**DHS Art History**

**AP Syllabus**

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**Curricular Requirements**

CR1a Students and teachers use a college-level art history textbook.

CR1b Students and teachers use primary sources of different types.

CR1c Students and teachers use secondary sources.

CR2 The big ideas and essential questions in the *AP Art History Course and Exam Description* are used as a conceptual foundation for the course.

CR3 Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

CR4 Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

CR5 Students are provided opportunities to analyze works of art both visually and contextually.

CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.

CR7 Students are provided opportunities to analyze relationships between works of art across cultures and

from different content areas.

CR8 Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.

CR9 Students are provided opportunities to experience actual works of art or architecture.

**Big Ideas and Essential Questions**

**Big Idea 1: Artists manipulate materials and ideas to create an aesthetic object, act, or event**.

*Essential Question: What is art and how is it made?*

Learning Objective1.1: Students differentiate the components of form, function, content, and/or context of a work of art.

Learning Objective1.2: Students explain how artistic decisions about art making shape a work of art.

Learning Objective1.3: Students describe how context influences artistic decisions about creating a work of art.

Learning Objective 1.4: Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a work of art.

**Big Idea 2: Art making is shaped by tradition and change**.

*Essential Question: Why and how does art change?*

Learning Objective 2.1: Students describe features of tradition and/or change in a single work of art or in a group of related works.

Learning Objective 2.2: Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.

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

**Big Idea 3: Interpretations of art are variable.**

*Essential Question: How do we describe our thinking about art?*

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.

**Advanced Placement Art History**

The AP Art History course emphasizes a deep conceptual understanding of art historical concepts. Students will develop the essential skills of visual and contextual analysis. By examining works of art from diverse cultures and the relationships among these works, students develop an understanding of global artistic traditions. Students analyze works of art in their contexts, considering issues of patronage, gender, politics, religion, and ethnicity. The interpretation of the work of art is based upon its intended use, audience, and the role of the artist and the work of art in its particular society. Students will expand their knowledge of history, geography, politics, religion, languages, and literature, as they explore the story of people as told through the art they created.

**Course Objectives**

The AP Art History course will enable students to:

* Understand the nature of art, art making, and our responses to it.
* Develop an in-depth understanding of individual works of art from diverse cultures.
* Develop an understanding of the relationships among these works.
* Practice the essential skills of visual, contextual, and comparative analysis.

**Course Curriculum and Content**

*Big Ideas and Essential Questions:* The AP Art History curriculum and content is structured around the big ideas and essential questions that frame explorations of the nature of art, art making, and our responses to art. Twelve learning objectives are associated with the big ideas and essential questions.

*Enduring Understanding and Essential Knowledge Statements*: These provide contextual information about the regions and time periods in each content area. Information from enduring understanding and essential knowledge statements is combined with course learning objectives and works of art in the image set to form targets of assessment for the AP Art History Exam. Enduring understanding and essential knowledge statements provide contextual information that serves as a starting point for student learning in the course.

*Required Course Content (Image set):* Each content area is represented by a number of exemplary works of art within a prescribed image set of 250 works. AP Art History required course content is defined to support students’ in-depth learning, critical analysis, and understanding of connections among global artistic traditions by focusing study on works representing the diversity of art through time and place. The image set consists of approximately 65 percent works from the Western tradition and 35 percent from non-Western artistic traditions. Students will also be asked to attribute works of art outside the image set based on their knowledge and understanding of works within the set; attributions should be provided in the same format and with the same level of detail as identifying information for each work of art within the image set. Students will include works they choose to study beyond the image set as AP Art History course content

**Course Organization**

The AP Art History course meets for two semesters, eighteen weeks each. There are approximately 140 instructional days before exam day; classes are 50 minutes long. Each unit represents one of the ten required content areas. Pacing is based on the number of works of art in the unit, with flexibility. The goals are to integrate the course learning objectives and enduring understanding statements, the overarching concepts for the content area with the works of study. These will be supported with the essential knowledge statements through assignments, activities, research and lectures. The teacher and students will expand upon this foundational information in their exploration of each work of art, referring to scholarly resources such as the textbooks, primary and secondary source documents, videos, and museum websites, etc. Students will examine, analyze, research, record, discuss, interpret, and compare works in the required course content and works beyond the image set as they develop art historical skills.

**Course Schedule**

*1*st *Quarter*

Introduction: Methodology, Context, and Visual Analysis – 8 days

Unit 1: Global Prehistory 30,000-500 B.C.E. (11 works) – 6 days

**Guiding Questions/Ideas:**

1. Although the purpose of many of these objects is unknown, how can we attribute a function to these objects based on knowable information?

