

## AP Art History Syllabus A/B

### COURSE DESCRIPTION

AP Art History A/B is a full year art history course designed to help students develop critical thinking skills while developing an understanding and knowledge of diverse historical and cultural contexts of architecture, sculpture, painting and other art media. Students will analyze major forms of artistic expression from the past through present and from various cultures. While visual analysis is a fundamental tool of the art historian, art history emphasizes an understanding of how and why works of art function in historical context, taking into account patronage, gender, culture, religion, events, politics and more. A meaningful way to experience works of art is learning to frame an understanding that relates how and why works of art communicate visual meaning. In this course, students will pay particular attention to five areas for class discussion: subject matter, function, artistic decision making, contextual analysis, and cultural impact. Contemplating these five factors will help students to see art as a meaningful part of their lives.

In addition to providing an overview of artistic movements and the works of individual artists, the goals of the AP program in Art History are to develop (a) an understanding of the historical and cultural contexts which influenced these movements and artists, (b) an ability to analyze and interpret artistic pieces according to this context, and (c) an ability to express artistic and historical understanding in writing. Enroll in this course because you wish to be challenged and you wish to learn. The grade you work for, you will earn - both in this course and on the AP exam.

### PREREQUISITES/ CO-REQUISITES

- At least a B in most recent social studies course and good writing skills.
- English / Language Arts
- World History
- Geography

### COURSE MATERIALS

#### Primary Text:

Title: Art History (Combined Volume)  
Author(s): Marilyn Stokstad and Michael W. Cothren  
Publisher: Pearson  
Year published: 2017  
ISBN# 978-0134475882

#### Secondary Textbook:

Title: Gardner's Art Through the Ages: A Global History, 15<sup>th</sup> Edition  
Author: Fred S. Kleiner  
Publisher: Wadsworth  
Year published: 2015  
ISBN 978-1285754994



**SUPPLEMENTARY WEBSITES**

[Khan Academy, Required Works of Art](#)

[University of Utah, Art History](#)

<https://smarthistory.org/>

**CONTENT STANDARDS**

This Advanced Placement Art History course is written to the content standards outlined by the College Board’s [AP Art History Course Requirements](#).

**IMAGE SET (“THE 250”)**

The AP Art History course identifies 250 works of art that represent foundational exemplars of global artistic traditions. The works in this image set have been selected to encourage students’ careful study, critical analysis skills, and understanding of connections among global artistic traditions. You will find the required identifying information for each of the 250 works on a handout provided in course materials. Further information on these works will be found within the textbook and supplemental resources.

Not all of these artworks are found in the textbook, which is why outside sources for images and analysis will be used.

Expect that artworks beyond the image set may be included in the course content throughout the year.

**LEARNING OUTCOMES**

This course covers two semesters and will use inquiry based learning to support student understanding. The framework specifies what students must know, be able to do, and understand, with a focus on the big ideas that encompass core principles, theories, and processes of the discipline. The framework also encourages instruction that prepares students to understand representative works of art from diverse cultures, including placing these works in context and illuminating relationships among them.

The AP Art History framework is organized into 10 units of study that provide a general framework for the course and will cover the content across both semesters.

Throughout the course, concepts will build upon each other, and topics will be referenced and referred to across units.

AP Art History Units	NUVHS Units
Unit 1: Global Prehistory, 30,000–500 BCE <ul style="list-style-type: none"> <li>• Cultural Influences on 1 Prehistoric Art (CUL)</li> <li>• Materials, Processes, and Techniques in Prehistoric Art (MPT)</li> <li>• Theories and Interpretations of Prehistoric Art (THR)</li> </ul>	AP Art History A Unit 1 pg. 7  AP Art History A Unit 2 pg. 8



<p>Unit 2: Ancient Mediterranean, 3500 BCE–300 CE</p> <ul style="list-style-type: none"><li>• Cultural Contexts of Ancient Mediterranean Art (CUL/MPT)<ul style="list-style-type: none"><li>• Interactions Within and Across Cultures in Ancient Mediterranean Art (INT)</li></ul></li><li>• Purpose and Audience in Ancient Mediterranean Art (PAA)</li><li>• Theories and Interpretations of Ancient Mediterranean Art (THR)</li></ul>	<p>AP Art History A Unit 2 pg. 8</p> <p>AP Art History A Unit 3 pg. 9</p> <p>AP Art History A Unit 4 pg. 11</p>
<p>Unit 3: Early Europe and Colonial Americas, 200–1750 CE</p> <ul style="list-style-type: none"><li>• Cultural Contexts of Early European and Colonial American Art (CUL)</li><li>• Interactions Within and Across Cultures in Early European and Colonial American Art (INT)</li><li>• Materials, Processes, and Techniques in Early European and Colonial American Art (MPT)<ul style="list-style-type: none"><li>• Purpose and Audience in Early European and Colonial American Art (PAA)</li></ul></li><li>• Theories and Interpretations of Early European and Colonial American Art (THR)</li></ul>	<p>AP Art History A Unit 5 pg. 11</p> <p>AP Art History B Unit 1 pg. 17</p> <p>AP Art History B Unit 2 pg. 18</p> <p>AP Art History B Unit 3 pg. 19</p> <p>AP Art History B Unit 4 pg. 21</p> <p>AP Art History B Unit 5 pg. 22</p>
<p>Unit 4: Later Europe and Americas, 1750–1980 CE</p> <ul style="list-style-type: none"><li>• Interactions Within and Across Cultures in Later European and American Art (CUL/INT)</li><li>• Purpose and Audience in Later European and American Art (PAA)</li><li>• Materials, Processes, and Techniques in Later European and American Art (MPT)</li><li>• Theories and Interpretations of Later European and American Art (THR)</li></ul>	<p>AP Art History B Unit 6 pg. 24</p> <p>AP Art History B Unit 7 pg. 26</p> <p>AP Art History B Unit 8 pg. 29</p>
<p>Unit 5: Indigenous Americas, 1000 BCE–1980 CE</p> <ul style="list-style-type: none"><li>• Interactions Within and Across Cultures in Indigenous American Art (CUL/INT)<ul style="list-style-type: none"><li>• Materials, Processes, and Techniques in Indigenous American Art (MPT)</li></ul></li><li>• Purpose and Audience in Indigenous American Art (PAA)</li><li>• Theories and Interpretations of Indigenous American Art (THR)</li></ul>	<p>AP Art History A Unit 7 pg. 26</p>
<p>Unit 6: Africa, 1100–1980 CE</p> <ul style="list-style-type: none"><li>• Cultural Contexts of African Art (MPT/CUL/INT)<ul style="list-style-type: none"><li>• Purpose and Audience in African Art (PAA)</li></ul></li></ul>	<p>AP Art History A Unit 2 pg. 8</p>

<ul style="list-style-type: none"> <li>Theories and Interpretations of African Art (THR)</li> </ul>	<p>AP Art History A Unit 8 pg. 16</p>
<p>Unit 7: West and Central Asia, 500 BCE–1980 CE</p> <ul style="list-style-type: none"> <li>Materials, Processes, and Techniques in West and Central Asian Art (MPT)</li> <li>Purpose and Audience in West and Central Asian Art (CUL/PAA)</li> <li>Interactions Within and Across Cultures in West and Central Asian Art (INT/THR)</li> </ul>	<p>AP Art History A Unit 5 pg. 11</p> <p>AP Art History A Unit 6 pg. 13</p>
<p>Unit 8: South, East, and Southeast Asia, 300 BCE–1980 CE</p> <ul style="list-style-type: none"> <li>Materials, Processes, and Techniques in South, East, and Southeast Asian Art (MPT)</li> <li>Purpose and Audience in South, East, and Southeast Asian Art (PAA)</li> <li>Interactions Within and Across Cultures in South, East, and Southeast Asian Art (INT)</li> <li>Theories and Interpretations of South, East, and Southeast Asian Art (THR)</li> </ul>	<p>AP Art History A Unit 6 pg. 13</p> <p>AP Art History A Unit 7 pg. 15</p>
<p>Unit 9: The Pacific, 700-1980 C.E.</p> <ul style="list-style-type: none"> <li>Materials, Processes, and Techniques in Pacific Art (MPT)</li> <li>Interactions Within and Across Cultures in Pacific Art (CUL/INT/PAA)</li> <li>Theories and Interpretations of Pacific Art (THR)</li> </ul>	<p>AP Art History A Unit 6 pg. 13</p>
<p>Unit 10: Global Contemporary, 1980 C.E. to Present</p> <ul style="list-style-type: none"> <li>Materials, Processes, and Techniques in Global Contemporary Art (MPT/INT)</li> <li>Purpose and Audience in Global Contemporary Art (PAA) <ul style="list-style-type: none"> <li>Interactions Within and Across Cultures in Global Contemporary Art (INT/CUL)</li> </ul> </li> <li>Theories and Interpretations of Global Contemporary Art (THR)</li> </ul>	<p>AP Art History A Unit 6 pg. 13</p> <p>AP Art History A Unit 7 pg. 15</p> <p>AP Art History A Unit 8 pg. 16</p> <p>AP Art History B Unit 8 pg. 29</p>

Throughout the course, students will be provided instruction and feedback on assignments and there will be opportunities for revision based on feedback to ensure enduring understanding. More information about revisions will be available within the course.

