

AP[®] Art History

Syllabus 3

Course Description

The AP[®] Art History course prepares students for the AP Art History Exam. The course covers art from the Paleolithic period through postmodernism and is designed to provide students with the same material covered in an introductory college course in art history. Students gain knowledge of architecture, sculpture, painting, and other art forms within diverse historical and cultural contexts. Students examine and critically analyze major forms of artistic expression from the past and present and from a variety of European and non-European cultures. [C3] In this course students engage in both visual and historical study about art and its contexts. Students develop an understanding of artworks in their context, considering issues of patronage, gender, politics, religion, and ethnicity. Attention is given to the interpretation of a work of art based upon its intended use, audience, and the role of both the artist and work of art in a particular society. Throughout the study of AP Art History, students examine how and why the work looks the way it does, what it means within its particular context, and how and why it has this meaning. [C2]

C3—Roughly 20 percent of the course content is devoted to art beyond the European tradition. (See the most recent AP Art History Course Description for further information.)

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COURSE OBJECTIVES

The AP Art History course will enable students to:

- Think critically about both history and art
- Understand the concept of context and contextual analysis as it relates to both European and non-European visual works of art across cultures and throughout history [C2]
- Examine the relationship of context, function, and style of artworks within a given culture [C2]
- Demonstrate mastery of critical analysis of the three major art forms: sculpture, architecture, and painting from the Western and non-Western tradition in written format [C2]
- Synthesize the interrelationship of the elements and principles of design in visual images [C2]
- Convey knowledge of techniques, media, and processes of the three major art forms [C2]

SYLLABUS

- The syllabus is organized to include course content material from the ancient world through the twenty-first century, including both European and non-European cultures. [C1]

C1—The syllabus is organized to include course content material from the ancient world through the twenty-first century.

- The yearlong course plan includes chronological units of study that are consistent with the chapters in the required textbook: Kleiner, Fred and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. Belmont, CA: Wadsworth/Thomson Learning, 2005.
- Topics designated for each unit address works of art in their historical context by examining issues such as politics, religion, patronage, gender, and ethnicity. The understanding of significance and style is embedded in the study of contextual issues. [C2]
- The time frame indicates an approximate amount of time to be spent on each unit. One block of time is equivalent to 90 minutes.

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Unit I Introduction

One Block

Topics: Context and Visual Analysis [C2]

- Definitions of art
- Subject of an artwork
- Style of an artwork: media and techniques, period, personal, and regional
- Significance of an artwork
- Forms of an artwork: sculpture, architecture, painting
- Visual language and communication

TEST

One Block

Unit II The Birth of Art [C1]

One Block

Topics: Context and Visual Analysis [C2]

- Birth of art
- Magic and ritual
- Neolithic revolution

C1—The syllabus is organized to include course content material from the ancient world through the twenty-first century.

Unit III
Two Blocks

Art of Ancient Near East: The Rise of Civilization [C1, C3]

Topics: Context and Visual Analysis [C2]

- Art and architecture in the service of politics and religion
- Influences of geography, economics, and political structures on the function and style of the art produced
- Conventions and canons for portraying the human figure and organization of space
- Male attributes establish power and authority; female attributes emphasize fertility and renewal
- Basic sculpture techniques
- Significance of symbols

*****Introduce the idea of contextual issues such as history, geography, politics, religion, patronage, and location. Establish the difference between context and function, and between function and style. [C2]***

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Unit IV
Three Blocks

Art of Ancient Egypt: Pharaohs and the Afterlife [C1, C3]

Topics: Context and Visual Analysis [C2]

- Deeply held religious traditions and a clearly articulated belief in an afterlife: art created with a sense of permanence created for eternity
- Hierarchical society: conventions and canons: distinction between the pharaoh and the lower classes
- Assertion of power and authority through art and architecture
- Continuity evident in the annual cycles and flooding of the Nile serve as a metaphor for the cycle of death and rebirth: order and organization in life reflected in art
- Exceptional art and beliefs of the Amarna Revolution

*****Introduce specific contextual issues as related to function and style of specific artworks in ancient Egypt.***

*****Contextual issues and analysis will be introduced and/or expanded in each subsequent unit of study. [C2]***

**TEST:
One Block**

- Content areas: prehistoric, Ancient Near East and Egyptian art
- Format: Slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

**Unit V
One Block**

The Art of Prehistoric Aegean: Minos and the Heroes of Homer [C1]

Topics: Context and Visual Analysis [C2]

