GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: **11/30/17**	2.) COMMUNITY COLLEGE: **Maricopa Co. Comm. College District**

3.)
COURSE PROPOSED: Prefix: **INT** Number: **115** Title: **Historical Architecture and Furniture** Credits: **3**

CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;

Prefix: Number: ; Prefix: Number: ; Prefix: Number:

4.) COMMUNITY COLLEGE INITIATOR: **CYNTHIA PARKER** PHONE: **602-285-7608**
FAX: **Email: cynthia.parker@phoenixcollege.edu**

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

MANDATORY REVIEW:

☒ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:
<u>Core Areas</u>: Select core area... <u>Awareness Areas</u>: **Historical Awareness (H)**

6.) **On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.**

7.) DOCUMENTATION REQUIRED
☒Course Description
☒Course Syllabus
☒Criteria Checklist for the area
☒Table of Contents from the textbook required and list of required readings/books
☒Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
☐ DEC prefix
☒ Elective

Current General Studies designation(s): **HU, H**

Effective date: **2017 Spring** Course Equivalency Guide

Is this a multi-section course? ☒ yes ☐ no

Is it governed by a common syllabus? ☒ yes ☐ no

Chair/Director: **CHERISE ROBB, IC CHAIR** Chair/Director Signature:

AGSC Action: Date action taken: ☐ Approved ☐ Disapproved

Effective Date:

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. The Historical Awareness designation requires consistent analysis of the broader historical context of past events and persons, of cause and effect, and of change over time. Providing intermittent, anecdotal historical context of people and events usually will not suffice to meet the Historical Awareness criteria. A Historical Awareness course will instead embed systematic historical analysis in the core of the syllabus, including readings and assignments. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised October 2015

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	**NO**		**Identify Documentation Submitted**
☒	☐	1. History is a major focus of the course.	Course Description; Course Competencies; Course Outline; Syllabus & Course Schedule; Textbook TOC; Canvas
☒	☐	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	Course Description; Course Competencies; Course Outline; Syllabus and Course Schedule; Textbook TOC; Canvas
☒	☐	3. There is a disciplined systematic examination of human institutions as they change over time.	Course Competencies; Course Outline; Course Project; Textbook TOC; Canvas
☒	☐	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Course Competencies; Course Outline; Course Project; Textbook TOC; Canvas
THE FOLLOWING ARE NOT ACCEPTABLE:			
		• **Courses that are merely organized chronologically.**	
		• **Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.**	
		• **Courses whose subject areas merely occurred in the past.**	

Course Prefix	Number	Title	General Studies Designation
INT	115	Historical Architecture and Furniture	H

Explain in detail which student activities correspond to the specific designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course	This course traces the evolution of architecture and furniture design against the historical context of social, political, economic and technological developments of the times from the Neolithic era to the early 19th century.	**Course Description**: Historical survey of the development of furniture, interiors, and architecture from antiquity to the 19th century. **Course Competencies**: 1, 2, 3, 4, 5, 6, 7, 8 **Syllabus and Course Schedule:** quizzes, tests, research paper, extra credit projects. **Readings:** Textbook Chapters 1 - 6, 9 - 15 and Online/ Canvas **Canvas Readings**: Each style listed in the Syllabus and Course Schedule has a module in Canvas that includes a web presentation developed using Softchalk LessonBuilder and a pdf Powerpoint presentation. **Additional Readings**: Modules have links to further information and/or videos.
2. The course examines and explains human development as a sequence of events.	Changes over time in the design of architecture and furniture reflect the evolution of aesthetic principles guiding the work of designers in each era. As they emerged from earlier periods, each style was influenced by then current social and cultural trends. For example, the Neoclassical movement of the 18th century began as a revolt against ascendant Baroque and Rococo styles of architecture and furniture. Neoclassicism was inspired by styles of Ancient Greece and Rome, especially due to excavations of Pompeii taking place at the time. This was furthered by growing popularity of the "Grand Tour" in which the elite visited the ancient monuments of Europe and were inspired to emulate the designs in their own architecure and interiors.	**Course Competencies**: 2, 3, 4, 5, 6, 7, 8 **Syllabus and Course Schedule:** quizzes, tests, research paper, extra credit projects **Readings:** Textbook Chapters 1 - 6, 9 - 15 and Online/ Canvas **Canvas Readings**: Each style listed in the Syllabus and Course Schedule has a module in Canvas that includes a web presentation developed using Softchalk LessonBuilder and a pdf Powerpoint presentation. **Additional Readings**: Modules have links to further information and/or videos.
3. There is a disciplined systematic examination of human institutions as they change over time.	Architectural and furniture design emerges from aesthetic principles that dominate society at different times and places. For example, in the Middle Ages, religious beliefs of various monastic orders had a major influence on the designs of monasteries, chapels, and churches. Prior to the 12th century, the architectural design of monasteries was determined by their	**Course Competencies**: 2, 3, 4, 5, 6, 7, 8 **Syllabus and Course Schedule:** quizzes, tests, research paper, extra credit projects **Readings:** Textbook Chapters 1 - 6, 9 - 15 and Online/ Canvas **Canvas Readings**: Each style listed in the Syllabus and Course Schedule has a module in Canvas that