### Art History Historical Thinking Skills

The AP Art History framework included in the course and exam description outlines distinct skills, called art historical thinking skills. Students will practice these skills throughout the course and these skills will help them learn to think and act like art historians.



Skill	Description
1. Visual Analysis	Analyze visual elements of works of art.
2. Contextual Analysis	Analyze contextual elements of a work of art, and connect contextual and visual elements of a work of art.
3. Comparison of Works of Art	Compare two or more works of art.
4. Artistic Traditions	Analyze the relationships between a work of art and a related artistic tradition, style, and/or practice.
5. Visual Analysis of Unknown Works	Analyze visual elements of a work of art beyond the image set.
6. Attribution of Unknown Works	Attribute works of art.
7. Art Historical Interpretations	Analyze art historical interpretations.
8. Argumentation	Develop and support art historical arguments.

### Big Ideas

Upon successful completion of this course, students will be able to understand art history based on the big ideas as identified by College Board. The big ideas serve as the foundation of the course and develop understanding as they spiral throughout the course. The big ideas enable students to create connections among course concepts. Often, these big ideas are overarching concepts or themes that become threads that run throughout the course. Revisiting the big ideas and applying them in a variety of contexts allow students to develop deeper conceptual understanding. Below are the big ideas of the course and a brief description of each.

- **BIG IDEA 1: CULTURE (CUL)**  
Cultural practices or belief systems often affect art and art making.
- **BIG IDEA 2: INTERACTIONS WITH OTHER CULTURES (INT)**  
Interactions with other cultures affect art and art making.
- **BIG IDEA 3: THEORIES AND INTERPRETATIONS (THR)**  
Theories and interpretations of art are affected by other disciplines, technology, or the availability of evidence.
- **BIG IDEA 4: MATERIALS, PROCESSES, AND TECHNIQUES (MPT)**  
Use of and access to materials, processes, and techniques affect art and art making.
- **BIG IDEA 5: PURPOSE AND AUDIENCE (PAA)**  
Purpose, intended audience, or patron often affect art and art making.



### **COURSE METHODOLOGY**

This is an inquiry-based course where students will discover and utilize knowledge of Art History via the textbook, primary and secondary sources, videos, and other readings, along with websites, and discussions with other students and the instructor. Acting as a facilitator, your instructor will guide you through the process; however, as the learner, you are responsible for actively acquiring and constructing knowledge by completing all assigned readings and activities.

Both formal and informal assessment will be used in evaluating your performance throughout the course. Informal assessment will include an evaluation of the quality and timeliness of your participation in class activities. Formal assessment will involve multiple-choice quizzes, short essays, essays, and timed writings. The goal of the assessments is to help prepare students prepare and familiarize themselves with the AP Exam. For the AP Art History Exam, there are two sections. Part I is an 80 question multiple choice exam. There are approximately 40 questions in sets of 3–6 questions each based on color images of works of art and approximately 40 individual multiple-choice questions, some of which are based on color images of works of art. The multiple-choice section includes images of works of art both in and beyond the image set. Part II of the exam is free response questions. There are 6 questions based on the following skills, which will be practiced and reinforced throughout the course. For each of these questions, images of works of art will be included.

Question 1: Comparison is a long essay question that assesses students' ability to compare a work of their choice with a provided work from the image set and articulate a claim explaining the significance of the similarities and differences citing evidence.

Question 2: Visual/Contextual Analysis is a long essay question that assesses students' ability to analyze visual and contextual features of a work of art from the image set (image not provided) and respond to the prompt with an art historically defensible claim supported by evidence.

Question 3: Visual Analysis is a short essay question that assesses students' ability to analyze visual elements of a work of art beyond the image set (image provided) and connect it to an artistic tradition, style, or practice.

Question 4: Contextual Analysis is a short essay question that assesses students' ability to analyze contextual elements of a work of art from the image set and explain how context can influence artistic decisions.

Question 5: Attribution is a short essay question that assesses students' ability to attribute a work of art beyond the image set (image provided) and justify their assertion by providing specific visual evidence.

Question 6: Continuity and Change is a short essay question that assesses students' ability to analyze the relationships between a work of art from the image set and a related artistic tradition, style, and/or practice.

### **COURSE OBJECTIVES**

Upon completion of this course, students will be able to:

1. Apply fundamental art and art historical terminology.
2. Appreciate the process of making and displaying art.
3. Understand the purpose and function of art.
4. Analyze works of art in context of historical evidence and interpretation, examining such issues as politics, religion, patronage, gender, and ethnicity.
5. Understand the cross-cultural and global nature of art.
6. Perform higher order thinking skills and articulate visual and art historical concepts in verbal and written forms.



**COURSE PARTICIPATION OBJECTIVES**

This course for which you are registered is a college preparatory, academically rigorous course that covers an entire year’s worth of material (both Art History A and B). As such, it is important that you adhere to the following guidelines as you manage your time and commit to successfully completing all required coursework:

1. The requirements for this course are equivalent to completion of minimum of 90+ hours of class instruction at a traditional on-site high school.
2. Assignments must be submitted for each unit as they are completed so that the teacher may review and assess your performance. Do not hold your work, you must submit each unit’s homework as it is completed, demonstrating weekly assignment completions.
3. You participate regularly in your course to demonstrate not only continued participation, but also completion of all course requirements, including assignments, assessments and class discussion forums.
4. You must complete your individual work and any incident of suspected cheating, plagiarism or collaboration on assignments violates the academic integrity expectations outlined at the time of your enrollment and can result in failure of the course or further action as deemed appropriate.

**COURSE OUTLINE**

Unit	Activities
<p>Unit 1: Introduction to Art Objectives: Students will...</p> <ul style="list-style-type: none"> <li>• learn the language of art</li> <li>• will be able to define what art history is and its significance</li> <li>• will understand visual elements of pictorial expression: line, light, form and color</li> <li>• learn the significance of iconography</li> <li>• learn about art restoration in reference to Roger Van Der Weyden’s Philadelphia Crucifixion</li> <li>• examine the origins of art in the prehistoric era</li> <li>• discover the location and motifs of Paleolithic cave art and assess the range of scholarly interpretations for them</li> <li>• investigate the early use of architecture in domestic and sacred contexts, including megalithic monuments such as Stonehenge</li> <li>• explore the use and meaning of human figurines in Paleolithic and Neolithic periods</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>• Starter Kit: pgs. XXII - XXV</li> <li>• Introduction: pgs. XXVI - XLI</li> <li>• Chapter 1 / Pages 1 - 25</li> </ul> <p>Lecture: Introduction to Art History Film Short: Iconography Film Short: Visual Elements</p> <p>Unit 1 Assignment 1: Art Fraud Detective</p> <ul style="list-style-type: none"> <li>• Students examine Arnolfini <i>Wedding Portrait</i> and compare the original with a copy for differences (Skill 3).</li> </ul> <p>Lecture: Early Human Art Timeline Lecture: The Birth of Art Prehistoric Art PowerPoint Prehistoric Art Links Vocabulary Flashcards</p> <p>Unit 1 Assignment 2: Think About It Questions</p> <ul style="list-style-type: none"> <li>• Students respond to reading questions and in addition begin to assess what it means to be creative and what it means for art to have context (PAA).</li> </ul> <p>Unit 1 Assignment 3: A Visit to Lascaux</p> <ul style="list-style-type: none"> <li>• Students visit the prehistoric caves at Lascaux virtually and create a journalistic writing assignment describing the art and historical context (Skill 2).</li> </ul>



