

AP[®] Art History

Syllabus 4

Primary Text: Kleiner, Fred S. and Christin J. Mamiya, Gardner's *Art Through the Ages*. 12th ed. (Thomson/Wadsworth)

The approach I use is a chronological one. Though there are art historical periods for which my experience and passion are greater than others, I try to remember that if I emphasize any one area I diminish another. AP[®] Art History is an introductory-level survey course, and students deserve exposure to as much of the richness the discipline embraces as is possible within the limited time frame; however, treating all areas fairly requires extensive planning and discipline.

Including art and architecture outside the European Tradition within an already full curriculum is a challenge. I have used world religions and sacred spaces as one possible approach. For example, after we study Early Christianity, we address Islam as a religion, the sacred space of Islam—the Mosque, and the decorative arts within the Islamic tradition. After our study of Romanesque and Gothic art and architecture, we do a sacred spaces field trip that allows us to reflect on the ways sacred spaces facilitate worship within a given tradition. Following our onsite experience, we study two other paths to spirituality or enlightenment—Buddhism and Hinduism. We learn about both as philosophies, religions, and worldviews. We study the sculpted figures of the Buddha and of Shiva Nataraja, and the temples of Borobudur and Angkor Wat and we discuss the rituals of Buddhist and Hindu worship facilitated by both. Through this study, students are introduced not only to rich philosophical traditions but also to the ways art and architecture facilitates worship and express the values of a culture. This approach has provided us with an opportunity to look for common ground, because as through observation and reflection we gain understanding and begin to see connections as well as differences.

[C2, C3]

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In that the material covered in an AP Art History class is vast and new for most students, I have found it helpful to create general themes for each period. I use them to structure the information we are covering in a way that allows students to make connections, remember salient issues, and organize detail. The themes change as students get involved with creating them, but both the students and I feel that coming up with a general structure within which to remember specifics is a beneficial process.

We usually go through this process at the beginning of a period or chapter, and it is the time/place where I am able to establish historical context for all we will be studying within that unit. We also create “flashcards” for each chapter; one of these is always a history or theme card. We also make vocabulary cards and several image cards. We use these for note-taking purposes as well as for the end of the year review.

[C2]

AP Art History Syllabus: 1st Quarter 2006

*Preparation and reading quizzes will be given periodically and will correspond to the reading assignments indicated on the syllabus as well as to information obtained during lectures from previous days.

Unit 1: Pre-historic Art

[C1]

Theme: "Cave Conjecture." This first theme addresses the site "caves" of much Paleolithic Art as well as the lack of documentation, and thus "conjecture." The theme becomes a way to remember some essential ways to think about the works from this art historical period.

Week 1: August 28–September 1

Aug. 28, Mon.: Chapter 1—Prehistoric art: Lecture/Slides/Video
Activity: Cave Painting
Model: The use of 4" x 6" cards for in-class note-taking: theme and historical background, vocabulary, and image cards.
*Assignments:
Reading: Text and SG "The Art of the Ancient Near East," pp. 31–43 (through Hammurabi and his law code)
Cut/Paste and Label images for Chapters 1 and 2 onto 4" x 6" cards; on the top of the blank side of each card write (1) the title of the work, (2) the culture it represents (Sumerian, Akkadian...), (3) the date (year in which it was created), and (4) its scale and media.
Bring your image cards as well as a few blank cards to class on Wed.

Unit 2: The Art of the Ancient Near East

[C1]

Theme: "SANBAN." SANBAN is an acronym for Sumerian, Akkadian, Neosumerian, Babylonian, Assyrian, and Neobabylonian. This theme is designed to help students remember two things: (1) that dominant cultures in the Ancient Near East continually replaced one another, and (2) the chronological order of the cultures that were in power at any given time.

Key Concepts: contractual religion and the relationship between kings and gods; conventions of power in relief sculpture; religious and secular architecture that expresses power.

[C2]

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Aug. 30, Wed.: Chapter 2—The Art of the Ancient Near East:
Lecture/Slides/Video
Due: Card Prep Check—10 points
SG pp. 19--22
Model note-taking on cards: Theme, Vocabulary,
and Image Cards
Drawing Activity: Conventions
Assignment:
Reading: Text and SG Finish Chapter 2,
pp. 43–52
Don't forget map page!