	focus on detachment from the world and a need for seclusion. So the cloister was central to this architecture. By the late-11th century, the formation of new monastic orders resulted in a "turning outward." Architecture changed once monks were expected to be of service to communities around them and some monasteries served as inns for travelers.	includes a web presentation developed using Softchalk LessonBuilder and a pdf Powerpoint presentation. **Additional Readings**: Modules have links to further information and/or videos.
4. The course examines the realtionship among events, ideas, and artifacts and the broad social, political and economic context.	This criterion is closely related to #3 because the "broad social, political, and economic context" of a time period is intertwined with the characteristics of its core institutions (e.g., monasticism was a major influence on the social, political, and economic contexts of western societies after the reforms of the late-11th century). Changes in political and religious institutions have been central to changes in many architectural styles during the time period covered in this course. Example: Until the fourth century, few Christian churches were built because the practice of Christianity was illegal in the Roman Empire. Churches began as residential dwellings adapted for use as places of worship. When Constantine came to power in the 4th century, Christian architecture changed dramatically. Political, religious, and cultural changes under his reign led to the construction of large churches, some of which remain today, i.e. the Church of the Holy Sepulcher and Papal Archbasilica of St. John Lateran.	**Course Competencies**: 2, 3, 4, 5, 6, 7, 8 **Syllabus and Course Schedule:** quizzes, tests, research paper, extra credit projects **Readings:** Textbook Chapters 1 - 6, 9 - 15 and Online/ Canvas **Canvas Readings**: Each style listed in the Syllabus and Course Schedule has a module in Canvas that includes a web presentation developed using Softchalk LessonBuilder and a pdf Powerpoint presentation. **Additional Readings**: Modules have links to further information and/or videos. **Compare and Contrast Project**: In order to challenge students to draw upon their understanding of historic styles and think about them analytically, they are required to complete a compare and contrast project. For this project they choose two styles and describe their similarities and differences, adding images to illustrate their explanation. The paper must include the historical context of when and where the styles evolved, plus important social and/or economic influences or the time. Extr**a Credit Museum Project**: Phoenix Art Museum Thorn Rooms Critique.

MCCCD Course Description: Historical survey of the development of furniture, interiors, and architecture from antiquity to the 19th century.