	<p>Unit 1 Discussions</p> <ul style="list-style-type: none"><li>• Introductions</li><li>• What is Art?</li><li>• Paleolithic Images</li><li>• Artifacts vs. Art</li></ul> <p>Unit Review Interactivity Practice Quiz</p> <p>Quiz</p>
<p>Unit 2: The Near East and Egyptian Art Objectives: Students will...</p> <ul style="list-style-type: none"><li>• explore the development of visual narrative conventions to tell stories of gods, heroes, and rulers in the sculpted reliefs of the ancient near east.</li><li>• survey the various ways rulers in the ancient near east expressed their power in portraits, historical narrative and great palace complexes.</li><li>• explore the pictorial conventions for representing the human figure in ancient Egyptian art, established early on and maintained for millennia.</li><li>• analyze how religious beliefs were reflected in the funerary art and architecture of ancient Egypt.</li></ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"><li>• The Near East - Pages 26 - 47</li><li>• Ancient Egypt - Pages 48 - 81</li></ul> <p>Near Eastern Art PowerPoint Mesopotamian Art &amp; Architecture Links</p> <p>Vocabulary Flashcards</p> <p>Unit 2 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"><li>• Students will respond to questions about Ancient Egyptian Art using both the textbook and the analysis of Ancient Egyptian Art by Dr. Amy Calvert (Skill 7) and cite their evidence.</li></ul> <p>Unit 2 Assignment 2: Cuneiform Analysis</p> <ul style="list-style-type: none"><li>• Students analyze early pictograms, cuneiforms, and phonetic writing. Students analyze the images and historical context, then create their own forms of artistic language (CUL).</li></ul> <p>Unit 2 Assignment 3: Mesopotamian Art</p> <ul style="list-style-type: none"><li>• Students view “The Standard of Ur” and “Ishtar Gate”. Students then debate either for or against the repatriation of art to their countries of origin using specific evidence to support their claims (Skill 8).</li></ul> <p>Ancient Egyptian Art PowerPoint Egyptian Art &amp; Architecture</p> <p>Unit 2 Assignment 4: Egyptian Art Analysis</p> <ul style="list-style-type: none"><li>• By analyzing the artistic pieces below, students then sketch their own art museum exhibit with the progression of how they would display the art, rationale for categories (time, theme, medium, etc.), and information that would accompany the piece of art (Skill 4).<ul style="list-style-type: none"><li>○ Djoser’s Funerary Complex, Saqqara</li><li>○ Giza Plateau and Great Pyramids</li><li>○ Great Sphinx and Funerary Complex, Khafre</li></ul></li></ul>





	<ul style="list-style-type: none"> <li>○ Great Temple of Amun, Karnak</li> <li>○ Temple of Ramses II, Abu Simbel</li> </ul> <p>Unit 2 Discussions</p> <ul style="list-style-type: none"> <li>● Art and Civilization</li> <li>● Spiritual or Religious Practices in Art</li> <li>● Political Power</li> <li>● Pictorial Symbols</li> <li>● Figure Representation</li> </ul> <p>Unit Review Activities Practice Quizzes Quiz</p>
<p>Unit 3: Aegean and Greek Art Objectives: Students will...</p> <ul style="list-style-type: none"> <li>● compare and contrast the art and architecture developed by three Aegean Bronze Age cultures.</li> <li>● assess differences in the designs and use of the large architectural complexes created by the Minoans and the Mycenaean's.</li> <li>● discover the technical sophistication of Bronze Age artists working in metal, stone and ceramics.</li> <li>● trace the emergence of a distinctive style and approach to art and architecture during the early centuries of Greek civilization.</li> <li>● compare and contrast the black figure and red figure techniques of ceramic painting.</li> <li>● explore the nature and meaning of the High Classical style in ancient Greek art.</li> <li>● discover the ways Hellenistic sculptors departed from the norms of High Classicism.</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>● Pages 82 - 99</li> <li>● Pages 102 - 157</li> </ul> <p>Unit 3 Challenge Question #1 Unit 3 Challenge Question #2</p> <p>Ancient Aegean Art PowerPoint Aegean Art Frescoes</p> <p>Vocabulary Flashcards</p> <p>Unit 3 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>● After reading the course materials, students will answer questions relating to how archaeologists and scientists have informed our understanding of ancient cultures and art (THR).</li> <li>● Students will choose a work from this unit that illustrates a scene from a Greek myth or a scene from daily life in ancient Greece. Students will discuss the nature of the story or event, the particular aspect chosen for illustration by the artist, and the potential meaning of the episode in relation to its cultural context (Skill 1).</li> </ul> <p>Ancient Greek Art PowerPoint Ancient Greek Pottery Links</p> <p>Unit 3 Assignment 2: Comparative Art Analysis</p> <ul style="list-style-type: none"> <li>● For students to better understand the evolution of figural sculpture, they will compare and contrast examples of human forms by Mesopotamian, Egyptian, and Greek sculptors. While comparing, students will think about what are the most significant elements that change from period to period, and from culture to culture? What effects do materials and color have upon these representations?</li> </ul>



	<p>Then, students will write a 3-4 paragraph response comparing the art of these three early civilizations (INT).</p> <p>Unit 3 Assignment 3: Journal</p> <ul style="list-style-type: none"> <li>Students choose their own pieces of art from the units covered that they want to learn more about. Students will write a journal entry where they will address each of the "subject matter" questions and then a minimum of 1-2 questions from each of the following sections (Function, Artistic Decision Making, Contextual Analysis, and Cultural Impact). These pieces of art should contain some pieces from the set of 250, but also students will choose pieces beyond the set (Skill 5).</li> </ul> <p>Unit 3 Discussions</p> <ul style="list-style-type: none"> <li>Aegean Civilizations</li> <li>History, Mythology, and Art</li> <li>Red-Style</li> <li>Who built the Acropolis?</li> <li>Human Representation</li> </ul> <p>Unit Review Activities Practice Quizzes</p> <p>Quiz</p>
<p>Unit 4: Etruscan and Roman Art Objectives: Students will...</p> <ul style="list-style-type: none"> <li>examine the ways that Etruscan funerary art celebrates the vitality of human existence.</li> <li>trace the development of portraiture as a major form of artistic expression for the Romans.</li> <li>investigate the various ways Romans embellished the walls of their houses with illusionistic painting.</li> <li>explore the structural advances made the Romans in the construction of large civic architecture.</li> <li>assess the ways Roman emperors used art and architecture as an arm of imperial propaganda.</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Pages 158 – 215</li> </ul> <p>Etruscan and Roman Art PowerPoints Roman Art and Architecture Links</p> <p>Vocabulary Flashcards</p> <p>Unit 4 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>After reading course material and “Ancient Rome in 12 works of Art”, students will begin to analyze key features of Roman art (Skill 1).</li> </ul> <p>Unit 4 Assignment 2: Comparative Art Analysis</p> <ul style="list-style-type: none"> <li>Students analyze architecture of Roman houses and artistic styling. Students then identify, describe, and explain features of Roman mosaics and architecture with an understanding of materials/resources used to build such long standing structures (MPT).</li> </ul> <p>Unit 4 Discussions</p> <ul style="list-style-type: none"> <li>Pompeii and Herculaneum</li> <li>The Colosseum</li> </ul>