- Impact of geography, warfare, and social relations on art and architecture in ancient Cycladic, Minoan, and Mycenaean cultures
- Preclassical Greece: beginning of Western civilization
- Aegean art and culture dominated by the sea
- Nonfortified decoration and design of palace plan to reflect an open society
- Introduction of potter's wheel and decorated vases reflect advancements in technological skill [C2]

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**Unit VI
Three Blocks**

Art of Ancient Greece: Gods, Heroes, and Athletes [C1]

Topics: Context and Visual Analysis [C2]

- Concept of democracy
- Greek humanism: man as the measure of all things
- Evolution, transition, and progression of the ideal human figure in Greek art: geometric, orientalizing, archaic, severe, classical, late classical, Hellenistic
- Balance, harmony, beauty, and proportion in man and in art based on mathematical proportions
- Mythology permeates Greek life and subject matter in art
- Golden Age of Pericles
- The Parthenon: geometry and the human form
- Progression of architectural orders: Doric, Ionic, Corinthian
- Hellenism and the spread of Greek art
- Cosmopolitan structure replaces independent city states [C2]

**TEST:
One Block**

- Content areas: prehistoric Aegean and Ancient Greece
- Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

**Unit VII
Three Blocks**

Art of the Etruscans: Italy Before the Romans [C1]

Topics: Context and Visual Analysis [C2]

- Eclecticism and the influences of Archaic Greek, Aegean, and Egyptian art
- Etruscan tombs and temples: live representations of the deceased; continuation of earthly existence into the afterlife
- Strong sense of individualism, independence, and exuberance

The Art of Ancient Rome: From Seven Hills to Three Continents [C1]

Topics: Context and Analysis [C2]

- Insatiable taste for all that is Greek
- Pragmatism, utilitarianism, and organization in society and art
- Large-scale public works and propaganda art in the service of the state
- Imperial Rome and the emperor's patronage
- Engineering: arch, dome, vault, and the use of concrete sculpt interior space
- Transition in sculpture: realism, idealism, and the decline
- Illusionism in painting: linear and atmospheric perspective [C2]

*****Improve student understanding of contextual analysis through the presentation of contextual issues that relate to Roman sculpture and architecture. [C2]***

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**TEST:
One Block**

- Content areas: Etruscans and ancient Rome
- Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

Unit VIII
Two Blocks

The Art of Late Antiquity: Pagans, Christians, and Jews [C1]

The Art of Byzantium: Rome in the East [C1]

Topics: Context and Visual Analysis [C2]

- Life of the common man dominated by religion: monotheism and promise of rewards in the hereafter
- Transition from Roman basilica to Christian church
- Division of the empire led to a religious East–West split: the Roman Catholic Church in the West and the Greek Orthodox church in the East
- Transformation of the figure from naturalism to symbolic representation
- Icons, iconography, and iconoclasm
- Space and light in art and architecture
- Byzantium as the repository of classical culture
- Byzantine emperors’ exalted and godlike position made them quasi-divine
- Techniques of illuminated manuscripts and mosaics
- Change in art as it relates to purpose and function
- New aesthetic

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Unit IX
One Block

The Art of the Islamic World: In Praise of Allah [C3]

Topics: Context and Visual Analysis [C2]

- Submission of the faithful to the will of Allah
- Five pillars of Islamic faith
- Koran and its influence on representational and decorative art
- Influence of Islamic faith in the manifestation of art and architecture
- Architecture: mosque as center of collective prayer and a place of ritual cleansing, directing the worshipper toward Mecca
- Media, techniques, and design specific to the art of Islam

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**Test
One Block**

- Repeated geometric motifs, arabesque patterns, and calligraphic line resulting from the aversion to the use of human and animal imagery [C2]
- Content areas: early Christian, Byzantine, and Islamic
- Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

**Unit X
One Block**

Early Medieval Art in the West: Europe After the Fall of Rome [C1]

Topics: Context and Visual Analysis [C2]

- Period of change characterized by power struggles between warrior lords
- Artistic, technical, and stylistic traditions of the northern European peoples
- Migratory art, portable objects for nomadic superstitious cultures
- Fusion of barbaric art (animal style) and Christian beliefs
- Charlemagne and the preservation of Western civilization
- Birth of northern style: Ottonian art and architecture
- Hiberno-Saxon, Carolingian, and Ottonian manuscripts

**Unit XI
Three Blocks**

Romanesque Art: The Age of Pilgrimages [C1]