2. How have artists adapted human and animal forms to depict both natural and supernatural beings?

Unit 2: Ancient Mediterranean 3500 B.C.E.-300 C.E. (36 works) – 20 days

**Ancient Near-East Guiding Question/Idea**: How does geography shape a culture’s worldview, concerns, art, and values?

**Egypt Guiding Question/Idea:** How do the themes of death, funerary rituals, and permanence shape the art and architecture of a culture?

**Greece Guiding Question/Idea:** How does a culture’s focus on beauty and philosophy impact the art and architecture that culture produces?

**Roman Guiding Question/Idea:** How did the notion of power and strength impact the creation of art in the Roman Empire?

**General Guiding Question:** How can we understand a structure by studying its plan?

Unit 3: West and Central Asia 500 B.C.E.-1980 C.E. (11 works) – 5 days

**Guiding Questions/Ideas:**

**1.** How are cultural exchanges reflected in art?

2. How do religious influences affect artistic expression?

*2nd Quarter*

Unit 4: South, East, and Southeast Asia 300-1980 C.E. (21 works) – 10 days

**Guiding Questions/Ideas:**

**1.** How do art and architecture reflect beliefs and practices?

2. How are art and architecture influenced by trade and economy?

Unit 5: Early Europe and Colonial Americas 200-1750 C.E. (51 works) – 30 days

**Guiding Questions/Ideas:**

**1.** How can we understand a structure by studying its plan?

2. How does patronage affect artistic and architectural production?

*3rd Quarter*

Unit 6: Later Europe and Americas 1750-1980 C.E. (54 works) – 29 days

**Guiding Questions/Ideas:**

**1.** How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas?

2. How do works of art reflect the rapidly changing modern world?

Unit 7: Indigenous Americas 1000 B.C.E.-1980 C.E. (14 works) – 6 days

**Guiding Questions/Ideas:**

**1.** How do artists and cultures communicate the concepts of spirituality and polytheism in their work?

2. How do works of art reflect the attempt to understand the unknown?

*4th Quarter*

Unit 8: Africa 1100-1980 C.E. (14 works) – 5 days

**Guiding Questions/Ideas:**

**1.** How are the nuances of tribal beliefs reflected in the specifics of artwork?

2. How do works of art reflect the attempt to memorialize the present or understand the unknown?

Unit 9: The Pacific 700-1980 C.E. (11 works) – 5 days

**Guiding Questions/Ideas:**

**1.** How are groups of people and their artworks shaped by the relationship of the people to the natural world?

2. How have artists adapted human and animal forms to depict both natural and supernatural beings?

Unit 10: Global Contemporary 1980 C.E. to Present (27 works) – 14 days

**Guiding Questions/Ideas:**

**1.** How do contemporary artists move beyond traditional concepts about art and artists?

2. How do new materials and formats allow artists to comment on societal issues in different ways?

3. How do information technology and global awareness together shape contemporary art?

* Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.
* In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.

**Assignments**

1. IDs (on large index cards) create one card for **each work in the image set**.

* Content area identifier
* A photocopy of the work
* Title/Designation: name or standard description of the work (location included as

present-day city and nation for architectural monuments only)

* Artist/Culture: individual and/or culture by whom/which the work was created
* Date of creation: time in which the work was created
* Media: materials from which the work was created
* Why is this work important in art history? Add any facts you find interesting, appealing,

or memorable.

* Visual and Contextual Analysis (LO 1.1, 1.4, 3.1) **[CR4] [CR5]**

2. Attribution Challenge: Analyze an unknown **Indigenous Americas** work. Provide your best attribution, and then write a paragraph justifying your attribution by means of comparison. (LO 1.1, 3.4, 3.5) **[CR4]**

3. Analyzing an Interpretation: Analyze the Gardner’s interpretation of the *Venus of Willendorf.* How do Janson and Stokstad’s interpretations differ from each other and Gardner’s interpretation in the textbook? What specific evidence does each author cite to support his/her views? With which interpretation do you agree? Which was most informative? Which was most entertaining? Why is **Global Prehistory** important? (LO 1.3, 3.2, 3.5) **[CR1c] [CR4] [CR6]**

4. **Ancient Mediterranean** Timeline: Create a timeline of Egyptian (3), Greek (3), and Roman (4) time periods. Illustrate it with works of art and architecture. Explain how historical contexts influenced the form, function, and content of the works. (LO: 1.1, 1.3, 2.1, 3.5) **[CR4]**