Sept. 1. Fri.: Chapter 2—The Art of the Ancient Near East:
Lecture/Slides/Video through Conclusion of
chapter
Due: Image Cards
SG pp. 30 (map), 23-26 for Chapter 2
Model Labeling Cards for Chapter 3
Assignments:
Obtain a three-ring binder with one divider tab
page included
Text and SG Chapter 3, pp. 55–68 (to Middle
Kingdom)
Be sure to locate sites on the map on p. 30
Cut/Paste/Label Cards for Chapter 3

Unit 3: Ancient Egypt

[C1]

Theme: “Tombs, Temples, and Timelessness.” This theme reminds students that much of Egyptian art was created for tombs or temples; both the style and media of Egyptian works can be discussed in relation to the idea of permanence.

Key Concepts: Egyptian mythology; conventions of power; tomb architecture; temples—mortuary and pylon; traditional versus Amarna figural style.

[C2]

Week 2: Sept. 4–8 (Monday—Labor Day and no school)

Sept. 6, Wed.: Chapter 3—Ancient Egypt:
Lecture/Slides/Video Old Kingdom
Due: Card Prep Check: Chapter 3—all
SG pp. 31–32

Assignment:

Text and SG Chapter 3, pp. 68–82 (to conclusion)

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Sept. 8, Fri.: Chapter 3—Egypt (Middle and New Kingdoms):
Lecture/Slides/Video
Due: Image Cards
SG pp. 33–35 for Chapter 3
Receive: Cards for Chapter 4—model labeling
Assignments:
Cut/Paste/Label Cards for Chapter 4
Text and SG Chapter 4, pp. 85–102 (entire chapter)

Unit 4: The Aegean

[C1]

Theme: “**C**olored **M** & **M**’s.” This phrase is used to reference the chronological order of the three cultures examined under the art historical period of the Aegean: Cycladic, Minoan, and Mycenaean.

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Key Concepts: maps and the Aegean world; the Trojan War; Heinrich Schliemann; Arthur Evans and archeology; Minoan painting styles and ceramics; Mycenaean defensive architecture; Corbelled vaulting; Mycenaean burial practices and tomb types—the Beehive tomb.

[C2]

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Week 3: September 11–15

Sept. 12, Tues: Chapter 4: The Aegean:
Lecture/Slides/Video
Due: Card Prep Check
SG pp. 40–42 and map p. 46; also Egypt map. p. 39
Cultural/Historical background on Greece: Gods, Wars, Geography, People
Assignment: Study for test on 1st 3 chapters: look back through every image in text, read workbook responses, use cards as flashcards to test your memory of works: periods, titles, significant information, etc.

Sept. 14, Thurs.: Test-preparation exercise in pairs
Objective Test on Chapters 2, 3, and 4:
Ancient Worlds
Due: Chapter 4 Image Cards (bound with a rubber band)
Assignments:
Begin to Cut/Paste/Label cards for Chapter 5
Reading: Text and SG Chapter 5, pp. 105–115 (to Architecture and Architectural Sculpture)

Unit 5: Greece

[C1]

Theme: “Man is the measure of all things.” This theme gives us a way to begin to think and talk about the human figure within Greek Art. It also addresses the Greek search for ideal mathematical proportions in the figure and in architecture. We also use the word *measure* to help us focus on the idea of balance, both in relation to symmetry and in relation to the mind and body.

Key Concepts: maps; Greek mythology; the Persian and Peloponnesian wars; the Delian League and Pericles; red and black vase decoration and firing methods; the male and female human figure in Greek sculpture; the Canon of Polykleitos; temple vocabulary and plans; the Athenian Acropolis; the Parthenon and the Elgin Marbles; Alexander the Great; theaters; the art and architecture of the Hellenistic period; city planning.