Topics: Context and Visual Analysis [C2]

- Influence of the Crusades, pilgrimages (reflecting an anxious sense of movement and restlessness), and monastic orders
- Christian church as the unifying and stabilizing factor in men's lives
- Cult of the saints and religious devotion
- Rebirth of monumental stone sculpture
- Didactic purpose of art: spiritual and emotional
- Social and historical factors contributing to the distinct Romanesque architectural vocabulary and regional stylistic differences: France, England, Italy
- New definition of the human figure

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Unit XII
Three Blocks

Gothic Art: Age of Great Cathedrals [C1]

Topics: Context and Visual Analysis [C2]

- Life is a pilgrimage in preparation for the afterlife
- Abbot Suger and the birth of Gothic architecture
- Harmony is the source of all beauty because it exemplifies the laws according to which divine reason has constructed the universe
- Gothic architectural styles, technology, and vocabulary outside of France: England, Germany, and Italy (evolution of distinct regional styles)
- Emergence of a court style
- Cult of the Virgin
- Innovative technology in the use of vaulting and stained glass
- Comparison of classical idealism with Gothic naturalism (reflecting the interests of secular patrons and townspeople)
- Movement of scholasticism, attempts to reconcile faith and reason

Test
One Block

- Content areas: early medieval, Romanesque, and Gothic
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**Unit XIII
One Block**

Fourteenth-Century Italian Art: From Gothic to Renaissance [C1]

Topics: Context and Visual Analysis [C2]

- Proto-Renaissance: Trecento
- Political and economic change
- Development of humanism
- Representative styles, techniques, and media of Florentine painters contrasted to those of Siennese painters
- Giotto and the revolution in painting
- Beginning of International Style in the South (integration of French Gothic with Siennese art)
- Influence of the Black Death
- Religious and secular art and architecture
- Commissions and patronage of altarpieces
- Movement away from medievalism

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**Unit XIV
One Block**

Fifteenth-Century Northern Europe and Spain: Of Piety, Passion, and Politics [C1]

Topics: Context and Visual Analysis [C2]

- Religious devotion
- Flemish painters and oil painting techniques to render fidelity to surfaces and appearances
- Evolution of International Style
- Development of printmaking in northern Europe
- New subject matter: portraits and landscapes
- New techniques of disguised symbolism and intense realism allow the artist to portray the visual world with spiritual significance [C2]

**Test
One Block**

- Content areas: fourteenth-century Italy and fifteenth-century northern Europe and Spain
- Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

MIDTERM SEMESTER EXAM
Two Blocks

Unit XV
Two Blocks

Fifteenth-Century Italian Art: Humanism and the Lure of Antiquity [C1]

Topics: Context and Visual Analysis [C2]

- Competition between artists
- Humanistic spirit placed greater emphasis on human beings and the world in which they lived
- Social, religious, and political influences of the Quattrocento: 1400s
- Florence and civic pride
- Neoplatonic philosophy
- Rebirth of classicism
- Shift in art from spiritual world to secular world
- Application of mathematical logic to architecture
- Scientific perspective and geometric organization of space
- Church, merchant, and citizen patronage
- Recognition and freedom of personal artistic styles that do not have to answer to dictates of the church
- Changing roles of the artist as an individual and of art in society [C2]

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**Unit XVI
Two Blocks**

High Renaissance and Mannerism: Beauty, Science, and Spirit in Italian Art [C1]

Topics: Context and Visual Analysis [C2]

- Cinquecento: sixteenth century/1500s
- Focus on Rome as center of art and patronage
- Role of the artist in society and the relationship that develops between the artist and the patron
- Art commissioned by the Catholic Church as forms of propaganda to empower the papacy in Rome
- Age of genius, discovery, exploration, and change
- Humankind and its great potential and ability as a specific individual: reason, intelligence, logic, and diversity
- Rebuilding of St Peter's as a link between the High Renaissance and the Baroque
- Mannerism: anticlassical and elegant phase
- Dissonant color and elongated figures demonstrate dissatisfaction with the classical style of the Renaissance and its optimistic humanistic values [C2]

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**XVII
One Block**

Sixteenth-Century Art in Northern Europe and Spain: The Age of Reformation [C1]

Topics: Context and Visual Analysis [C2]

