

AP[®] Art History

Syllabus 1

Course Description

This course offers the serious student the opportunity to explore, in depth, the history of art from ancient times to the present. Through readings, research, slides, videos, and museum visits, students will view significant artworks from around the world. Writing skills will be important in the description, analysis, and comparison of these works. Students are encouraged to keep a notebook to record class discussion on significant historical events, art periods/styles, specific artworks, and issues/themes that connect these artworks.

Course Objectives

- Students will develop skills in identifying, describing, and analyzing works of art.
- Students will learn to identify common characteristics among diverse artworks based on periods/styles and themes.
- Students will develop strong writing skills when describing, analyzing, and comparing works of art.
- Students will cultivate an appreciation for all styles of art.
- Students will relate works of art to their proper cultural and historical origins

Assignments and Projects

Daily/Weekly

- Students are required to read approximately one chapter per week from their primary textbook as well as complete supplemental readings from Web sites, articles, and other texts (see instructional materials list).
- Videos are also shown to supplement the textbook, which students are required to take notes on to prepare for a short quiz the following class period.
- Students will complete an analysis graphic organizer for 4–6 artworks per chapter. The graphic organizers include the following information for each artwork: identification, period/culture, subject/iconography, style/technique, significance/function/purpose (includes social, political, and religious values of the culture; patronage; art historical/historical significance).
- Students will also complete comparative graphic organizers to make connections between artworks of the same period/culture as well as to other periods/cultures.

- Students should be prepared to answer questions in discussions based on reading assignments. Students will often work in small groups to come up with solutions to problems posed by the teacher, or participate in a game/activity to reiterate learning. Some of these activities include:
 1. Artist/Artwork Speed Dating (students take on the characteristics of an artist/artwork and introduce themselves to each other)
 2. Dry Erase Recall (each student is given a small whiteboard and marker with which to practice drawing floor plans, features, and other artistic concepts)
 3. Dominoes (students align images of artworks domino-style to make conceptual and visual connections among artworks)
 4. Visual Descriptions (students work in small groups to try to come up with the most complete visual description of an artwork in the class)
- Students will be given a study guide to complete prior to each unit's exam.
- Students will be given pop quizzes on reading assignments, as well as an extensive exam at the end of each chapter/unit (these include multiple-choice, short-answer, and slide questions, as well as essays)

Other Assignments/Projects

- Students will complete several essays based on themes that connect a Western/European artwork with an artwork from outside of the European artistic tradition. Each artwork must be fully analyzed (as in the analysis organizers) and compared based upon one of the given themes. Students must also address how cultural background influences how the piece is read and valued (how might each work be perceived in the context of the other culture?). Some of the themes include:
 1. The human body
 2. Religious objects
 3. Narrative
 4. Religious sites/spaces
 5. Gender
 6. Politics and power
- Students will work in groups to present artworks from different non-Western cultures based on a common theme that the students choose themselves. The research portion includes:
 1. Artist, title, medium, location, historical context, subject, occasion, audience, purpose, a description, features that express the theme, images, and citations/references

Students must present their research in a nontraditional (nonlecture) format for one 30-minute class period (e.g., a commercial, T.V. show, guided tour, puppet show, time travel, song, etc.).