5. Group Assignment: Working in groups of three, create a PowerPoint or Prezi presentation exploring the influence of an innovative **Early Europe** artist (e.g. Giotto, Caravaggio, Vermeer) on contemporary and subsequent artistic production. Fully identify each work you illustrate. (LO 1.1, 1.2, 2.1, 2.2, 2.3, 3.1, 3.5) **[CR4]**

6. Style Sheet: Create a style sheet for ten “isms” of the **Global Contemporary** time period. Provide a column for 1) the artist’s name, 2) the name of the art movement, 3) your own descriptive words, 4) the title of the work, with year and medium, and 5) a thumbnail of the art work. (LO 1.1, 1.3)

7. Oral Presentation: Choose and fully identify two works from the **South, East, and Southeast Asia** content area, one that exemplifies tradition and one that demonstrates change from traditional forms. What do you think may have caused the creator of the second work to deviate from traditional forms? (LO 1.3, 1.4, 2.1, 3.1, 3.5) **[CR4]**

8. Interpreting **Later Europe** Art Discussion: Study the provided Marc Chagall images for the Russian Jewish Theater*.* What do you think the plays are about? What is the mood of this group of related works? How does the artist use form and content to communicate meaning? Read Chagall’s comments on his work. What factors explain his artistic decisions? Did reading the artist’s own words change your interpretation of the work? (LO 1.1, 1.3, 3.2, 3.3) **[CR1b] [CR4] [CR6]**

9. Formal Review: At the art museum refer to your study packet. Choose one **African Art** object to review. The review must include a discussion of form, function, content, and context. Analyze how the formal qualities and content of the work elicit a response from the viewer. (LO 1.1, 3.2) **[CR4] [CR5] [CR9]**

10. Beyond the textbook: Choose and research a work from either the **Pacific or West and Central Asia** content area. Identify which of the Pacific of West and Central Asia enduring understanding and essential knowledge statements relate to your research. Use print and online sources beyond the textbook for your research. Create a short presentation of your analysis, which will include an image or video of the work, all identifying information, analysis of materials and techniques, form, function, content, and context, as well as work’s place in art history--its connection to West and Central Asia’s understandings and knowledge. (LO 1.1, 1.2, 1.3, 2.2, 3.1, 3.2) **[CR4] [CR5] [CR8]**

**Experiencing Art**

1. Fieldtrips: We have at least two class field trips during the year. These are all-day trips to an art museum in either the DC or Baltimore metropolitan area. There are several exhibits at the museums. The students explore the museum in pairs with illustrated, self-guided, study packets. The Walters museum includes an art conservation workshop where students learn different techniques to protect and restore art. **[CR9]**

**3.** Independent Architecture “Scavenger Hunt”: Using a provided list, students will independently find and record 20 different architectural features in the local community. They will submit photos using a PowerPoint presentation, a Prezi, a word document or PDF, actual photographs, or pictures posted on a photo hosting site. The images must be appropriately labeled and grouped together; they must also fully justify the selection with key phrases from the architecture vocabulary provided.

**Course Resources**

**Textbook:**

Gardner, Helen, and Fred S. Kleiner. *Gardner's Art Through the Ages: A Global History*. Boston: Thomson/Wadsworth, 2009. Print. **[CR1a]**

**Primary sources:**

*ARTnews* online

Gogh, Vincent and Irving Stone. *Dear Theo: The Autobiography of Vincent Van Gogh*.

Vasari, Giorgio, *The Lives of Artists*.

**Secondary sources:**

The Metropolitan Museum of Art’s *Heilbrunn Timeline of Art History*

*SmartHistory*:

**Other resources:**

Barnet, Sylvan, *A Short Guide to Writing about Art.* 10th ed. Pearson, 2010.

Davies, Penelope, et al. *Janson’s History of Art: The Western Tradition*. 8th ed. Pearson, 2010

Stokstad, Marilyn, and Michael Cothren, *Art History.* Combined volume 4th ed. Pearson, 2011.

Strickland, Carol, and John Boswell. *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern*. Kansas City: Andrews and McMeel, 1992. Print.

A large collection of books about individual artists, techniques, schools of art, and collections, as well as encyclopedias of art, show catalogues, and several large poster sets are available in the classroom.

The school library has a range of current reference books for all periods of art history and art techniques, as well as a small collection of biographical DVDs of artists. The library staff is an invaluable resource for the exploration of works of art. They are knowledgeable about the various databases to which the school subscribes and teaching students to use online research tools.

The classroom is equipped with an internet-connected computer attached to an LCD projector, sound system, and large projection screen.