- Sixteenth century outside of Italy
- Desire to appeal to the trivial tastes of aristocratic patrons wishing to escape the harsh realities of the sixteenth century
- Continued realism found in northern Renaissance art combined with a desire to confront the political, social, and theological issues of the day
- New type of humanism that is concerned with the human condition, especially under duress
- Effect of Protestant ("protested" practices and beliefs of the Catholic Church) Reformation on art in northern Europe
- Art of France represents glorification of royalty
- Art of Spain represents glorification of the state and tastes of the king

	<ul style="list-style-type: none"> • Replace church practices with personal faith • Purpose and function of Protestant art • Classicism moves northward • Impact of printmaking on artistic imagery and the spreading of ideas [C2] 	
Test One Block	<ul style="list-style-type: none"> • Content areas: Fifteenth- and sixteenth-century Italy and sixteenth-century northern Europe and Spain • Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam 	
XVIII Three Blocks	<p>Baroque Art: Popes, Peasants, Monarchs, and Merchants [C1]</p> <p>Topics: Context and Visual Analysis [C2]</p> <ul style="list-style-type: none"> • Regional styles result from the permanent division of Roman Catholicism and Protestantism • Counter-Reformation: Papal power and authority commission lavish art projects in order to regain former glories • Naturalizing religious subject matter • Diagonal movement, contrasts, tenebrism, and mysterious space dominate the artwork • Patronage: political, religious, middle class <p>Italian and Spanish Baroque [C2]</p> <ul style="list-style-type: none"> • Fascination with space, time, and motion • Art emphasizes the Counter-Reformation • Concepts of light and darkness • Emphasis of passionate emotions over calculated reason to restore faith in those who have strayed from the Catholic Church • Fusion of architecture, painting, and sculpture • Role of spectator changes from that of mere spectator to active participant [C2] 	

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Flemish Baroque [C2]

- Similar to Italian Baroque in the use of dramatic movement and strong lights emerging from darkness
- Fascination with luxuriant world that artists inhabit

Dutch Baroque [C2]

- Emergence of secular themes or genres in painting created for a rising Protestant middle class
- Use of genre scenes to comment on moral behavior, the transience of life, and the need for order
- Rising capitalistic nature of the Dutch art market

France and England [C2]

- Age of Absolutism
- Depiction of grand themes: stories from the Bible or classical mythology, academic history painting

Test One Block

- Content areas: European Baroque
- Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

XIX Two Blocks

Art of the Late Eighteenth Through Mid-Nineteenth Centuries: The Enlightenment and Its Legacy [C1]

Topics: Context and Visual Analysis [C2]

- French culture dominated by the aristocracy and by the Rococo style: the artificial and ornamental French taste for escapism and fantasy
- The Enlightenment: Science and Technology
- Science (Voltaire) versus the taste for the natural (Rousseau)
- Revival of classicism (neoclassicism) with emphasis on reason and logic in France, England, and the United States

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- Development of romanticism and the desire to have a strong emotional impact on the viewer
 1. Jean-Jacques Rousseau's ideas (social contract) contribute to the rise of Romanticism
 2. Imagination and mood in landscape painting
 3. Allegories: spiritual, moral, historical, or philosophical issues
 4. Depiction of current events instead of historical or biblical narratives
 5. Revival styles in architecture
- Daguerreotype and the beginning of photography

**Test
One Block**

- Content areas: the late eighteenth through mid-nineteenth centuries
- Format: Slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

**XX
Two Blocks**

Art of the Later Nineteenth Century: The Rise of Modernism [C1]

Topics: Context and Visual Analysis [C2]

- Industrialization, urbanization, and expanding global consciousness led to a new emphasis on the reality of everyday life
- Increasing emphasis on science
- Doctrine of empiricism and progress
- Compendium of knowledge
- The development of modernism: realism, impressionism, postimpressionism
- Realism: praise for rural life and dignified depiction of the working poor
- The salon tradition: defining the range of acceptable art
- Pre-Raphaelites: romantic and nostalgic view of the Middle Ages
- Impressionism and fleeting images of modern life
- Emphasis on the flatness of the picture plane as opposed to Renaissance perspective

