Learning Objective 2.3:
Students analyze the influence of a single work of art or group of related works on other artistic production.

Learning Objective 3.1:
Students identify a work of art.

Learning Objective 3.2:
Students analyze how formal qualities and/or content of a work of art elicit(s) a response.

Learning Objective 3.3:
Students analyze how contextual variables lead to different interpretations of a work of art.

Learning Objective 3.4:
Students justify attribution of an unknown work of art.

Learning Objective 3.5:
Students analyze relationships between works of art based on their similarities and differences.

Enduring Understanding 3-1.
European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art.

Enduring Understanding 3-2.
Medieval art (European, c. 300–1400 C.E.; Islamic, c. 300–1600 C.E.) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.
Enduring Understanding 3-3.
Art from the early modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.

Enduring Understanding 3-4.
The arts of 15th century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.

Enduring Understanding 3-5.
The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and southern western European art with respect to form, function, and content.