MCCCD Course Competencies: Upon completion of this course the student will be able to:
1. Develop and apply a vocabulary of historic terminology relative to architecture, interior design and furnishings. (I \226 VI)
2. Trace the evolution of styles of architecture, interiors, and furnishings relative to the historical context of social, political, economic, and technological developments. (I \226 VI)
3. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Egyptian, Greek, and Roman civilizations. (I)
4. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Byzantine, Early Christian, Romanesque, and Gothic periods. (II)
5. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Renaissance and Baroque periods in Italy and Spain. (III, IV)
6. Identify the major French periods, and trace the development of furniture, interior, and architectural styles associated with each period. (V)
7. Identify the major English periods, and trace the development of furniture, interior, and architectural styles associated with each period. (VI)
8. Identify the major American periods, and trace the development of furniture, interior, and architectural styles associated with each period. (VII)

Course Content/Outline:
Section 1 (I.) Antiquity, Egyptian, Greek, Roman, (II.) Medieval: Byzantine, Early Christian, Romanesque, Gothic.
Section 2 (III.) Renaissance: Italian/Spanish, (IV.) Baroque: Italian/Spanish, (V.) French Periods: Renaissance, Baroque/Louis XIV, Rococo/Louis XV, Neoclassic/Louis XVI, Directoire, Empire.
Section 3 (VI.) English: Renaissance/Elizabethan, Jacobean, Restoration, William & Mary, Queen Anne, Georgian, Chippendale, Neoclassic/Adam and Hepplewhite, Sheraton/Regency, (VII.) American: Early American/Colonial, Georgian, Federal, Empire, Pilgrim, Jacobean, William & Mary, Queen Anne, Chippendale, Federal, Regional, Victorian, American Styles in Architecture.

Text - Mark Hinchman: <u>History of Furniture: A Global View, 2009</u>
Mark Hinchman, PhD, RA, AIA, IDEC, is an Associate Professor of Interior Design in the College of Architecture at the University of Nebraska, Lincoln. He teaches design history, architectural history, and interior design studio classes. His education includes studying urban design with Colin Rowe, and culminated with a PhD in Art History from the University of Chicago. https://bloomsbury.com/author/mark-hinchman-40564/

SYLLABUS

PHOENIX COLLEGE INTERIOR DESIGN PROGRAM
INT 115 HISTORICAL ARCHITECTURE and FURNITURE SYLLABUS
Fall 2017 – Course Credits: 3
Text: **Mark Hinchman: <u>History of Furniture: A Global View</u>**

Instructor: **Cynthia Parker, Ph.D.**   Office: **Dalby Building, Room DB 306**
Phone: **602–285–7608**   E-mail: cynthia.parker@phoenixcollege.edu

Office Hours: Monday 9-10 am, Tuesday online 11:30 - 12:30 pm, Wednesday 3-4 pm, Thursday Online noon-1 pm, Friday online or by appointment.

Communication Policy: I can be contacted through Phoenix College g-mail, Canvas, or by phone. I check my E-mails frequently and will usually respond within 24 hours on weekdays and 48 hours on weekends.

MCCCD Course Description: Historical survey of the development of furniture, interiors, and architecture from antiquity to the 19th century.

MCCCD Course Competencies: Upon completion of this course the student will be able to:
1. Develop and apply a vocabulary of historic terminology relative to architecture, interior design and furnishings. (I \226 VI)
2. Trace the evolution of styles of architecture, interiors, and furnishings relative to the historical context of social, political, economic, and technological developments. (I \226 VI)
3. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Egyptian, Greek, and Roman civilizations. (I)
4. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Byzantine, Early Christian, Romanesque, and Gothic periods. (II)
5. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Renaissance and Baroque periods in Italy and Spain. (III, IV)
6. Identify the major French periods, and trace the development of furniture, interior, and architectural styles associated with each period. (V)
7. Identify the major English periods, and trace the development of furniture, interior, and architectural styles associated with each period. (VI)
8. Identify the major American periods, and trace the development of furniture, interior, and architectural styles associated with each period. (VII)

Course Content/Outline:
Section 1 (I.) Antiquity, Egyptian, Greek, Roman, (II.) Medieval: Byzantine, Early Christian, Romanesque, Gothic.
Section 2 (III.) Renaissance: Italian/Spanish, (IV.) Baroque: Italian/Spanish, (V.) French Periods: Renaissance, Baroque/Louis XIV, Rococo/Louis XV, Neoclassic/Louis XVI, Directoire, Empire.
Section 3 (VI.) English: Renaissance/Elizabethan, Jacobean, Restoration, William & Mary, Queen Anne, Georgian, Chippendale, Neoclassic/Adam and Hepplewhite, Sheraton/Regency, (VII.) American: Early American/Colonial, Georgian, Federal, Empire, Pilgrim, Jacobean, William & Mary, Queen Anne, Chippendale, Federal, Regional, Victorian, American Styles in Architecture.