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Week 4: Sept. 18–22

Sept. 18, Mon.: Chapter 5—Greece: Lecture/Slides/Video—
Geometric Period Vases, Archaic Kores and Kouros
Modeling Exercise for First In-Class Essays
Essay portion of Ancient Worlds Test
Due: SG pp. 47–50
Assignments:
Text and SG Chapter 5, pp. 115–128 (to
Statuary—Kritios Boy)
Finish your image cards for card prep on
Wednesday

Sept. 20, Wed.: Chapter 5—Greece: Lecture/Slides/Video—Basic
Temple Structure, Greek Vases to Early Classical
Temples and Pedimental sculpture (to Kritios Boy)
Due: Card Prep Check—for entire chapter
Assignment: Text and SG Chapter 5, pp. 128–139 (to
the Propylaia)

Week 5: September 25-29—Midterm: Parent-
Teacher's Conferences—no school Friday

Sept. 22, Fri.: Chapter 5—Greece: Lecture/Slides/Video—Early
Classical Statues, Polykleitos' Canon, Persian War,
Pericles and the Golden Age of Athens, The Parthenon
and its sculptures
Due: SG pp. 51-52
Assignment: Text and SG Chapter 5. pp. 139–151 (to
theaters)

Sept. 26, Tues.: Chapter 5—Greece: Lecture/Slides/Video—The “other” temples on the Acropolis, Reliefs Painting, Late Classical Sculpture (Praxiteles and Lysippos), Alexander the Great
Assignment: Text and SG Chapter 5, pp. 151–164 (to conclusion)

Sept. 28, Thurs.: Chapter 5—Greece: Lecture/Slides/Video—The Hellenistic Period, Civic and Domestic Architecture, Pergamon, Sculpture; Preview Test
Due: SG pp. 53-57, 63 (map)
Assignment: Study for test on Chapter 5: revisit strategies modeled for first test

Week 6: October 2–6

Oct. 3, Tues.: Objective and Essay Test: Chapter 5—Greece
Due: Image Cards
Receive: Cards for Chapters 9 and 10 (labels: title, artist [if known], period, date)
Assignments:
Read all of Chapter 9 (12 pages)—do SG
Cut/Paste/Label cards for Chapter 9

Unit 6: Italy Before the Romans—Etruscans

[C1]

Theme: “Life in Death.” Because Etruscan tombs provide much of what we know about the Etruscans, the theme focuses on the funerary nature of Etruscan artifacts as well as on the vitality or liveliness inherent in many Etruscan figural works of art.

Key Concepts: Greek influence on the Etruscans and Etruscan influence on the Romans in both architecture and sculpture; Etruscan tombs; tomb decoration; the use of terracotta and bronze; Etruscan women.

Oct. 5, Thurs.: Chapter 9—Italy before the Romans—The Etruscans: Lecture/Slides/Video
Due: Card Prep Check—all of Chapter 9
SG—all (include map on p. 94)
Assignments:
Text and SG Chapter 10, pp. 247–257 (to Roman painting)
Cut/Paste/Label cards for Chapter 10

Unit 7: Rome

[C1]

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Theme: “MERIT.” MERIT is an acronym for **M**onuments, **E**ngineering, **R**ealism, **I**nterior Space, and **T**emples—all of which play a part in Roman contributions to the West. MERIT is also a term connected to the idea of virtue and praise, which allows us to discuss the Roman use of sculpture and architecture for propagandistic purposes.

Key Concepts: The legacy of Roman engineering and the use of concrete—Roman roads, bridges, aqueducts, and arenas; the arch and the vault; portraiture; Roman temples, monuments, and the use of propaganda in the Empire; Roman cities, houses, and wall-painting styles; Republican verism; the Julian Line—Julius Caesar to Claudius; Augustus and Pax Romana; Hadrian, the Pantheon, and Tivoli; equestrian statues; the division of the Empire; baths; Constantine and the advent of Christianity; the architectural vocabulary of the basilica.

[C2]

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Week 7: October 9–13—UEA and Fall Break—no school on Thursday and Friday

Oct. 9, Mon.: Chapter 10—Rome: Lecture/Slides/Video on Roman History and Temples; Republican Sculpture; Pompeii; Roman Cities
Due: Card Prep Check—all of Chapter 10
Assignment: Text and SG Chapter 10 pp. 257–271 (to the Flavians)

Oct. 11, Wed.: Chapter 10—Rome: Lecture/Slides/Video Roman Wall Painting, Early Empire to High Empire and Augustus, the Ara Pacis, Forum of Augustus, Aqueducts
Due: SG pp. 95–98
Assignment: Text and SG Chapter 10, pp. 271–289 (to Late Empire)

Week 8: October 16–20—Professional Development Day on Monday—no school

Oct. 18, Wed.: Chapter 10—Rome: Lecture/Slides/Video Colosseum, Arch of Titus; High Empire—Trajan and Hadrian—Pantheon and Tivoli, Ostia, the Antonines
Assignment: Text and SG Chapter 10, pp. 289–298