	<ul style="list-style-type: none"> <li>Roman Mosaic</li> </ul> <p>Unit Review Activities</p> <ul style="list-style-type: none"> <li>To prepare for the midterm, students will examine images from Greek and Roman art including sculptures, architecture, and have to attribute the work of art to the appropriate style (Skill 6).</li> </ul> <p>Practice Quiz</p> <p>Midterm Part 1: Comparative Essay</p> <ul style="list-style-type: none"> <li>Students analyze two pieces of art they have studied thus far this term by describing and explaining relevant points of comparison (Skill 3).</li> </ul> <p>Midterm Part 2: Multiple Choice Exam</p>
<p>Unit 5; Jewish, Christian, Byzantine, &amp; Islamic Art Objectives: Students will...</p> <ul style="list-style-type: none"> <li>investigate how aspects of Jewish and Early Christian art developed from the artistic traditions of the Roman world.</li> <li>interpret how Early Christian and Byzantine artists used narrative and iconic imagery to convey the foundations of the Christian faith for those already initiated into the life of the Church.</li> <li>analyze the connection between form and function in buildings created for worship</li> <li>compare and contrast the variety of art and architecture in the disparate areas of the Islamic world.</li> <li>interpret art as a reflection of both religion and secular society.</li> <li>explore the use of ornament and inscription in Islamic art</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Pages 216 – 235</li> <li>Pages 236-267</li> <li>Pages 268 - 297</li> </ul> <p>Unit 5 Challenge Question</p> <p>Early Christian and Byzantine Art PowerPoints Early Christian and Byzantine Art Links</p> <p>Vocabulary Flashcards Unit 5 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>Students will read course materials about Byzantine Art as well as “An Introduction to Byzantine Art” by Dr. Hurst and “Late Byzantine secular architecture and urban planning” by Dr. Ousterhout to analyze trends in art with emphasis on themes of worship and architecture (Skill 7).</li> </ul> <p>Islamic Art PowerPoint Islamic Art &amp; Architecture Video Mamluck Oil Lamp Link</p> <p>Unit 5 Assignment 2: Comparative Art Analysis</p> <ul style="list-style-type: none"> <li>For students to appreciate this feature of art history, students begin by reviewing the examples noted in Chapter 7 (see “The Early Church”). Then, looking back to Chapter 6, identify two or three examples of “borrowings” from Etruscan and Roman Art that are evident in later Christian or Byzantine work. What changes in meaning or context occurred with these uses later in history? (Hint: view “A Closer Look: Sant ‘Apollinaire</li> </ul>



	<p>Nuovo” for additional background on transformations made to the mosaics of this notable site.) Next, students will examine elements of Islamic art and architecture share design features and functions with comparable traditions of Jewish, Christian (Roman), and Byzantine art history. Drawing upon background and illustrations from Chapters 6, 7, and 8, identify and explain two or three of such examples. Students will consider structural forms of buildings, interior design elements in relation to their functions, types of decoration or ornamentation, and cultural objects. While also noting details in these examples that differentiate religious or cultural identities, consider their commonalities and underlying connections (Skill 4).</p> <p>Unit 5 Discussions</p> <ul style="list-style-type: none"> <li>• Surviving Images</li> <li>• Iconic and Narrative Images</li> <li>• Aniconism</li> <li>• Calligraphy</li> </ul> <p>Unit Review Activities Practice Quizzes</p> <p>Quiz</p>
<p>Unit 6: Asian Art Objectives: Students will...</p> <ul style="list-style-type: none"> <li>• recognize the characteristic differences between a Hindu temple and a Buddhist stupa.</li> <li>• understand the correlation between religious worldviews and architectural form.</li> <li>• assess the variety of ways in which storytelling can be accomplished in pictorial art.</li> <li>• examine the interaction of art and ritual in early periods of Chinese and Korean history.</li> <li>• discuss the development of Confucian philosophy and its impact on the pictorial art of China.</li> <li>• analyze the Daoist elements in early landscape motifs of China</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>• Pages 298 - 334</li> <li>• Pages 334 - 364</li> <li>• Pages 783, 793, 812-817</li> <li>• Pages 875-877; 881-884; 887-889</li> <li>• Suggested Readings - Chapter 24, 25, 28</li> </ul> <p>Southeast Asian Art PowerPoint Southeast Asian Art Links</p> <p>Vocabulary Flashcards</p> <p>Unit 6 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>• Using their knowledge from course materials, students will select one architectural work and one work of sculpture and explain how either Buddhist or Hindu ideas are expressed through their decoration, form, or iconography (Skill 1).</li> <li>• Students will compare and contrast the Chinese seated Guanyin bodhisattva and the Korean bodhisattva seated in meditation. As part of their response, students will define</li> </ul>



	<p>“bodhisattva,” and examine how the artists gave visual expression to each deity’s attributes (Skill 3).</p> <ul style="list-style-type: none"><li>• Students will read “Power Comparisons and Connections” by Dr. Mittman to understand how images of power are seen across culture with evidence from the Great Pyramids and Sphinx to a staff for a Benin King and a Joseon Throne (PAA).</li></ul> <p>Unit 6 Assignment 2: Comparative Art Analysis #1</p> <ul style="list-style-type: none"><li>• Students examine the history of world architecture as it is closely linked to geography, topographical features of specific sites, and available construction methods. But structures central to cultures’ spiritual practices can also be viewed as direct expressions of religious beliefs, typically through interpretations of forms, spatial layouts, design elements, and surface treatments. Students begin by viewing “Great Stupa at Sanchi” , then, review the “Elements of Architecture: Stupas and Temples”. Students will consider how the functions of the stupa and Buddhist practices are interrelated, identifying pertinent design features and illustration details. Then, from this background, students select two or three examples of architectural sites studied and illustrated in previous chapters that include similar or comparable forms, design elements, or symbolic surface detailing (MPT).</li><li>• Then, students will analyze many sculpted and painted representations of human figures illustrated in Chapter 9 to show various types of ornamentation, whether seen as decorative elements of garments or objects worn directly on the body (e.g., the upper-arm band noted on Torso of a “Priest-King,” Fig. 9-4). Students will think about what these visual details symbolize or suggest about each figure or the culture represented by writing at least 2-3 examples of body ornamentation and their meanings in the context of South and Southeast Asian art history and attribute the proper piece to the culture by basing their evidence from the readings and course materials, citing their evidence and supporting their claims (Skill 6).</li></ul> <p>Chinese and Korean Art PowerPoint</p> <p>Unit 6 Assignment 3: Comparative Art Analysis #2</p>
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	<ul style="list-style-type: none"> <li>• Students analyze the use of calligraphy across cultures and styles (Skill 3).</li> <li>• Students examine the Tomb of Shihuangdi and offer context for components and arrangements of other large-scale, excavated tombs and how that helps inform our understanding of culture (Skill 2).</li> </ul> <p>Unit 6 Assignment 4: Journal</p> <ul style="list-style-type: none"> <li>• Students look back over the units to examine Roman, Jewish, Christian, Byzantine, Islamic, Southeast Asian, and Asian art. They will then address each of the "subject matter" questions and then a minimum of 1-2 questions from each of the following sections (Function, Artistic Decision Making, Contextual Analysis, and Cultural Impact) in a well-developed essay to examine both the piece of art, the people who created the art, and why it was created (THR).</li> </ul> <p>Unit 6 Discussions</p> <ul style="list-style-type: none"> <li>• Buddhist and Hindu Art</li> <li>• Archaeological Mysteries</li> <li>• Li Cheng</li> <li>• Temple Architecture</li> </ul> <p>Unit Review Activities Practice Quizzes</p> <p>Quiz</p>
<p>Unit 7: Japanese Art / Art of the Americas Objectives: Students will...</p> <ul style="list-style-type: none"> <li>• recognize the native elements in early Japanese art.</li> <li>• understand Japan's cultural relationship with China and Korea.</li> <li>• summarize the transformation of Japanese Buddhist sculpture.</li> <li>• discuss the ways Shinto influences Japanese aesthetic perceptions.</li> <li>• recognize how differences in environmental conditions affected the artistic output of Mesoamerica, South America, and North America.</li> <li>• explore how the role or function of an object is critical to understanding its meaning in ancient American visual arts.</li> <li>• examine how Maya writing functions, and how it relates to Maya images</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>• Pages 364 - 385</li> <li>• Pages 386 – 411</li> <li>• Pages 828-833; 838-844</li> <li>• Pages 850-873</li> </ul> <p>Japanese Art PowerPoint Tale of Genji Link</p> <p>Vocabulary Flashcards</p> <p>Unit 7 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>• After reading course materials, students will discuss a work of art in this unit that combines aspects of the foreign traditions of Buddhism with native Shinto traditions thinking about how the artists blend the disparate traditions and how would the blending affect the way the work functioned within a religious context (INT).</li> </ul>