Course Structure:
1.   Course includes classroom and online lectures, videos, quizzes, activities, and discussions.

2. The material in this course is presented as shown above.

Required Materials and Technologies:
1. Students must have access to a **computer with internet connection and web browser.**
2. **MS Word** or other word processor software to complete assignments
3. **Flash Player** is required for this course; view the Course Getting Started area for information about this plug-in.

Recommended Materials: None

Grading Standards & Practices: Grades are based on weekly quizzes, 3 exams, and Style Overview assignments based on course content.

Canvas Grade Center: Here you will find all of your points, and current grades. All quizzes are computer graded. Other work, such as the Style Analysis or extra credit work, must be submitted through Canvas for the instructor to review. **Grading Criteria** is as follows:

Excellent	90 % to 100%	=	A
Very Good	80 % to 89 %	=	B
Average	70% to 79%	=	C
Below Average	60% to 69%	=	D
Failing	0 to 59%	=	F

Weekly Assignments:
1. Read the **Online Presentations and chapters** assigned in your text book.
2. Complete a short **online quiz**. Note: **Quizzes will not be re-opened after the due date** but extra credit work **will be available.**
3. When applicable, participate in the **Discussion** topic.

Section Assignments:
Upon completion of each Section there will be an exam. There may also be a period style Review with appropriate images. Section 3 includes a **Compare and Contrast** assignment.

Assignment Submission & Format: Quizzes are posted on Canvas. All quizzes, Discussions, and assignments will be submitted online.

Weekly Time Commitment**: This three (3) credit-hour course requires the following:**
- At least **three hours in the classroom and six hours on homework**.
- This is a total of **9 hours per week.**

Late Work: After the due date, the quiz or exam will not be available. If you miss a quiz and need to make up the points, an extra credit project can be provided.

Plagiarism: Submitting work of another for any assignment will result in a failing grade. For further information, please refer to the MCC catalog under Disciplinary Standards for the college's policy concerning cheating and plagiarism.

Third-Party Learning Tools: Turn-it-in will be used to ensure there is not plagiarism on assignments. This is an online service that compares student papers to existing published materials. For more see http://turnitin.com/en_us/about-us./privacy

College Policies and Student Responsibilities

- **Syllabus Information:** Students are responsible for understanding and adhering to the material presented in this syllabus.

- **College Policies:** Students are responsible for understanding and adhering to the policies in the Student Catalog and Handbook (http://www.phoenixcollege.edu/academics/course-catalog).

Special Accommodation Services

It is college policy to provide reasonable accommodations to students with disabilities. Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Disability Resources & Services (DRS) office, Hannelly Center (HC) Building, 602-285-7477.

Disability Resources & Services (http://www.phoenixcollege.edu/student-resources/disability)

Notice of Changes to Syllabus: This syllabus is subject to change to meet the needs of the class. Students will be notified by instructor of changes in course requirements or policies.

Attendance Requirements: After **three unexcused absences**, a student may be **dropped** from the class. **"Students who do not meet the attendance requirement as determined by the course instructor may be withdrawn."** **Administrative Regulation 2.3.2**
Withdrawals - Administrative Regulation 2.3.6 and Appendix S-7

There are two kinds of withdrawal: **student initiated** and **instructor initiated** withdrawals. After the last day for student initiated withdrawal, students may ask instructors to withdraw them. For **withdrawal dates** go to: my.maricopa.edu >StudentCenter >My Class Schedule >(Course Prefix/Number) >Calendar under Deadlines. Students seeking to withdraw from this course should **first meet with a Financial Aid advisor** in the Hannelly Center to discuss the impact on current and future financial aid awards. Students who do not complete 67% of their attempted courses, or fall below a 2.0 cgpa, may be ineligible for future financial aid. Also, students who choose to withdraw from this course may have to return financial aid funds to the college. Please meet with a Financial Aid advisor and before requesting to be withdrawn.