Oct. 20, Fri.: Chapter 10—Rome: Lecture/Slides/Video The Late Empire to conclusion
Preview and preparation strategies for test on the Etruscans and Rome
Due: SG pp. 99–103, 110 (map)

Assignment: Study for test on Chapters 9 and 10 (revisit all prep strategies)

Week 9: October 23–27

Oct. 24, Tues: Objective and Essay Test: Etruscan and Roman Art and Architecture
 Due: Image Cards for Rome Chapter
 Receive: Pictures for Chapter 11—Pagans, Christians, and Jews
 Assignments:
 Cut/Paste/Label cards—Chapter 11 (labels: title, city, date)
 Reading: Text pp. 301–312 (to the Central Plan)

Unit 8: Early Christian Art and Architecture

[C1]

Theme: “Transformers—Born Again!” The “transformers” in the theme make reference to the children’s toy that begins as one thing and changes into another. We use this theme to talk about the ways pagan architectural and iconographic forms are “transformed” by Christians to facilitate their new view of the world and the new requirements of their worship.

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Key Concepts: transformations: pagan architectural spaces that provide a model for Christian sacred space; pagan symbols or figures adopted for Christian purposes; early Christianity: key events in the lives of the Virgin Mary and Jesus; Christian symbols: reading and understanding images; the basilica church; mosaics; illuminated manuscripts; the importance of Ravenna.

[C2]

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Oct. 26, Thurs.: Chapter 11—Early Christianity:
 Lecture/Slides/Video The Catacombs, Old St. Peter’s—Pagan Architectural Forms to Christian Sacred Space
 Due: Card Prep Check—all of Chapter 11
 SG pp. 111–112
 Intro Early Christianity: Events in the lives of the Virgin Mary and Jesus
 Contrast/Comparison Essays: Strategies
 Life of Christ page
 Architecture comparison chart and take-home essay topic—The Roman Basilica becomes Early Christian Sacred Space
 Assignments:
 Text and SG Chapter 11, pp. 312–322
 Take-Home Essay—due Monday, October 30

Week 10: October 31–November 3—End of Quarter and Professional Day—no school on Friday

- Oct. 30, Mon: Chapter 11—Early Christianity:
Lecture/Slides/Video Mosaics, Ravenna, Illuminated Manuscripts, and Ivory relief carvings Christian Symbols: Reading and understanding images
Due: Essay on Christian Architecture
Image Cards
SG pp. 113-114, 118 (map)
Video: Sister Wendy's *Saints*
Symbol Page
Saints and their attributes page
Assignments:
Cut/Paste/Label cards—Chapter 12 (labels: title, location/style, date)
Reading: Text and SG, pp. 325-339 (to painting)
- Nov. 1, Wed.: Chapter 12—Constantinople and Ravenna:
Lecture/Slides/Video
Constantinople, Ravenna, Justinian and Theodora
Due: Card Prep Check for all of Chapter 12
Workbook, pp. 119–120
Assignment: Text and SG for Chapter 12, pp. 339–354

Second Quarter

Unit 9: Byzantine Art and Architecture

[C1]

Theme: “The Four Fs” of Hieratic Art.” This theme is aimed at helping students remember some basic characteristics of Byzantine figural representation. The “Four Fs” stand for formal, flat, frontal, and floating. The word *floating* refers to the way the bodies in Byzantine mosaics and paintings seem to hover, appearing to be weightless.

Key Concepts: The nature of a theocracy; Justinian and Theodora; Byzantine architectural contributions—the pendentive; hieratic art; the Anastasis and Harrowing of Hell as a particularly Greek Orthodox way to represent the moments after the Resurrection; the icon and iconoclasm; the idea of Christ as the Pantocrator; the Theotokos.

[C2]

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Week 1: November 6–10

Nov. 6, Mon: Chapter 12—Byzantine Art and Architecture:
Lecture/Slides/Video through conclusion of chapter
Due: Image Cards
SG pp. 121–124 (and map)

Assignments:

Text and SG, Chapter 13 Islam, pp. 357–366 (to
Luxury); 369 (Ottomans) to 374 (to Luxury)
Cut/Paste/Label four image cards

Unit 10: Islam

[C1]

The life of Muhammad; Islamic sacred space—The Mosque; Muslim textiles;
decoration patterns in Islamic art—tesselations to arabesque; the art of
calligraphy and the Book.