	<ul style="list-style-type: none"> <li>Students will compare the architectural complexes of Teotihuacan and Chaco Canyon and evaluate the arguments for understanding both of these early monuments of American art as ceremonial sites. Students will read <i>Teotihuacan</i> by Dr. Jiménez and <i>Introduction to Choco Canyon</i> by Dr. Kilroy-Ewbank. Students will then determine what contemporary society knows of the rituals that would have been performed in each location and present their findings (Skill 8).</li> </ul> <p>Art of the Americas PowerPoint Art of the Americas Links</p> <p>Unit 7 Assignment 2: Comparative Art Analysis #1</p> <ul style="list-style-type: none"> <li>Students begin by looking at Maya Stela. Then, they examine monumental columns, such as the Column of Trajan. Students will compare these objects, particularly their functions and means of recording information or representing beliefs. Students will create a chart that examines the fundamental differences between each culture, thinking about whether there universal elements or comparable features across peoples, regions of the world, and eras (Skill 3).</li> </ul> <p>Unit 7 Discussions</p> <ul style="list-style-type: none"> <li>Shinto and Buddhist Art</li> <li>Calligraphy</li> <li>The Samurai</li> <li>Mesoamerican Art</li> <li>Animal Figures</li> <li>Textiles</li> </ul> <p>Unit Review Activities Practice Quizzes</p> <p>Quiz</p>
<p>Unit 8: African Art</p> <p>Objectives:</p> <p>Students will...</p> <ul style="list-style-type: none"> <li>identify and summarize the key roles that the visual arts play in sub-Saharan Africa.</li> <li>explore how African arts mediate and support communication between the temporal and the supernatural worlds of various spirit forces.</li> <li>specify how African visual arts are only fully realized in their context of use.</li> <li>contrast the role of African arts related to</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Pages 412 – 439</li> <li>Pages 894-919</li> </ul> <p>African Art PowerPoint Roped Pot on a Stand Link Vocabulary Flashcards</p> <p>Unit 8 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>Students will analyze an example of an art object from West or Central Africa that conveys the cultural ideals of its society. What</li> </ul>



<p>leadership as compared to the role of leadership arts in Western cultural traditions.</p>	<p>techniques did the artist employ to depict these social and cultural values in the object (CUL).</p> <p>Unit 8 Assignment 2: Comparative Art Analysis #1</p> <ul style="list-style-type: none"> <li>Students read <i>The Myth of Primitive Art</i> by Barry Kehoe. Students will write an essay analyzing pieces of art and examining challenges scholars still face today as they strive to create accurate African cultural and art history (Skill 7).</li> </ul> <p>Unit 8 Discussions</p> <ul style="list-style-type: none"> <li>African Cultures</li> <li>Geography</li> <li>African Art Production</li> </ul> <p>Unit Review Activities</p> <ul style="list-style-type: none"> <li>Students view a YouTube video about African Art and attribution skills to help prepare them for the AP Exam. Then students practice with identifying art of Africa and attributing the work to the period and group (Skill 6).</li> </ul> <p>Practice Quizzes</p> <p>Final Project: Webquest Students create Webquest presentation designing a new wing for the Getty Museum. Students will incorporate both visual and written documentation.</p> <p>Final Exam Part 1: Exam</p>
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## Art History B

Unit	Activities
<p>Unit 1: Introduction and Medieval Art Objectives Students will...</p> <ul style="list-style-type: none"> <li>will have an understanding of form, content, style, medium and technique</li> <li>assess the Carolingian revival of Roman artistic traditions in relation to the political position of the rulers as emperors sanctioned by the pope.</li> <li>appreciate and understand the variety of styles used to illustrate early medieval sacred books.</li> <li>analyze the planning and function of monasteries in the early Middle Ages</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Starter Kit: pgs. XXII - XXV</li> <li>Introduction: pgs. XXVI - XLI</li> <li>Pages 440-469</li> <li>Viking Art Excerpts from Ahmed Ibn Fadlan</li> </ul> <p>Lecture: Introduction to Art History They Said What? Link</p> <p>Medieval Art PowerPoint Medieval Art Links</p> <p>Vocabulary Flashcards</p> <p>Unit 1 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>Students will respond to the following questions after reading through course</li> </ul>





	<p>materials and participating in course discussions, class lectures (THR).</p> <ul style="list-style-type: none"> <li>• What two steps do art historians use to determine the meaning of a work of art?</li> <li>• What is style?</li> <li>• What is the role of texture and pattern in art?</li> </ul> <p>Unit 1 Discussions</p> <ul style="list-style-type: none"> <li>• Introductions</li> <li>• The Economics of Art</li> <li>• Barbarians</li> <li>• Construction</li> </ul> <p>Unit Review Activities</p> <p>Practice Quiz</p> <p>Quiz</p>
<p>Unit 2: Romanesque and Gothic Art Objectives Students will...</p> <ul style="list-style-type: none"> <li>• explore the emergence of Romanesque architecture--with its emphasis on the aesthetic qualities of a sculptural wall-- out of early masonry construction.</li> <li>• explore the eleventh and twelfth century interest in telling stories of human frailty and sanctity in sculpture, textiles, and manuscript painting--stories that were meant to appeal to the feelings as well as to the minds of viewers.</li> <li>• investigate the ideas, events, and technical innovations that led to the development of Gothic architecture.</li> <li>• appreciate how artists were able to communicate complex theological ideas in stained glass, sculpture, and illustrated books</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>• Pages 470 - 505</li> <li>• Pages 506 - 541</li> </ul> <p>Romanesque Art PowerPoint Romanesque Art &amp; Architecture Links</p> <p>Vocabulary Flashcards</p> <p>Unit 2 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>• Students will analyze one example of a Romanesque work of art in this unit that tells a story of human frailty and write about who was the intended audience, how the work of art uses style to relate to the intended moral message (PAA).</li> <li>• Students will examine how was St. Francis's message of empathy conveyed in the frescos of the church of St. Francis in Assisi (Skill 1).</li> <li>• Students will compare through analysis Salisbury Cathedral in England and the German church of St. Elizabeth of Hungary in Marburg to assess how each reflect characteristics of French Gothic style, and how does each depart from that style and express architectural features characteristic of its own region (Skill 3).</li> </ul> <p>Unit 2 Assignment 2: Women in Romanesque Art</p> <ul style="list-style-type: none"> <li>• Utilizing course materials, students will identify examples of artwork created by women, whether as individuals or as a class of artisans. Students will analyze what these examples reveal about women's lives in this period of the Middle Ages. Then, students</li> </ul>



	<p>will re-examine illustrations in the unit that depict a female as subject of the artwork or include women within the work’s imagery. Students will think about what visual features or thematic treatments of females are notable, how these depictions present idealized versions of particular women (e.g., Biblical or named religious figures) versus generically represented women, and what more can be seen about women’s lives in the Middle Ages through these depictions. Students will then write a response based on their findings (MPT).</p> <p>Gothic Art PowerPoint</p> <p>Gothic Art Links</p> <p>Unit 2 Assignment 3: Medieval Symbolism</p> <ul style="list-style-type: none"> <li>For students to gain a better sense of the symbolism in Romanesque and Gothic art, they will review the Bayeux Tapestry, Last Judgement, Rose Window, and Opening of Psalm One presentations. Then, students will explain any unique symbols found in each piece and what each work of art seek to represent? Then, students will briefly explain the purpose of each piece - were they meant to educate? Inspire? Who was the intended audience for each work of art? (PAA)</li> </ul> <p>Unit 2 Discussions</p> <ul style="list-style-type: none"> <li>Characteristics of the Middle Ages</li> <li>Reliquaries</li> <li>Gothic Cathedrals</li> <li>Gothic Architecture</li> </ul> <p>Unit Review Activities</p> <p>Practice Quizzes</p> <p>Quiz</p>
<p>Unit 3: 14<sup>th</sup> and 15<sup>th</sup> Century Art</p> <p>Objectives</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>assess the close connections between works of art and their patrons in fourteenth century Europe.</li> <li>discover the rich references to everyday life and human emotions that begin to permeate figural art in this period.</li> <li>evaluate the regional manifestations of the fourteenth century Gothic architectural</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Pages 542 - 573</li> <li>Pages 574 – 605</li> <li>Boccaccio on the Black Death: Text &amp; Commentary</li> </ul> <p>Unit 3 Challenge Question</p> <p>14<sup>th</sup> Century Art PowerPoint</p> <p>14<sup>th</sup> Century Art Links</p>