Nonpayment of Fees: Students may be dropped from a course for non-payment of fees. Note that paying your fees will not automatically reinstate you in your classes. Reinstatement requires permission from your instructor and the Department Chair and is not guaranteed.

Complete Withdrawal from College: Students electing to withdraw from the college must contact the Admissions and Records Office/Office of Enrollment Services no later than two weeks* before the end of the last class meeting and may be required to file a written request.

Withdrawal of Financial Aid Students: Be sure to check with your financial aid officer.
According to federal regulations (34CFR 668.22), a student may be required to repay federal financial aid if they completely withdraw, are withdrawn, or fail to earn a passing grade from all classes during a semester. Further information is available at the Office of Student Financial Aid. This could affect a student's ability to receive Financial Aid in the future at any school.

Student Conduct - Administrative Regulation 2.5.2 Submitting work of another for any assignment will result in a failing grade. For further information, refer to the MCC catalog under Disciplinary Standards for the college's policy concerning cheating and plagiarism.
Classroom Etiquette and online "Netiquette" - Administrative Regulation 2.5.2
Be professional, courteous, and respectful of others. Use care in what you say in class or post online. Express your thoughts concisely using correct grammar and capitalization.

Safe Classroom Environment Statement: You are encouraged to have different points of view, opinions and values but it is required that students monitor their language within discussions. Racist, sexist, or homophobic language will not be tolerated. Consult the student handbook for college policies regarding these types of behavior.

Academic Misconduct - See: Administrative Regulation   2.3.11

Instructional Grievance Process - Administrative Regulation 2.3.5 & Appendix S-6

General Education - The faculty and staff at Phoenix College believe your college education should not only include learning content, but life-long skills as well including:

1. Writing - develop effective writing skills to communicate.
2. Numeracy - learn to use numerical concepts and data effectively.
3. Critical Thinking - learn to apply critical thinking skills to solve problems, make informed decisions, and interpret events.
4. Oral Presentation - plan and deliver an oral presentation to a target audience.
5. Information Literacy - learn to locate, evaluate, and use information effectively, ethically, and legally.

This course will focus on **information literacy, critical thinking**, and **writing skills as** you learn to identify and describe design elements essential to each historical style.

Phoenix College Resources & Information

CARE Early Alert Program: The CARE (Early Alert) program may increase student success through coordination among instructors, students, and college support services. Since the CARE program provides essential notices by

email, please check your email account frequently. If you receive a notice from the CARE program, follow the instructions as quickly as possible.

Student and Academic Services: Phoenix College wants you to be successful in meeting your educational goals. The campus provides a variety of services from reduced cost bus passes to counseling services, food assistance, tutoring and more. <u>This resource referral guide can help you find out about the services at the college</u>.

Learning College Statement: The Learning College concept engages students as full partners in the learning process. Students are responsible for their learning and are guided by faculty and staff though four learning college principles: **Evaluation, Communication, Collaboration, and Responsibility.**

History of Furniture: A Global View - Textbook Table of Contents:

COMPARE AND CONTRAST ASSIGNMENT

INT 115 Historical Architecture and Furniture Style Comparison Assignment - 75 points

ASSIGNMENT: Write a paper comparing the work of **one the following styles from France or Spain** in Section 2 with the work of **one the following styles from England** in Section 3.

Describe their similarities, differences between them, and add images to illustrate your explanation.

OBJECTIVE: Examine the architecture, interiors, and furniture from two different "modern" time periods to expand your understanding of how each style evolved and how they compare. The designers listed below all made contributions to both architecture and interiors, including furniture.