[C3]

Nov. 8, Wed.: Chapter 13—Islam, Muhammad, and Islamic
Sacred Space—the Mosque
Muslim Textiles; the Art of Calligraphy and the Book
Due: Card Prep Check: Four cards (will turn in
at end of period)
SG: Early Islamic Art Definitions and #s 1–3; 6–

8

Later Islamic Art Definitions and #s 1–5 and
map

Islamic Sacred Space Take-Home Essay

Image cards for Chapter 16

Assignments for next Tuesday:

Cut/Paste/Label cards—Chapter 16 (labels: title,
location/style, date)

Reading: Text and SG, pp. 421–433 (to
Architecture)

Nov. 10, Fri.: Video: Muhammad and Islam (Note-taking form
provided and due at conclusion of viewing) [C3]
Make-up possible for second-period students during
any of the following times: third or fourth period (with
teacher permission); before school at 6:30–7:30 a.m.; or
after school 2:30–3:30 p.m.

Unit 11: Early Middle Ages

[C1]

Theme: “TV Networks: HCO.” This theme was created to give students a
way to keep track of the numerous art historical developments taking place
in the Early Middle Ages. The letters each stand for a particular group:
T=tribes; V=Vikings, for example. The word *networks* allows for two
connections to be made for students. First, the word refers to the network of
lines that represent the directional patterns of migrating tribes. Second, a

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net is made up of places where two threads come together and are knotted. That image allows me to point to the Carolingian period as a time in which the artistic styles connected to the Classical past and the new Northern Expressionism meet, forming a new style. HCO is meant to sound like HBO (to connect with television networks) but the three letters also stand for **H**iberno-Saxon **C**arolingian, and **O**ttonian art.

Key Concepts: metal craft; interlace patterns; Viking art; Hiberno-Saxon manuscripts; the issue of prototypes; Classical and Medieval figural style; the contributions of Charlemagne; monasteries and manuscript illumination; cloisters; abbey churches; St. Michael's at Hildesheim; Bishop Bernward; the Ottonians; the westwork; the crossing square and square schematism; the appearance of an alternate support system in St. Michael's. [C2]

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Week 2: November 13–17

Nov. 14, Tues.: Chapter 16—Early Medieval: Lecture/Slides/Video
Early Middle Ages—Overview of the Early Middle Ages, Animal Style, Hiberno-Saxon Art, Medieval Books, Carolingian Art
Due: Islamic Sacred Space Essay [C3]
Card Prep Check: Chapter 16—all
SG pp. 155–156
Assignment: Text and SG pp. 433–444 (to conclusion)

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Nov. 16, Thurs.: Chapter 16—Early Medieval:
Lecture/Slides/Video—Carolingian Architecture, Monasteries, Ottonian Art and Architecture
Due: SG pp. 157–158 and map
Assignment: Prepare for Monday's test... use all modeled strategies

Week 3: November 20–22—Thanksgiving Break

Nov. 20, Mon.: Objective and Essay Test: Chapters 11, 12, 13 and 16
Due: Image Cards for Chapter 16
Assignments: Text and SG: Chapter 17, pp. 447–458 (to Tuscany)
Cut/Paste/Label Cards for all of Chapter 17

Unit 12: Romanesque

[C1]

Theme: “Build it (block by block) and they will come.” This theme borrows a line from the film, *Field of Dreams*: “Build it and they will come.” It allows students to focus on the Romanesque period as a time of building churches. The “block by block” refers to the use of stone for building, the development of new vaulting techniques, and the “blocky” appearance of the Romanesque

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style. “They will come” refers to the advent of pilgrimage and the impact it had on the scale of Romanesque churches and their locations.

Key Concepts: pilgrimage; experiments with vaulting methods to solve the problems associated with building with stone; Crusades; church architectural vocabulary; Romanesque sculpture style; tympanums—style and content; historiated capitals; Hildegard of Bingen; illuminated manuscripts and the debate over decoration; the Bayeux Tapestry and historical document.

