

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

SUBSTANTIAL PORTION of the course content.

YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	Course Description; Course Competencies; Course Outline; Syllabus & Course Schedule, Units I-IV handouts; Research-Paper handout; Textbook TOC; Supplemental-Reading handouts
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Course Competencies; Course Outline; Units I-IV handouts; Research-Paper handout; Textbook TOC; Supplemental-Reading handouts

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

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)
3. The course focuses on the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development	The course covers comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development through the evolution of design in architecture and furniture from the Neolithic era to the early 19th century. Students learn how elements of design styles are an outgrowth of the social and cultural milieu of each era. For example, to interpret the forms of Megalithic tombs one must learn about the significance of religious beliefs in their design. Another example is the development of styles during the emergence of the Roman Empire. Public buildings, such as the Colosseum and Pantheon, were designed to impress the observer with their grandeur and formal dignity, which reinforced the majesty and power of the Roman Empire. In addition, such buildings were used by all levels of society. This became important as the Roman Empire spread across Europe and other regions.	<p>Course Competencies: 1, 2, 3, 4, 5, 6, 7, 8</p> <p>Syllabus and Course Schedule: quizzes, tests, research paper, extra credit projects</p> <p>Readings: Textbook Chapters 1 - 6, 9 - 15 and Online/ Canvas</p> <p>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.</p> <p>Additional Readings: Modules have links to further information and/or videos.</p> <p>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.</p> <p>Extra Credit Museum Project: Phoenix Art Museum Thorn Rooms Critique.</p>
4.c. The course emphasizes aesthetic experience in ... the applied arts, including architecture and design.	The guiding principles underlying styles of architecture and furniture are determined by many factors (political, economic, cultural, etc.) These styles emerge from belief systems informed by the aesthetic of a particular time and place. In order to appreciate the significance of an object (building, monument, chair, etc.) it is vital to understand what its designers believed to be the core determinants of aesthetic experience. Moreover, such beliefs vary across cultures and over time. For example, the Rococo movement emerged in 18th-century France in reaction to the resplendence and precise standards of the Baroque style - a reflection of the stiff formality	<p>Course Competencies: 2, 3, 4, 5, 6, 7, 8</p> <p>Syllabus and Course Schedule: quizzes, tests, research paper, extra credit projects</p> <p>Readings: Textbook Chapters 1 - 6, 9 - 15 and Online/ Canvas</p> <p>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.</p> <p>Additional Readings: Modules have links to further information and/or videos.</p>

	<p>in the court of King Louis XIV. Emanating from this "Sun King," architecture and furniture were characterized by grandeur, symmetry, and formality. The Rococo style of his successor, King Louis XV, was influenced by his mistress, Madame de Pompadour. As a result, Rococo style was smaller in scale with curving forms and characterized by asymmetry and comfort.</p>	
--	---	--

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.

Textbook - Mark Hinchman: History of Furniture: A Global View, 2009

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: History of Furniture: A Global View

Instructor: **Cynthia Parker, Ph.D.**
Phone: **602-285-7608**

Office: **Dalby Building, Room DB 306**
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 in **3 Sections** 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. The **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) (<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) (<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. [This resource referral guide can help you find out about the services at the college.](#)

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 through four learning college principles: **Evaluation, Communication, Collaboration, and Responsibility.**

Textbook Table of Contents:

Preface	ix	Aztecs	143
Chronology	ix	Central America	147
Objects of Scrutiny	x	Peru	148
Styles	xiii	Conquest	152
Meanings	xiv		
Acknowledgments	xvi		
Chapter 1 Prehistory	1	Chapter 8 From Stupa to Pagoda and from Mat to Chair: China, India, and Cambodia	159
Lascaux	2	Architecture and Sculpture	159
Neolithic	4	From Stupa to Pagoda	160
The Bronze Age	8	Chinese Classical Furniture	174
Chapter 2 Ancient Civilizations	13	Chapter 9 Renaissance	187
Mesopotamia	13	Architecture	189
Egypt	19	Interiors	195
Nubia	28	Furniture	199
Chapter 3 Classical Civilizations	35	Chapter 10 Baroque	213
Greece: Minoan and Mycenaean	35	Italy	214
Classical Greece	39	Central and Northern Europe	219
Rome	50	France	224
Chapter 4 Early Christian and Byzantine	63	Chapter 11 Rococo	241
Early Christian	64	From Baroque to Rococo:	
Early Christian and Byzantine Churches	64	Regency	242
Vikings	78	Rococo	244
Chapter 5 Romanesque and Islamic	81	Chapter 12 England	265
Romanesque	82	Tudor	265
Islam	93	Elizabethan	267
Chapter 6 Gothic	109	Jacobean	272
Civic Infrastructure	110	Georgian	280
Interiors and Furniture	122	Chapter 13 In the Colonies	289
Chapter 7 The Americas	131	English Colonial	290
Early History	131	India	305
Mexico	133	Spanish Colonial	309
Zapotecs	136	French Colonial	311
Maya	139	German Colonial	312
		Chapter 14 Neoclassical	317
		France	317

United States	323	Chapter 20 Protomodernism	453
England	328	Vienna Secession	453
Germany	332	De Stijl	465
Sweden	334	Russian Constructivism	465
Neoclassicism and Romanticism	335	Mackintosh	466
		Thailand	468
		Frank Lloyd Wright	469
Chapter 15 Victorian and Historical Revivals	339	Chapter 21 Heroic Modernism: Myths and Realities	479
Queen Victoria	340	Early Modernism	479
Historic Revivals	340	Franco Modernism	492
The Industrial Revolution	353	Nordic Modernism	503
Furniture	357	British Modernism	508
		The Lighter Side of Modernism	509
Chapter 16 Reform Movements: Arts and Crafts	367	Chapter 22 Art Deco, Traditional Design, and the Rise of the Decorator	515
Arts and Crafts	367	Art Deco	515
Germany	382	Traditional Design—A Popular Continuity with the Past	529
United States	382	The Rise of the Decorator	535
New Zealand	383	Chapter 23 Other Modernisms	543
Chapter 17 Africa	387	Latin America	544
The Classic African House	388	Africa	555
Designed Objects Before Industrialization	391	Asia and the Pacific	565
Industrialization in Africa	392	Chapter 24 After Modernism: Modernism Continued, Postmodernism, and Deconstruction	581
Furniture	394	Modernism Continued	581
Chapter 18 Japan and Japanisme	409	Revolution: The 1960s	588
Architecture	409	Experimentation: The 1970s	590
Foreigners	413	Postmodernism	593
Urban and Urbane Living—Furnishings in Prints	416	Deconstruction	597
Furniture	417	1990s	598
The Opening of Old Japan	421	Glossary	606
Chapter 19 Art Nouveau	431	Index	618
English Beginnings	432	Illustration Credits	621
Belgium	433		
France	437		
Spain	441		
United States	443		
Global	446		

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. Name the style. When and where did it take place? Include a short biography of a key designer.
2. Describe the most important social and/or economic influences. What was happening in the world at the time that would have influenced architecture and design?
3. Describe the key elements of the first style. (Consider how you would describe the style to someone who was not familiar with it.)
4. Describe the key elements of the second style.
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 good quality images to illustrate your explanation. Include the following examples:

(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 (listing "google" is not adequate!)

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

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

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?	