# Unit 6: Enlightenment: Classical and neoclassical juxtapos

Content Area: **Language Arts Literacy**
Course(s):
Time Period: **January**
Length: **4 weeks**
Status: **Published**

## Enduring Understandings

18th Century freedom and informality created an explosive mixing of the classes.

The Enlightenment philosophical movement believed education of the individual could reduce tyranny and superstition.

The Enlightenment was as critical of human folly as it was convinced that social evils could be corrected.

While painters and sculptures were artistic free agents, musicians were still feudal servants.

## Essential Questions

What ideas or teachings have been most abused by ignorant or zealous followers?

What effects result from films/art taking liberties with historical fact?

Which aspects of eighteenth-century society were criticized by the age's great satirists?

How did neoclassicism express both conservative and revolutionary values?

## Content

**Potential works of study:** Monticello; *Amadeus; musical* works by Haydn and Mozart; literary works by

Swift, Voltaire, et al; German palaces and churches; Hogarth, David

**Vocabulary:**

rococo, Neoclassicism, Classical period, Palladian architecture, deists, social contract, symphony, movement, sonata form, satire

## Skills

Identify (important elements of Enlightenment period)

Contrast (significant distinctions between the Baroque and Enlightenment art and culture)

Analyze allegorical properties in artwork

Examine (how the social and political environment influences artists in various social/ historical/political contexts)

Evaluate (idea of politics in art and the artist's playing politics)

Speak for the purpose of providing information.

Use a variety of organizational strategies in presentation.

Demonstrate effective delivery strategies when speaking.

## Resources

## Standards

| | |
|---|---|
| CCSS.ELA-Literacy.RL.11-12.2 | Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. |
| CCSS.ELA-Literacy.RL.11-12.10a | By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. |
| CCSS.ELA-Literacy.RL.11-12.10b | By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently. |
| LA.11-12.CCSS.ELA-Literacy.CCRA.RL.2 | Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. |
| LA.11-12.CCSS.ELA-Literacy.CCRA.RL.10 | Read and comprehend complex literary and informational texts independently and proficiently. |
| VPA.1.4.12.B | Critique Methodologies |
| VPA.1.4.12.B.1 | Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. |
| VPA.1.4.12.B.2 | Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning. |
| VPA.1.4.12.B.3 | Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world. |