Course Calendar	
Week 1	Introduction [C3] Western vs. non-Western art; purposes of art; value of art; methodologies of art history; vocabulary of art; how to describe, analyze, and compare artworks
Week 2	Prehistory [C1] [C2] [C3] nonverbal history; nomadic lifestyle and its effects on making art; accessible tools and materials; Western vs. non-Western Paleolithic/Neolithic artworks; agriculture's effect on art; women of prehistory: Venus of Willendorf
Week 3	Ancient Near East [C1] [C2] [C3] objects for ritual, fertility, and life cycles; architecture functional and funerary; polytheism and significant deities; pictures to words: <i>Epic of Gilgamesh</i> ; order and power: <i>Law Code of Hammurabi</i>
Week 4	Ancient Egypt [C1] [C2] [C3] the gift of the Nile: cycles of death and rebirth; the afterlife: mummification, <i>Book of the Dead</i> ; Egyptian polytheism; divine right; pre-dynastic-ptolemaic; funerary architecture; status and depiction of human body; Hatshepsut: female pharaoh; Amarna period; cross-cultural influences
Week 5	Aegean [C1] [C2] Cycladic depictions of human body; Greek mythology & palace at Knossos; fresco process; Minoan ceramics; Mycenaean civilization: fact vs. fiction (Schliemann); building materials and techniques; Mycenaean funerary practices
Weeks 6 & 7	Ancient Greece [C1] [C2] "Man is the measure of all things"; culture and politics; women in ancient Greece; Greek Pantheon: significant deities; Geometric-Hellenistic styles in all media; power and authority; link between mythology and politics; human body: stylized-idealized-naturalistic (the canon); order of architecture

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Course Calendar	
Week 8	<p>Etruscan/China: Neolithic>1st Empire [C1] [C2] [C3]</p> <p>a contemporary lifestyle; architectural innovations; funerary practices and artworks; comparison of figures to Greek; women and equality; Chinese culture vs. Western: everyday objects, writing, funerary art</p>
Weeks 9 & 10	<p>Ancient Rome/South Asia: Indus Valley Civilization [C1] [C2] [C3]</p> <p>power and rule: shifts in authority and territory; writings of Virgil and Ovid; architectural innovations; entertainment; Roman pantheon vs. Greek; sacred spaces; commemorative architecture: triumphal arch, etc.; portraits; four styles of mural painting; cross-cultural influences; South Asian culture; Buddhism and art/architecture</p>
Week 11	<p>Early Christian and Byzantine Art/Developments in Buddhist Art [C1] [C2] [C3]</p> <p>development of Christianity and connections to Judaism and Islam; Christian literature, typology, and symbolism; division of East and West; basilica and centrally planned religious architecture; Byzantine style; illuminated manuscripts; iconoclastic controversy; Buddhism in China and India</p>
Week 12	<p>Art Outside of the European Tradition: Project Presentations [C3]</p>
Week 13	<p>Field Trip: Philadelphia Museums/Thanksgiving Break</p> <p>field trip tour at Penn Museum of Archaeology and Anthropology focusing on Roman and Etruscan civilizations; Philadelphia Museum of Art focus: contemporary art</p>
Week 14	<p>Early Middle Ages/Mesoamerica [C1] [C2] [C3]</p> <p>Islamic culture and religious architecture; northern European art: Anglo-Saxon, Viking, Hiberno-Saxon styles and iconography; <i>Beowulf</i>; stylistic/regional characteristics of manuscript illumination; Carolingian and Ottonian periods/styles; Mesoamerican art and culture: thriving civilizations, beliefs, and artifacts</p>
Week 15	<p>Romanesque [C1] [C2]</p> <p>stylistic vs. historical; pilgrimage and relics; feudalism and crusades; portal sculpture; regional variations; secular vs. religious: Bayeux Tapestry</p>