Nov. 22, Wed.: Chapter 17—Romanesque: Lecture/Slides/Video—
Romanesque architecture
Due: SG pp. 163–166
Card Prep Check: Chapter 17—all
Assignment: Text and SG Chapter 17, pp. 458–467 (to
metalwork and wood)

Week 4: November 27—December 1

Nov. 28, Tues: Chapter 17—Romanesque: Lecture/Slides/Video—
Romanesque sculpture
Assignment: Text and SG Chapter 17, pp. 467–476
(to conclusion)

Nov. 30: Thurs. Chapter 17—Romanesque: Lecture/Slides/Video—
Romanesque painting
Due: Image Cards
SG pp. 167–170 and map
Assignments: Chapter 18 Text and SG, pp. 479–492
(to Porch)
Cut/Paste/Label Pictures for Chapter 18

Unit 13: The Early Gothic Period

[C1]

Theme: “The Quest for Height and Light.” This theme helps students focus on the new light (*lux nova*) desired by Abbot Suger for St. Denis as well as the competitive rush to the skies that will be manifest in the cathedrals built during the Gothic period.

Key Concepts: Abbot Suger, St. Denis; light and meditative spiritual space; cities, universities; Early Gothic wall elevations; High Gothic wall elevations; Cathedrals; chivalry and royal courts of love; Eleanor of Aquitaine; Louis IX; Royal Portals at Chartres; Early to High Gothic vaulting methods; buttresses; stained glass; the vocabulary of the window; secular architecture; Villard de Honnecourt; Gothic styles outside France.

[C2]

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Week 5: December 4–8

Dec. 4, Mon.: Chapter 18—Early Gothic Period:
Lecture/Slides/Video—Architecture of St. Denis; Early Gothic Sculpture; Royal Portals Chartres; Laon; Notre Dame; High Gothic Architecture Chartres and Stained Glass

Due: Card Prep Check: Chapter 18—all

Due: SG pp. 175-178

Assignment:

Text and SG Chapter 18, pp. 492–506 (to Gothic outside of France)

Dec 6, Wed.: Chapter 18—High Gothic: Lecture/Slides/Video—architecture through manuscripts

Assignment: Text and SG Chapter 18, pp. 506–518

Dec. 8, Fri.: Chapter 18 Gothic: Lecture/Slides/Video—Gothic Outside of France

Due: SG pp. 179-183 and map

Assignment: Prepare for Tuesday’s test...use all modeled strategies

Week 6: December 11–15

Dec. 12, Tues.: Objective and Essay Test: The Romanesque and Gothic

Image Cards will be handed in

Receive: Cards for Chapter 6—Paths to Enlightenment

Assignment: Text and SG pp. 167–179 (to Shiva with three faces)

Dec. 14, Thurs: Sacred Spaces Field Trip: The Cathedral of the Madeline, St. Mark’s Cathedral, and Holy Trinity Greek Orthodox Church

Receive: reflection, observation, and note-taking forms—we will turn these in at the end of our day

[C2]

Unit 14: Buddhism

[C1]

The life of the historical Buddha; Buddhist philosophy and beliefs; the iconography of the Buddha figure; the nature and vocabulary of Buddhist Sacred Space—Borobudur and the Great Stupa at Sanchi.

[C3]

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Week 7: December 18–20

Dec. 18, Mon.: Paths to Enlightenment: Buddhism,
The Buddha, and Borobudur
Due: Card Prep Check—all
SG Chapter 6, pp. 64-66
Assignment: Text and SG pp. 178–188

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Unit 15: Hinduism [C1]
The Religion and beliefs, Images of the Divine—Siva; Sacred Space and the Architecture of Angkor Wat. [C3]

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Dec. 20, Wed.: Paths to Enlightenment: Hinduism, Shiva, and Angkor Wat
Due: Completed Image Cards
SG pp. 67-68 and map
Receive: Buddha/Shiva Museum Paragraphs
Assignment
Cards for chapter 19
Assignments:
Museum visit: Buddha/Shiva paragraphs
Text and SG—Chapter 19, pp. 521–531 (to the Republic of Siena)
Cut/Paste/Label Chapter 19 cards over the holidays

Unit 16: The Italian Late Gothic or Proto-Renaissance [C1]

Theme: “Observe the Bean Sprout!” We use this theme to think about the way artists like Giotto will once again show an interest in the natural world. The “sprout,” though small and young, seems determined to break through crusty soil to reach for the sun (fame). We give the sprout three nurturing roots present in the Trecento: new economic strength, the philosophy of humanism, and a new emphasis on personal experience.