<p>style.</p> <ul style="list-style-type: none"><li>• analyze how Flemish painters gave scrupulous attention to describing the textures and luminosity of objects in the natural world and in domestic interiors.</li><li>• trace the development of an extraordinary interest in evoking human likeness in portraits, unlike anything seen since ancient Rome.</li><li>• explore how paintings in northern Europe of the fifteenth century captured in concrete form visions of their meditating donors.</li></ul>	<p>Vocabulary Flashcards</p> <p>Unit 3 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"><li>• After reading course material, students will write a response to compare and contrast Giotto's and Duccio's renderings of the biblical story of Christ's Raising of Lazarus (Skill 3).</li><li>• Students will discuss the circumstances surrounding the construction and decoration of the Scrovegni (Arena) Chapel, paying special attention to its relationship to the life and aspirations of its patron (PAA).</li><li>• Students will choose one small work of art in this unit that was crafted from precious materials with exceptional technical skill. Students will explain how it was made and how it was used and how the work of art relate to its cultural and social contexts (MPT).</li><li>• Students will read <i>Printmaking in Europe 1400-1800</i> by Dr. Fisher to help them understand why printmaking become a major pictorial medium in northern Europe during the fifteenth century. They will then use this to write a response about printmaking as a form of art (Skill 7).</li></ul> <p>Unit 3 Assignment 2: Illuminated Manuscripts</p> <ul style="list-style-type: none"><li>• Students will think like an art historian as they compare the commission of a Book of Hours. Students will read more about <i>The Hours of Jeanne d'Évreux</i> and discuss how this work differs from a modern illustrated text. Then, students will discuss how artists such as Jean Pucelle integrated text and images to create a multi-layered document (Skill 4).</li></ul> <p>15<sup>th</sup> Century Art PowerPoint 15<sup>th</sup> Century Art Links</p> <p>Unit 3 Assignment 3: Trends in 15<sup>th</sup> Century Art</p> <ul style="list-style-type: none"><li>• Students will gain a better sense of the innovations of 15th century artists, review each of the 15th century presentations above (i.e. Goldsmith in his Shop, etc.). After reviewing each piece of art, students will describe the changes that took place in religious paintings between the 14th and 15th centuries. Then, students will briefly explain which elements these paintings have in common. Students will determine what trends they see in 15th century art addressing</li></ul>
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	<p>any similarities in theme, style, or painting technique (Skill 3).</p> <p>Unit 3 Assignment 4: Journal</p> <ul style="list-style-type: none"> <li>For students, journaling about art and art history is really important in terms of learning about the pieces, the people who created them and why they were created. As students go through this course, students will keep an art journal that will help them identify characteristics in art periods and styles as well as how they interpret the works themselves. Students should focus on art from the civilizations that we have covered so far in these units (i.e. Medieval, Romanesque, Gothic, 14th Century, and early Renaissance Art). Students will address each of the "subject matter" questions and then a minimum of 1-2 questions from each of the following sections (Function, Artistic Decision Making, Contextual Analysis, and Cultural Impact) (THR).</li> </ul> <p>Unit 3 Discussions</p> <ul style="list-style-type: none"> <li>Narrative and Decorative Art</li> <li>The Book of Art</li> <li>The Northern Renaissance</li> <li>Tres Riches Heures</li> <li>Tapesty</li> </ul> <p>Unit Review Activities Practice Quizzes</p> <p>Quiz</p>
<p>Unit 4: Italian Renaissance Art</p> <p>Objectives</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>explore the development and use of linear perspective in fifteenth century Florentine painting.</li> <li>assess the role of wealthy merchants and condottieri in driving the development of Renaissance art and architecture.</li> <li>consider how the new focus on artistic competition and individual achievement created a climate for innovative and ambitious works.</li> <li>evaluate the importance of the Classical past to the development of early Renaissance architecture.</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Pages 606-643</li> </ul> <p>Italian Art in the 15<sup>th</sup> Century PowerPoint 15<sup>th</sup> Century Italian Art Links</p> <p>Vocabulary Flashcards</p> <p>Unit 4 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>Students will discuss Masaccio's use of linear perspective in either <i>The Tribute Money</i> or <i>Trinity with the Virgin, St. John the Evangelist, and Donors</i> by explaining how he uses this technique (Skill 1).</li> <li>Students will read about and discuss the 1401 competition to choose an artist to create the bronze doors of the Florence Baptistry. Students will think about how the competition affected the careers of the two</li> </ul>



	<p>finalists, Ghiberti and Brunelleschi and then explore more by viewing Dr. Harris and Dr. Zucker analyze the doors and dome in Florence (Skill 2).</p> <p>Unit 4 Assignment 2: The Medici Family</p> <ul style="list-style-type: none"> <li>Students will analyze the Medicis, who were the most powerful family in fifteenth-century Florence. The Medici Palace (Palazzo Medici-Riccardi) was constructed as their family residence. Compare this building with the home of another wealthy family, the Jacques Coeur House. By analyzing architecture and stylistic features, students will respond to how the Medici Palace reflects the particular social and political environment of Florence (Skill 1).</li> </ul> <p>Unit 4 Assignment 3: Comparative Art Analysis</p> <ul style="list-style-type: none"> <li>Student examine Portions of Domenico Ghirlandaio's <i>Nativity and Adoration of the Shepherds</i>, based on the Porinari Altarpiece by Flemish artist Hugo van der Goes. Students will compare these two altarpieces and create a list of those elements shared by both paintings. Then, students will create a list of differences, either stylistic or iconographic (Skill 3).</li> <li>Students will review the three presentations in this unit (Brunelleschi's Dome, Massacio's Tribute Money, Primavera) and analyze the pieces assessing to what extent there are differences between these examples of Italian Renaissance art and the Northern Renaissance artists studied in previous units. Students will submit their analysis in written response using evidence and citations to support their claims (Skill 7).</li> </ul> <p>Unit 4 Discussions</p> <ul style="list-style-type: none"> <li>Renaissance Art</li> <li>Florence</li> <li>Birth of Venus</li> </ul> <p>Unit Review Activity</p> <p>Practice Quiz</p> <p>Midterm Exam</p>
<p>Unit 5: 16<sup>th</sup> Century Art</p> <p>Objectives Students will:</p>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Pages 644-689</li> <li>Pages 690-723</li> <li>Excerpts from Vasari, <i>Lives of the Artists</i></li> </ul>