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Week 16	<p>Gothic/Buddhist & Hindu Developments in East Asia [C1] [C2] [C3]</p> <p>Abbot Suger and St. Denis: the beginning of the Gothic style; height and light: reaching for the heavens; architectural innovations of Gothic style; messages in colored light: stained-glass windows; guilds; scholasticism; portal sculpture; Canterbury Tales; spread of Gothic: regional variations; Buddhist paradise sects: changes in Buddha; pagodas; Hinduism; the Hindu temple; the Hindu artist; other Buddhist and Hindu temples around the world</p>
Weeks 17 & 18	<p>Pre- and Early Renaissance/Perspective in Asian Painting [C1] [C2] [C3]</p> <p>rinascimento; classical influences; 14th-century Italy; Cimabue vs. Giotto; Dante; surfaces and preparation; altarpieces; the master's workshop; Saint Francis; good government vs. bad government; the Black Death; International Gothic style; books of hours: accessible to the illiterate; quattrocento; humanism; condottiere; Florence baptistery doors competition; Vasari; recognition of the artist; the Medici; linear perspective; atmospheric perspective; Davids; architectural changes; oil painting; illusionism; Platonic academy; North vs. Italy: regional variations; Northern altarpieces; portraiture/self-portraiture</p>
Week 19	<p>High Renaissance [C1] [C2]</p> <p>political tension; uomo universale; leading artists; centrally planned: the circle in architecture; Pope Julius II: religious patronage; observation of nature and landscape; sfumato; artists' personalities; changes in the style of the artist; combining humanism with religion; Venice; painting vs. sculpture and color vs. drawing</p>
Weeks 20 & 21	<p>Mannerism and Later 16th Century Italy and Northern Europe [C1] [C2]</p> <p>The Reformation and Counter-Reformation; figura serpentinata; Vasari on women artists; altering the classical in architecture; Loyola; mystic saints; late 16th-century architectural developments; Erasmus; Luther; alchemy; Northern artists' depictions of religious subject matter; proverbs; printmaking; Northern portraiture</p>
Week 22	<p>Mid Term: Review and Test</p> <p>multiple review days with vocabulary and artist bingo and review Jeopardy</p>

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Week 23	<p>Baroque/Mughal Art & Baroque [C1] [C2]</p> <p>politics and science; nature, emotion, theater, and violence; undulating architecture: geometric variations; Absolutism; Italian, French, Spanish, and English styles; Louis XIV; Baroque sculpture; further illusionism and imitation; women artists of Baroque; Dutch East India Company and capitalism; cross-influence of Mughal miniatures</p>
Week 24	<p>Rococo & 18th Century/ Neoclassicism: Late 18th & Early 19th Centuries [C1] [C2]</p> <p>fantasy and the exotic; chinoiserie; hotels and salons; the age of enlightenment; art theory and art history; elaborate architecture and interiors; Palladian style: renewal of Gothic; American painting in late 18th century and European influences; the French Revolution and Napoleon; from Rococo to Neoclassicism; satyrs and bacchantes; art in the service of the state; Oedipus; American Independence</p>
Week 25	<p>Cont'd. & 2nd Field Trip: Baltimore Museums</p> <p>American Visionary Art Museum (diverse artists and artworks) and Baltimore Museum of Art (scavenger hunt for art history vocabulary and features)</p>
Week 26	<p>Romanticism: The Late 18th and Early 19th Centuries [C1] [C2]</p> <p>Romantic literature and language; return to nature; music and poetry; historical events in France; watercolor; the salon; Hugo; aquatint; aesthetic of the sublime; German Sturm und Drang; Romanticism in the United States; folk art</p>
Week 27	<p>19th-Century Realism [C1] [C2]</p> <p>economic, social, and political revolutions of 19th century; Industrial Revolution; Karl Marx and communism; Realism and literature; lithography; photography; European and American Realism; architecture and sculpture; artistic political commentary</p>
Week 28	<p>Impressionism/Japanese Woodblock Printing [C1] [C2] [C3]</p> <p>rejection by the academy: a group apart; properties of light; urban renewal of Paris; influence of Japanese woodblocks; art for art's sake: Impressionism on trial</p>

