

Q: A style of 20th century painting in which artists painted three-dimensional objects as if seen from several points of view at the same time is more commonly known as

a. Abstract Expressionism.
b. Cubism.
c. Fauvism.
A: b.

Q: In Cubism, the artist breaks figures into
a. natural forms.
b. geometric shapes.
c. exaggerated shapes.
A: b.

Q: The 20th century art movement in which forms are fragmented into planes, cubes and geometric shapes is known as
a. Classicism.
b. Geometricism.
c. Cubism.
A: c.
Q: TRUE OR FALSE. Paul Klee based many of his paintings on the uninhibited drawings of young children.
A: TRUE.

Q: Name the artist of this 20th century mobile sculpture.
(picture)
A: ALEXANDER CALDER.

Q: Name the 20th century British sculptor of this sculpture titled RECLINING FIGURE. (1951) (picture)
A: HENRY MOORE.

Q: This 20th century artist painted lonely, penetrating visions of the American scene. Who was he? (picture)
A: EDWARD HOPPER. (1882-1967)

Q: In his paintings this 20th century artist captured the emptiness and loneliness of the American life, especially in the area of the growing cities of the 1930-40's. Who was he?
A: EDWARD HOPPER.

Q: This American artist was known for his illustration on the covers of the Saturday Evening Post. Who was he? (picture)
A: NORMAN ROCKWELL. (1894-1978)

Q: Name the artist and title of this American FOLK painting.
(picture)
A: Artist: GRAND WOOD. Title: AMERICAN GOTHIC.

Q: This American Folk painting titled ARRANGEMENT IN BLACK AND GREY, NO:1 THE ARTIST'S MOTHER is more commonly known as _______. (picture)
A: Whistler's Mother.
Q: Name the more familiar title for this composition titled ARRANGEMENT IN GRAY AND BLACK, NO: 1 THE ARTIST MOTHER.

A: The more familiar title is WHISTLER'S MOTHER by American artist James Abbot Whistler.

Q: What is FOLK ART?
   a. Art by individuals with no academic training in art or no formal education.
   b. Art created by old Folks.
   c. Art created in Maine, Vermont and the New England area.

A: a.

Q: What movement best describes this composition? (picture)
   a. Modern Art.
   b. Folk Art.
   c. Abstract Art.

A: b.

Q: A muralist and painter, he created the modern mural painting in Mexico in the early 20th century. Who was he? (picture)

A: DIEGO RIVERA.

Q: A muralist and painter, he created the modern mural painting in Mexico in the early 20th century. Who was he?
   a. Diego Rivera.
   b. Pablo Picasso.
   c. Henri Matisse.

A: a.

Q: Name the artist of this 20th century woodcut? (picture)

A: ERICH HECKEL, self-portrait.

Q: The powerful, bold, black shapes are intensified with the use of white in this 20th century painting. Name the artist of this painting. (picture)

A: ROBERT MOTHERWELL.
Q: Her sculptures consisted of odds and ends, mostly wood, assembled in box-like forms painted in a uniform color which created a world of their own. Who was she? (picture)

A: LOUISE NEVELSON.

Q: TRUE OR FALSE. 20th century American artist Louise Nevelson is best known for her large, wall-like construction usually painted with one color (monochromatic). (picture)

A: TRUE.

Q: This American woman artist's paintings are characterized by large, simple and dramatically painted objects. She was famous for her series of flowers as well as other natural objects. Who was she?
   a. Mary Cassett.
   b. Georgia O'Keeffe.
   c. Louise Nevelson.

A: b.

Q: She painted pictures of flowers, desert scenes, bones and mountains of the Southwest. Name this artist.

A: GEORGIA O'KEEFFE. (1887-1987)

Q: Georgia O'Keeffe drew her inspiration from ________.
   a. her family.
   b. nature.
   c. dreams.

A: b.

Q THE DINNER PARTY consists of a triangular table containing 39 places settings. Each handmade place setting symbolizes the life and work of an important woman in history. Name the artist that conceived this project. (picture)
   a. Georgia O'Keeffe.
   b. Judy Chicago.
   c. Louise Nevelson.

A: b.
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GAMES