<ul style="list-style-type: none"><li>• trace the shift in the artistic center of Italy from Florence to Rome, and recognize the efforts of Pope Julius II to create a new "golden age."</li><li>• understand the Vatican as a site for the creative energies of the most important artists of the Italian Renaissance.</li><li>• explore the intentional subversion of Classical style and decorum in the work of Mannerist artists.</li><li>• investigate the broadening of regional interaction in the art of European courts as artists traveled across Europe to work for wealthy patrons and study with acclaimed masters.</li><li>• assess the relationship between the religious conflicts in northern Europe and the growing interest in new secular subjects in works of art.</li></ul>	<p>16<sup>th</sup> Century Art PowerPoints 16<sup>th</sup> Century Art Links</p> <p>Vocabulary Flashcards</p> <p>Unit 5 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"><li>• Students will either Pontormo’s Deposition or Parmigianino’s Madonna of the Long Neck and explain why it characterizes Mannerist style. Then will then describe how the chosen work departs from the Classical norms of the High Renaissance? Finally, students will compare how they would characterize its relationship to Michelangelo’s Last Judgment (Skill 5).</li><li>• Students will discuss the impact of the Protestant Reformation on the visual arts in northern Europe, focusing their discussion on types of subject matter that patrons sought (PAA).</li><li>• Students will examine one European court that employed artists working in a “foreign” tradition from another part of Europe and assess how this internationalism fostered the breaking down of regional and national boundaries in European art. Students will construct a essay that cites the work of specific artists (Skill 4).</li></ul> <p>Unit 5 Assignment 2: Comparative Art Analysis #1</p> <ul style="list-style-type: none"><li>• Students think about depictions of biblical figures and events that were highly popular during the Renaissance. After reviewing examples of such art in the 16th Century Italian Art links, students will response to questions regarding the nature of the work as well as assessing whether artists have the right to paint scenes as they see fit or are there conventions that should be observed (CUL).</li><li>• Students then connect ideas of Italian Renaissance artists, who often painted pastoral scenes, as well as drawing inspiration from Greek and Roman civilization. After reviewing examples of such art in the 16th Century Italian Art links, complete the following questions regarding comparisons across Renaissance art with those of ancient Greece and Rome (INT).</li></ul> <p>16<sup>th</sup> Century Art in Northern Europe and the Iberian Peninsula Links</p>
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	<p>Unit 5 Assignment 3: Comparative Art Analysis #2</p> <ul style="list-style-type: none"> <li>Students will examine various pieces of art with an emphasis on the idea that there are multiple possible interpretations. One such piece is to examine the moral suggestions made in Quentin Massys’s Money Changer and His Wife. After reading the description given in the text, students will find at least two other details in the painting which they feel may have symbolic significance. Then, write a response in which they explain their interpretation of this painting (Skill 5).</li> </ul> <p>Unit 5 Discussions</p> <ul style="list-style-type: none"> <li>Early Renaissance the High Renaissance</li> <li>Mannerism and the High Renaissance</li> <li>French Renaissance Art</li> <li>El Greco</li> </ul> <p>Unit Review Activities</p> <p>Practice Quizzes</p> <p>Quiz</p>
<p>Unit 6: Baroque, Rococo, and Romantic Art Objectives Students will...</p> <ul style="list-style-type: none"> <li>analyze the way that seventeenth- century artists created works that embodied the power and prestige of the monarchy.</li> <li>examine the development of portraiture, still life, landscape, and genre scenes as major subjects for painting.</li> <li>discover how the ornate style of the Rococo era was a reflection of salon life among the aristocracy in eighteenth- century France.</li> <li>investigate Neoclassicism as a reflection of Enlightenment values with roots in the study of Classical antiquity in Rome.</li> <li>explore the many subjects of Romanticism, from the sublime in nature to the cruelty of the slave trade with a common interest in emotion and feeling.</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>Pages 724-781</li> <li>Pages 920-977</li> </ul> <p>Unit 6 Challenge Question</p> <p>Baroque Art PowerPoint Baroque Art Links</p> <p>Vocabulary Flashcards</p> <p>Unit 6 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>Students will discuss how Bernini and Caravaggio established the Baroque style in sculpture and painting, respectively (Skill 1).</li> <li>Students will view an analysis of Poussin’s landscapes and examine how they depart from other stylistic currents at the time. What is meant by the term “Classicism” in relation to Poussin’s style? Comment on its importance for the future of French art (CUL).</li> <li>Students will explain why artists as visually diverse as Delacroix and Friedrich can be classified under the category of Romanticism and asses how useful is “Romanticism” as a classifying term (Skill 4).</li> </ul>



Rococo and Romantic Art PowerPoints

Rococo and Romantic Art Links

Unit 6 Assignment 2: Comparative Art Analysis

- After completing the course readings and materials, students will answer questions about the following:
  - Faced with the decline of the Spanish Empire during the late eighteenth century, Francisco Goya linked his painting, Family of Charles IV with the Baroque masterpiece Las Meninas by Velázquez. Compare and contrast these paintings. How did Goya reinterpret the Velázquez painting? How did he represent the instability of the current royal family in contrast to the social order presented in Las Meninas? (Skill 2)
  - Compare and Contrast Europe's Chinoiserie Craze and Georgian Silver. Do you see any common trends in decorative housewares during the late 1700s to early 1800s? What inspired the design of these items and what class of people might have owned such pieces? (PAA)
  - Why did Goya create his etching The Sleep of Reason Produces Monsters? Is his message still relevant to the modern world of today? (INT)
  - Read the two Romantic poetry examples by Wordsworth and Blake provided in the links above. How does their work convey the ideals of the Romantic movement? Are there any art pieces that show similar themes? (MPT)

Unit 6 Assignment 3: Journal

- For students, journaling about art and art history is really important in terms of learning about the pieces, the people who created them and why they were created. As students go through this course, students will keep an art journal that will help them identify characteristics in art periods and styles as well as how they interpret the works themselves. Students should focus on art from the civilizations that we have covered so far in these units (i.e. 15th & 16th Century





	<p>Renaissance Art, Baroque, Rococo, and Romanticism). Students will address each of the "subject matter" questions and then a minimum of 1-2 questions from each of the following sections (Function, Artistic Decision Making, Contextual Analysis, and Cultural Impact) (THR).</p> <p>Unit 6 Discussions</p> <ul style="list-style-type: none"> <li>• Peter Paul Rubens</li> <li>• Rembrandt</li> <li>• Baroque Art</li> <li>• Baroque and Rococo</li> <li>• Romanticism</li> </ul> <p>Unit Review Activities Practice Quizzes</p> <p>Quiz</p>
<p>Unit 7: 19<sup>th</sup> Century Art Objectives Students will...</p> <ul style="list-style-type: none"> <li>• examine the early experiments that led to the emergence of photography as a new art form.</li> <li>• analyze the ways in which the moment toward realism in art reflected the social and political concerns of the nineteenth century.</li> <li>• investigate the origins of Impressionism and describe its form and content.</li> <li>• compare and contrast the several manifestations of Post-Impressionism.</li> <li>• assess the impact of Cubism on abstract art in the early 20th century.</li> <li>• investigate how Dada and Surrealism changed the form, content, and concept of art.</li> <li>• assess how and why Abstract Expressionism transformed painting after 1940.</li> </ul>	<p>Reading Assignment</p> <ul style="list-style-type: none"> <li>• Pages 978-1029</li> <li>• Pages 1030-1095</li> <li>• Picasso Speaking, The Paris art critic for The Christian Science Monitor recounts a visit with Pablo Picasso at his home (The Atlantic)</li> <li>• An Interview with Jackson Pollack</li> </ul> <p>Post Impressionism PowerPoint</p> <p>19<sup>th</sup> Century Art Links Vocabulary Flashcards</p> <p>Unit 7 Assignment 1: Think About It Questions</p> <ul style="list-style-type: none"> <li>• Students will discuss Gustave Courbet's Realism in works such as The Stone Breakers and A Burial at Ornans in relation to the social and political issues of mid-century France (CUL).</li> <li>• Students will explain how the photographic process works and evaluate the roles played by Louis-Jacques-Mandé Daguerre and Henry Fox Talbot in the emergence of this medium (MPT).</li> <li>• Students will read both an interview with Picasso and an interview with Jackson Pollack. Then, they will write a historical argumentation about the impact of the two world wars on the visual arts in Europe and North America. To support their response, students will use the readings as well as at least two works from this unit—one European and one American—as the focus</li> </ul>



of their essay (Skill 8).