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

Key Concepts: humanism; city states; the Plague; the Great Schism; vernacular literature; mendicant orders and confraternities; Maniera Greca; patronage; the Florentine Republic; Giotto and the Arena Chapel; Siena; International Style; the Lorenzetti.

Week 8: January 2–5 2007

Jan 3, Wed.: Chapter 19—Proto-Renaissance:
Lecture/Slides/Video—The Italian Late Gothic or Proto Renaissance—Giotto and the Arena Chapel
Due: Card Prep check—all

SG pp. 17–18

Assignment: Text and SG: Chapter 19, pp. 531–542
(to conclusion)

Jan 5, Fri.:

Chapter 19—Proto-Renaissance:

Lecture/Slides/Video—Florence’s Duomo; Siena and
the International Style

Due: Buddha/Shiva Museum Paragraphs

Image cards

[C3]

SG pp. 19–20 and map

Receive: Pictures for Chapter 20

Assignments:

Cut/Paste/Label Cards for Chapter 20

Text and SG Chapter 20, pp. 545-557 (to A
Flemish Last Supper)

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.)

Unit 17: Early Renaissance in the North

[C1]

Theme: “Consider the Nut.” We look at the properties of an average walnut—it is small, textured, hard to crack but worth the effort, full of rich meat that must be dug out, and rich in oil. All of these descriptors can be applied to the art of the Northern Renaissance.

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

Key Concepts: The Protestant Reformation; Capitalism; patronage in the Burgundian Netherlands; Flemish painting and the guild system; pigments; tempera; oil; tradition of miniatures; hidden or disguised symbolism; polyptychs; Hugo van der Goes and the influence of Flemish works in Italy; portraiture; Hieronymus Bosch; Northern engraving techniques.

Week 9: January 8–12

Jan 9, Tues.:

Chapter 20—15th Century Northern Europe:

Lecture/Slides/Video—Jan van Eyck; Rogier van der Weyden

Due: Card Prep check—all

SG pp. 23-26

Assignment: Text and SG Chapter 20, pp. 557–570
(to conclusion)

Jan 11, Thurs.:

Chapter 20—15th Century Northern Europe:

Lecture/Slides/Video—Hugo van der Goes; Master of
Flemalle; Bosch; graphic arts

Due: Image cards for Chapter 20

SG pp. 27–28 and map

Receive: Cards for Chapter 21

Assignments:

Cut/Paste/Label Cards for Chapter 21

Chapter 21 Text and SG: pp. 573-583
(to Painting, Perspective....)

Chapter 20 card and SG scores will be the last scores included in this quarter's grade.

Unit 18: Early Renaissance in Italy

[C1]

Theme: "PMA." This theme is a good example of the way themes evolve over time. PMA can stand for "positive mental attitude," which allows for a discussion of Humanism and the mind set at the beginning of the Renaissance. The letters separately can stand for perspective, modeling, and anatomy—three challenges early Renaissance artists were tackling. I sometimes arrange the letters in an equation, $P=AM^2$, to focus on the mathematical perspective and the "morning" of the Renaissance. One year the students put the letters PAM on a spray can to make a link to grease or "Greece" as a way to help them remember the strong Classical influence present during the Renaissance in Italy. They later added, "PAM... a Better *Idea!* Leonardo, Michelangelo, and Raphael would have been "stuck" without it..." pointing to the influence and contribution of Early Renaissance achievements.

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

Key Concepts: humanism; education; civic pride; the contributions of the Medici; patronage and competitions for commissions; Florence; sculpture becoming independent of architecture; the return of contrapposto; further interest in the problems of perspective and anatomy; portraiture.

[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.