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	<ul style="list-style-type: none"> Japanese prints and ukiyo-e [C3] Rapidly changing industrial society Plein air: desire to paint from life, often outdoors Postimpressionism and the return to structure Artists become identified with individual styles reflecting their own environment and experience Increased emphasis on the process of painting Birth of modern sculpture and architecture Arts and Crafts Movement: Renewed interest in art made by the people for the people [C2] 	<p>C3—Roughly 20 percent of the course content is devoted to art beyond the European tradition. (See the most recent AP Art History Course Description for further information.)</p>
Test One Block	<ul style="list-style-type: none"> Content areas: late nineteenth century Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam 	<p>C2—The course teaches students to understand works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity. The course also teaches students visual analysis of works of art. The course teaches students to understand works of art through both contextual and visual analysis.</p>
XXI Two Blocks	<p>Early Twentieth Century: The Development of Modernist Art [C1]</p> <p>Topics: Context and Visual Analysis [C2]</p> <ul style="list-style-type: none"> Discoveries in physics, philosophy, psychology, and economic theory forced people to revise how they thought about their world Rise of industrial capitalism created a power shift toward large-scale industries, forcing the working classes to organize Effects of Russian Revolution and World War I on widespread misery, social disruption, and economic collapse Artists' response to the rapidly changing nature of the early twentieth century by challenging traditional ideas through the avant-garde Movement away from beauty to truth and individual reality Expression of the urban experience evoking the rapid passing of time Interest in form and color Twentieth-century "isms" 	<p>C1—The syllabus is organized to include course content material from the ancient world through the twenty-first century.</p>

Test One Block	<ul style="list-style-type: none"> • Picasso and the influence of ancient Iberian and African sculpture [C2] • Formalism vs. expressionism • Abstract vs. nonobjective • Modern building and sculpture techniques and materials • Armory show and its legacy [C2] • Content areas: early twentieth century • Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam 	<p>C2—The course teaches students to understand works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity. The course also teaches students visual analysis of works of art. The course teaches students to understand works of art through both contextual and visual analysis.</p>
XXII Two Blocks	<p>Art of the Later Twentieth Century: From the Modern to the Postmodern and Beyond [C1]</p> <p>Topics: Context and Visual Analysis [C2]</p> <ul style="list-style-type: none"> • Consistent presence of conflict resulted in widespread disruption and dislocation • “Power” fuels rebellion and changes • Pleasure principle: “me-ism” and instant gratification • Emergence of postmodernism • Postwar expressionism • Popular culture • Broadening the definition of art to not only include style but also a point of view • Dematerialization of the art object, counteracting a consumer culture and engaging the mind of the viewer rather than his or her eye or emotions • Conceptual art • New technologies effect on the art world 	<p>C1—The syllabus is organized to include course content material from the ancient world through the twenty-first century.</p>
Test One Block	<ul style="list-style-type: none"> • Content area: late twentieth century • Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam 	

ART OF THE NON-EUROPEAN WORLD [C3]

Taught in comparison with the art of a particular European tradition throughout the course and as an individual unit of study

Four Blocks ART OF ASIA [C3]

The Art of South and Southeast Asia

Topics: Context and Visual Analysis [C2]

- Buddhism, Jainism, Hinduism
- Iconography
- The cosmic mountain
- Interest in meditative imagery inspired by Buddhist thought
- Duality of male and female aspects in religious worship [C2]

The Art of Early China and Korea [C3]

Topics: Context and Visual Analysis [C2]

- Daoism, Confucianism, and Buddhism
- Strict hierarchy
- Interest in meditative imagery
- Religion and mythology
- Architecture basics: Chinese construction techniques
- Strong emphasis on and attachment to tradition and skill
- Ceramic materials and techniques
- Chinese painting techniques
- Silk and the Silk Road
- Dynasties
- Man's place in nature

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The Art of Early Japan [C3]

Topics: Context and Visual Analysis [C2]

- Burial mounds and treasures
- Buddhist art and architecture: pagoda
- Regional differences
- Nature as inspiration
- Ukiyo-e: the art of printmaking
- Japanese tea ceremony

Two Blocks

The Arts of Ancient America [C3]

Topics: Context and Visual Analysis [C2]

- Meso-America, South America, and North America
- Art before Columbus
- Combative struggles formed by religious beliefs
- Mythology and ritual
- Ceremonial architecture
- Art and daily life
- Rhythms of religious life of a calendar year
- Fertility, ancestor worship, and tribal welfare
- Pueblos

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Two Blocks	The Arts of Africa [C3]
	Topics: Context and Visual Analysis [C2] <ul style="list-style-type: none"> • Art and ritual • Use of materials to express power, ancestor worship, rank, and status • Topographical and ecological differences • Gender roles • Masks: European and American patrons • Stylization • Transient nature of life
Two Blocks	The Arts of Oceania Topics: Context and Visual Analysis [C2] <ul style="list-style-type: none"> • Melanesia, Micronesia, and Polynesia • Mythology and ritual • Ancestor worship • Ceremonial architecture
Test One Block	<ul style="list-style-type: none"> • Content area: art of the non-European world: Asia, Ancient America, Africa, Oceania • Format: slide identification, multiple-choice, and discussion questions related to context and analysis that mimic the AP Exam

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Required Reading and Textbook:

Kleiner, Fred and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. New York: Wadsworth/Thomson Learning, 2005.