Unit 7 Assignment 2: Comparative Art Analysis

- Students will discuss questions about 19<sup>th</sup> Century Art such as
  - What was the controversy surrounding Edouard Manet's *Le déjeuner sur l'herbe* (Luncheon on the Grass)? Why was his work considered scandalous at this time? Compare and contrast his work to that of the Renaissance & Neoclassical artists (INT).
  - Review the works of Manet, Monet, Degas and Cassat. How is each artist's work both similar and different? Be sure to reference Monet's *Water Lilies* as well as Manet's *A Bar at the Folies Bergere*, Degas' *the Rehearsal of the Ballet*, and Cassatt's *In the Loge* in your response (Skill 3).
  - Some historians consider Gustave Courbet to be the first avant-garde artist, a position he claimed for himself. What does it mean to be avantgarde? How do his paintings *The Stone Breakers* (Fig. 30-12) and *A Burial at Ornans* (Fig. 30-13) fit the definition of the avant-garde? (CUL)
  - How did stop motion photography begin to influence artists in the late 1800s? View *Saddled* and then consider how this new medium was revolutionary at this time (Skill 1).
  - Brushwork became an important characteristic of Post-Impressionism, especially in the work of Seurat and van Gogh. Take a look at *Sunday Afternoon on the Island of La Grande Jatte* and *Starry Night*, then discuss how each artist adapted the loose technique of Impressionism to develop a personal style. What was the intention of each artist in formulating these innovations? (Skill 4)

20<sup>th</sup> Century Art PowerPoints

20<sup>th</sup> Century Art Links

Unit 7 Assignment 3: 20<sup>th</sup> Century Art

- Students will discuss questions about 20<sup>th</sup>



	<p>Century Art such as</p> <ul style="list-style-type: none"><li>○ How is Ernst Ludwig Kirchner's Street, Berlin a "characteristic work of German Expressionism"? What techniques does he use to evoke his subjects and why were his methods unique? (Skill 1)</li><li>○ Give a brief history of the Dada movement. How is Hannah Hoch's work Cut with the Kitchen Knife seek to make a political statement? What images does she use in her piece to present a social commentary of Germany at this time? (PAA)</li><li>○ Cubism is commonly divided into two categories: Analytical and Synthetic. How can we distinguish between these two styles? What are the typical characteristics of each category? How does each process of abstraction relate to the idea of analysis or synthesis? Be sure to mention Pablo Picasso (Les Femmes d'Alger, Océan, Violin, Guernica) and Marcel Duchamp's work (Nude Descending a Staircase) in your response (Skill 6).</li><li>○ Picasso's most political painting was his Guernica, created in response to the German bombing of Spanish civilians. How did Picasso use Cubism to heighten the emotional impact of this painting? What other choices did he make to convey his sense of outrage over this attack? (Skill 1)</li><li>○ In his "Manifesto of Surrealism," Andre Breton wrote of the need to overcome the "rule of logic." How did Breton believe Surrealism could be a way of healing? Explain his interest in the technique of automatism and how he believed it created imagery that explored a "surreality" beyond concrete reality. How does Meret Oppenheim's Object (Le Dejeuner en fourrure) reflect this ideology? (Skill 2)</li><li>○ Salvadore Dali's painting, The Persistence of Memory, is one of the most well known art pieces from the 20th century. What do the bent clocks symbolize in his work? What other symbols does he include and</li></ul>
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	<p>why? (THR)</p> <ul style="list-style-type: none"><li>○ Why is Jackson Pollack considered to be one of the preeminent American artists of the 20th century? How is his art a departure from other styles? How does his work embody the concerns of the modern world? (MPT)</li></ul> <p>Unit 7 Discussions</p> <ul style="list-style-type: none"><li>● Art Movements</li><li>● Symbolism</li><li>● Manet</li><li>● Cezanne</li><li>● Picasso</li></ul> <p>Unit Review Activities Practice Quizzes</p> <p>Quiz</p>
Unit 8: Course Project & Final Exam	<p>Reading Assignment</p> <ul style="list-style-type: none"><li>● Pages 1095-1151</li></ul> <p>There are two final project options below. Choose one of the following options and complete a final project based on what you have learned in this course and through your supplementary research:</p> <p>Option 1: Virtual Art Museum Visit Option 2: Create and Curate a Gallery</p> <p>Final Project</p> <p>Students will read <i>The Art of Teaching in the Museum</i> by Rika Burnham and Elliott Kai-Kee. Then, they will choose to either do a virtual museum visit and analyze pieces of art, or curate a gallery.</p> <ul style="list-style-type: none"><li>● Option 1: Virtual Art Museum Visit For this assignment, students will virtually visit one of the galleries listed below:<ul style="list-style-type: none"><li>○ The Met</li><li>○ Asian Art Museum, SF</li><li>○ Tokyo National Museum</li><li>○ Smithsonian National Museum of African Art</li></ul></li><li>● Students will choose at least 10 pieces of artwork that has not been covered in the course to focus on for this assignment. Please pick an object that you can take a screenshot of as you are going to share the image with a PowerPoint presentation. Be sure to include a note about size so others can get a sense of scale.<ul style="list-style-type: none"><li>○ Spend a few minutes closely looking</li></ul></li></ul>



	<p>at the work. Make a list of your initial observations.</p> <ul style="list-style-type: none"><li>○ Research the work and develop a list of key visual and contextual points that are useful to understanding the piece. When making the visual list, keep your initial observations in mind—others will likely notice them too.<ul style="list-style-type: none"><li>▪ What do you notice about the artwork?</li><li>▪ What do you see that makes you say that?</li><li>▪ What details have we not discussed yet?</li><li>▪ Expand on your ideas/details.</li><li>▪ You may use either MLA or APA formatting and documentation style.</li></ul></li></ul> <p>Option 2: Curate Your Own Gallery Students will use Google Art Project to create their own gallery presentation.</p> <ul style="list-style-type: none"><li>▪ Students will curate a gallery based on at least 15 pieces of work. At least 5 of the 15 pieces need to be from the list of 250, the other can be of your choice from the regions covered in these units. Students will act as an art curator and add pieces to their gallery and in a progression that makes thematic sense (ie. style, country, emotional experience, chronologically, etc). Students will then share their chosen pieces with descriptions and an overview at the beginning of the slide show with an explanation of the theme chosen. On the last slide, add a brief note reflecting on why/how these pieces spoke to you. Students may use either MLA or APA formatting and documentation style (Skill 7).</li></ul> <p>Unit 8 Discussions</p> <ul style="list-style-type: none"><li>• Modern Art</li><li>• Avant-garde</li><li>• 20th Century Art Movements</li></ul> <p>Unit Review Activity Final Exam</p>
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### ACADEMIC HONESTY

The following are forms of academic dishonesty. These practices will not be tolerated.

**Plagiarism:** Plagiarism consists of using another author's words without proper identification and documentation of that author. Plagiarism takes the form of direct quotation without the use of quotation marks and/or documentation, or paraphrasing without proper identification and documentation. The fabrication of sources, or the act, deliberately or unconsciously, of passing another author's work off as your own are also considered to be plagiarism.

**Falsification:** Falsification consists of deliberately changing results, statistics, or any other kind of factual information to make it suit your needs. It also consists of deliberately changing a source's intent by misquoting or taking out of context.

**Multiple submission:** If you wish to turn in the same work or use the same research, in whole or in part, for more than one course, you must obtain permission to do so from all instructors involved. Failure to obtain this permission constitutes academic dishonesty. This course is a chance for you to explore your own creativity.

### GRADING POLICY

Final Grades for this class will be based on your performance, participation in all class activities, group discussions, unit assignments, course projects, a midterm and a final exam. Weightings will be applied as follows:

Group Discussions/ Class Participation	10%
Homework Assignments	20%
Individual Project	20%
Midterm Exam	15%
Final Exam	20%
Journals	15%
Total	100%

### HOW YOU WILL BE GRADED

Grade	Skills
A	Demonstrates excellence in grasping key concepts; critiques the work of others; provides ample evidence of support for opinions; readily offers new interpretations of discussion material.
B	Shows evidence of understanding most of the major concepts; is able to agree or disagree when prompted; is skilled in basic level of support for opinions; offers an occasional divergent viewpoint.
C	Has mostly shallow grasp of the material; rarely takes a stand on issues; offers inadequate levels of support.
D or F	Shows no significant understanding of material.



**CLASS DISCUSSION RUBRIC**

**Initial posts....**

Score	3	2	1	0
<b>Initial Response</b>	Response <i>completely</i> addresses the prompt with a well---developed paragraph of <i>at least</i> five to seven sentences.	Response <i>adequately</i> addresses the prompt with a paragraph of <i>five to seven</i> sentences.	Response <i>somewhat</i> addresses the prompt with a paragraph <i>less than</i> five to seven sentences.	Response <i>Does not</i> Address the prompt.  Or <i>No response.</i>

**Responses to classmates...**

Score	2	1	0
<b>Follow-up posts</b>	Responses are <i>Thoughtful</i> and create <i>discussion</i> .  And: One response given to <i>two classmates</i> .	Responses <i>only</i> agree Or disagree with <i>no</i> Thoughtful discussion.  And/or: Only <i>one</i> response to <i>One</i> classmate.	No response given

\*If there is more than one prompt, students must reply to all prompts. All prompts are worth a total of 5 points. Scoring is detailed above.