PROCEDURE:
Compare and Contrast the work of one the following styles from France or Spain in Section 2:
- **Renaissance**
- **Baroque**
- **Rococo**
- **Neoclassic**

With one of the following styles from England in Section 3:
- **Renaissance**
- **Queen Anne**
- **Georgian**
- **Neoclassic**

Follow these steps to write your paper:

1. <u>Name the style.</u> When and where did it take place? Include a <u>short</u> biography of a key designer.
2. Describe the most <u>important social and/or economic influences</u>. What was happening in the world at the time that would have influenced architecture and design?
3. <u>Describe the key elements of the first style</u>. (Consider how you would describe the style to someone who was not familiar with it.)
4. Describe the <u>key elements of the second style</u>.
5. Then, explain the ways in which two styles/designers are similar.
6. Finally, explain the ways in which the two styles/designers are different.

   ▪ Use <u>good quality</u> images to illustrate your explanation. <u>Include the following examples</u>:

   (a) **architecture** (b) **interior** (c) **furniture (chair)**

   ▪ Refer to the descriptions in your online presentations and your textbook for information.
   ▪ Use **museum or "edu" websites** for information but do NOT copy word for word
   ▪ **Always include the full website** as a citation for reference - the reader must be able to easily find it (<u>listing "google" is not adequate</u>!)

FORMAT:
   ▪ You may use either Word or PowerPoint
   ▪ Length: Approximately 4 pages – NOT including images.
   ▪ Do not copy from or share your work with another student. For any two papers that show too much similarity, both will receive zero points

<u>Papers will be graded on completeness, grammar, spelling, punctuation, adherence to MLA or Chicago style format, quality of photos and thoroughness</u>.

INT 115 Historical Architecture and Furniture Style Comparison - Grading Criteria		
Designers/styles from Section 2	**Points Possible**	**Points Earned**
Style and ruling monarch are identified by the correct name and era	2	
Concise biography of an important designer is included	5	
Era/style is described so that it is clearly identifiable	5	
Key elements/ details of the style are correctly and adequately described	5	
Designers/styles from Section 3		
Style and monarch are identified by the correct name and era	2	
Concise biography of a designer is included	5	
Era/style is described so that it is clearly identifiable	5	
Key elements of the style are correctly and adequately described	5	
Key similarities of the two styles are correctly and adequately described	10	
Key differences of the two styles are correctly and adequately described	10	
Good quality image of architecture	2	
Good quality image of interior	2	
Good quality image of furniture	2	
Length is approximately 4 pages (not counting photographs)	5	
Correct grammar, spelling, and syntax	5	
Correct capitalization	3	
Sources are properly cited - MLA format or Chicago Style rules	2	
Total	**75**	

EXAMPLE EXTRA CREDIT ASSIGNMENT

Phoenix Art Museum Thorne Room – Period Style Analysis

What are the Thorne Rooms?

Beginning in 1930, a woman named Narcissa Niblack Thorne began putting together miniature rooms that are exact replicas of existing houses in the United States and Europe. Made at a scale of 1:12 (one inch in the room equals one foot in real life). Some rooms even contain period-style rugs woven specifically for each space. The Phoenix Art Museum owns 20 Thorne Miniature Rooms. There are 68 more at the Art Institute of Chicago.

For 30 points Extra Credit follow the steps below and submit your work to Canvas:

Step 1 – Print this form and take it with you to the Phoenix Art Museum
Step 2 – Find the **Miniature Thorne Period Style Rooms**
Step 3 – Select 3 different historic styles to analyze (must be from the **styles we have studied**.)
Step 4 – Using this form, make notes:
- **Describe key elements** of the style you have chosen. (**Name** at least **4 elements**).
- **Note which elements you like and why you like them.**

Step 5 – Use a **computer to type your notes into this form**
Step 6 – **Submit the completed form to Canvas**

ROOM 1
Style name:
Style century:
Style location:
Describe the Key Architectural Features
Ceiling:
Walls:
Windows and Doors:
Flooring
Fireplace or Other Feature:
Describe the Furnishings
Sofa or Settee:
Chairs:
Tables:
Accessories:
Fabrics:
Rugs or carpets:
Other:
Comments: Why does this room appeals to you? What **beliefs or values are conveyed** by the architecture, furniture, interiors, or accessories? Do you share any of them?