- Students are required to read all or portions of each chapter.
- Students are required to complete the assigned chapter worksheets that follow the reading.
- Students are expected to read excerpts from additional resources as assigned by the teacher (i.e., Boccaccio's *The Decameron*, Dante's *The Divine Comedy*, Castiglione's *The Courtier*).

AP ART HISTORY

Major Assignments and Assessments

Long Essays

The long essay is designed to mimic the 30-minute exam essay. Assigned essay topics will often require students to incorporate artworks from the non-European world. Themes and topics include both context and visual analysis. [C2]

- The human body
- Objects related to religious ritual
- Narrative art
- Sacred spaces (religious architecture and sites)
- How art and architecture convey power and authority
- Formal analysis of an artwork
- The relationship of the artist to society
- The role of the patron who supported the artist
- Issues of gender
- Cultural diversity

Short Essays

The timed short essay is designed to mimic the short exam essay questions that deal with specific images.

Sample questions are taken from previous exams and are practiced by the student.

Contextual topics include:

- Sociopolitical
- Gender
- Historical context
- Religious context
- Patronage
- Function and setting
- Context of architecture [C2]

C2—The course teaches students to understand works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity. The course also teaches students visual analysis of works of art. The course teaches students to understand works of art through both contextual and visual analysis.

Projects and Activities:

Examples of projects that may be included at the teacher's discretion depending on time constraints:

- Figure outlines and graphic organizers
- Student-made timelines (for each major period to include the ancient world, the Middle Ages, the Renaissance, and the modern world)
- Museum visits (Chrysler Museum, Virginia Museum of Fine Arts, Virginia Capitol Building, National Cathedral, National Gallery of Art)
- Oral Presentations (Greek sculpture, early medieval architecture, Gothic cathedral tour, "postmodern" interpretations of Renaissance paintings, travel posters to non-European locales)
- Non-European art research paper
- Sculpture survey photo albums (with student models)

Grading Policies:

During the course of AP Art History, students are evaluated based on the following criteria:

- Unit tests will be given either at the end of a long chapter or a combination of shorter chapters to mimic the AP Exam, plus slide identification. (40 percent of overall grade)
- Quizzes are given to reinforce reading assignments, previous lectures, important contextual issues, and specific content information. (20 percent of the overall grade)
- A semester exam is given to cover material taught during the first semester. Exam components mimic the AP Art History Exam. (This exam is calculated at one-seventh of the semester grade per Virginia Beach City Public Schools policy.)
- Daily grades are given for class and homework assignments to include practice essays, chapter study guides, and reading assignments. (20 percent of the overall grade)
- Projects are assigned to reinforce course material and to engage the student in study of a subject or theme in greater depth. These projects include student-made timelines, oral presentations, and research papers. (20 percent of the overall grade)

Bibliography:

- Barnet, Sylvan. *A Short Guide to Writing About Art*. 4th ed. New York: Harper Collins College, 1992.
- Ferguson, George. *Signs and Symbols in Christian Art*. New York: Oxford University Press, 1966.
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- Hall, James. *Dictionary of Subjects and Symbols in Art*. Westview Press, 2007.
- Hartt, Frederick. *Art: A History of Painting, Sculpture, Architecture*. 4th ed. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Janson, H. W. *History of Art*. 5th ed. New York: Prentice-Hall/Abrams, 1995.
- Kleiner, Fred and Christian J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. New York: Wadsworth/Thomson Learning, 2005.
- Lazzari, Margaret and Dona Schlesier. *Exploring Art: A Global, Thematic Approach*. New York: Wadsworth, 2007.
- Pierce, James Smith. *From Abacus to Zeus: A Handbook of Art History*. 6th ed. Prentice-Hall, 2001.
- Stokstad, Marilyn. *Art History*. Englewood Cliffs, NJ: Prentice-Hall, 1995.

Resources:

Gardner's Art Through the Ages slide set

Janson's History of Art slide set

Gardner's multimedia manager

Gardner's exam view