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Week 29	<p>Postimpressionism & Late 19th Century/Oceania [C1] [C2] [C3]</p> <p>influence of Impressionism; color and brushstrokes; formal vs. emotional approaches; simple forms; Divisionism; Gauguin and Oceanic influence; symbolism; aestheticism; art nouveau; Vienna Secession; Freud and dreams</p>
Week 30	<p>Turn of the Century: Early Picasso, Fauvism, Expressionism, and Matisse/African Art and European Avant-Garde [C1] [C3]</p> <p>Picasso and Matisse; interest in African art; Fauvism: symbolist use of color; Expressionism: emotional color; Matisse after Fauvism</p>
Week 31	<p>Cubism, Futurism and Related 20th-Century Styles [C1] [C2]</p> <p>Precursors of Cubism; Gertrude Stein; Analytic Cubism; collage and assemblage; Synthetic Cubism; Futurism; the Armory show; The Harlem Renaissance; Suprematism; early 20th-century architecture; international style; De Stijl; the Bauhaus; United States and functionalism</p>
Week 32	<p>Dada, Surrealism, Fantasy & U.S. Between Wars/Hopi Kachinas [C1] [C2] [C3]</p> <p>World War I's effects on art; Dada; the Cabaret Voltaire; the Ready-made; Andre Breton's Surrealist Manifesto; Surrealism; U.S. Regionalism and Social Realism; photography; Mexican artists; American Abstraction; transcendental painting; self-taught artists</p>
Week 33	<p>Abstract Expressionism [C1] [C2]</p> <p>Hans Hofmann and Josef Albers; Hitler's "degenerate art" show; Abstract Expressionism; art critics and the avant-garde; action painting; influence of Navajo sand painting; acrylic; color field painting; figurative abstraction; sculpture</p>
Week 34	<p>Pop Art, Op Art, Minimalism & Conceptualism [C1] [C2]</p> <p>English pop art; U.S. pop art; op art; minimalism; light as a medium; Beuys and Hesse: affected by WWII; Conceptualism</p>

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Week 35	Innovation and Continuity [C1] [C2] Gov't funding of arts; controversial art; realism; new media; architecture: Postmodern; environmental art; urban art; feminist art; body art; video art; installation art; performance art
Week 36	Review for AP® Exam
Week 37	Review for AP Exam/Take AP Exam
Postexam	Contemporary Artists Project Presentations Students research a contemporary artist and create a presentation on their findings as well as involve the audience (class) in a reinterpretation of the artist's work (based on process, content, or both). For example, create an action painting based on Pollock.

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Resources

Primary text

Adams, Laurie Schneider. *Art Across Time*. 2nd ed. New York: McGraw-Hill, 2002.

Other Resources

Adams, Laurie Schneider. *Core Concepts in Art*. CD ROM. McGraw-Hill, 2002.

Adams, Timothy B., and Lilia A. Sweatt. *Instructor's Manual and Test Bank to Accompany Gardner's Art Through the Ages*. 10th ed. Fort Worth: Harcourt Brace and Co., 1996.

Adato, Perry Miller, prod. and dir. *Art of the Western World Series*. Videocassette. WNET/New York in assoc. with TV South/Great Britain. New York: Educational Broadcasting Corp., 1989.

Airey, Raje, and Mark O'Connell. *The Complete Encyclopedia of Signs and Symbols*. London: Anness Publ., 2006.

Belton, Robert. *The World's Greatest Art*. London: The Foundry Creative Media Co. Ltd., 2006.

Black, Jeremy. *The Atlas of World History*. New York: Dorling Kindersley Publ. Inc., 2005.

- Bolton, Roy. *A Brief History of Painting*. London: Constable and Robinson Ltd., 2004.
- Cohen, Kathleen. *Study Guide to Accompany Gardner's Art Through the Ages*. 10th ed. Fort Worth: Harcourt Brace and Co., 1996.
- Janson, H. W., and Anthony Janson. *History of Art*. 5th ed. New York: Harry N. Abrams, Inc., 1997.
- Kerrigan, Michael. *Modern Art*. London: Foundry Creative Media Co. Ltd., 2006.
- Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. Belmont, CA: Wadsworth Publishing Co., 2004.
- Toohil, Barbara and Peter Toohil. *Accents on Artists*. Washington, D.C.: Art'N Facts, Inc., 1996.
- Westbrook, Joel, prod. *Time Life's Lost Civilizations Series*. Videocassettes. Alexandria: Time-Life Video and Television, 1995.