Week 10: January 15–19—End of Quarter; Martin Luther King Holiday on Monday, January 15

Jan. 16, Tues.: Chapter 21—Early Italian Renaissance:
Lecture/Slides/Video—The competition for the Doors to Masaccio
Drawing Activity: A Competition
Due: Card Prep Check—all
SG pp. 33-34
Assignment: Text and SG Chapter 21, pp. 583–595
(to Visual Poetry)

Jan. 18, Thurs.: Chapter 21—Early Italian Renaissance:
Lecture/Slides/Video—Masaccio; Early Fifteenth-Century architecture to Botticelli
Assignment: Text and SG Chapter 21, pp. 595–610
(to conclusion)

Third Quarter

Organize your 3-ring binder: We will begin reviewing this quarter, and your three-ring binder needs to be organized and ready to go. Put all materials you receive (workbooks, handouts, graded essays...) in your binders as you receive them. We will turn in these binders for credit on March 6. For organization purposes you'll need the following dividers:

Section 1: Ancient' World—Egypt, Mesopotamia, and the Aegean

Section 2: The Classical World—Greece and Rome

Section 3: Early Christianity—Early Christian (Antique), Byzantine, Hiberno Saxon, Carolingian, and Ottonian

Section 4: Romanesque and Gothic

Section 5: World Religions—Islam, Buddhism, Hinduism

[C3]

Section 6: Renaissance

Section 7: Baroque

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.)

Week 1: January 23–26—Monday Professional Development Day—no school

Jan. 23: Tues. Chapter 21—Early Italian Renaissance:
Lecture/Slides/Video—Botticelli, Alberti, Perugino, Mantegna, Signorelli through conclusion
Due: Image Cards for Chapter 21
SG pp. 35-41
Receive: Pictures for Chapter 22
Assignments:
Text and SG Chapter 22, pp. 613–624
(to Grand Biblical Drama—Sistine)
Cut/Paste/Label Cards for Chapter 22

Unit 19: High Renaissance in Italy

[C1]

Theme: This “theme” card contains a drawing of a pyramid; its sides are labeled with the letters PMA. Though masters in perspective, modeling, and anatomy, High Renaissance artists benefited from the experiments in these areas by Early Renaissance artists. The pyramid not only represents a strong foundation, but points to the pyramidal compositions favored by High Renaissance artists.

Key Concepts: Florence and Rome issues of patronage; the Protestant Reformation and the Catholic Counter Reformation; Leonardo da Vinci; oil; chiaroscuro; sfumato; modeling; Julius II; Bramante; Michelangelo; Pico della Mirandola’s “Oration on the Dignity of Man”; Neo-Platonism; the subtractive method; Raphael; Venetian art and architecture (Vitruvius and Palladio); Mannerism.

[C2]

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

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.

Jan. 25, Thurs.: Chapter 22—The High Renaissance in Italy:
Lecture/Slides/Video—Leonardo to Michelangelo's
Sistine Chapel
Due: Card Prep Check—all
Assignment: Text and SG, pp. 626–632
(to Michelangelo in service to Medici)

Week 2—January 29–February 2

Jan 29, Mon.: Chapter 22—High Renaissance in Italy:
Lecture/Slides/Video—The Sistine through Raphael's
Baldassare Castiglione
Due: SG pp. 46-48
Assignment: Text and SG Chapter 22, pp. 632–645
(to a Venetian Venus)

Jan 31, Wed.: Chapter 22—High Renaissance in Italy:
Lecture/Slides/Video Michelangelo' Architecture to
Titian's Venus of Urbino
Assignment: Text and SG Chapter 22, pp. 645-660
(to conclusion)

Feb. 2, Fri.: Chapter 22—High Renaissance in Italy:
Lecture/Slides/Video Mannerism through conclusion
Due: Image Cards
SG pp. 49–55
Receive: Cards for Chapter 23
Assignments:

Text and SG: pp. 663–672 (to Commenting on
History and Politics)
Cut/Paste/Label Cards for Chapter 23

Unit 20: Sixteenth Century in the North

[C1]

Theme: "Best of Both Worlds—PMA + Consider the Nut." "Best of both worlds" refers to combining the artistic sensibilities of the North and South—the Northern use of texture and detail to create the illusion of realism with the Italian tradition of balanced forms and monumentality. "Both worlds" also refers to the conflicts building between the two worlds of the Protestants and Catholics.

[C2]

Key Concepts: Protestant Reformation; Donaustril; Expressionism and Grünewald; Printmaking and Dürer; Vetruvian theory of human proportion; Mannerism's influence outside of Italy; artists in England, France, the Netherlands, and Spain; Erasmus, Holbein, and the court of Henry VIII.

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

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.

Week 3: February 5–9

- Feb. 6, Tues.: Chapter 23—The Age of Reformation:
Lecture/Slides/Video—Grunewald Through Durer and
the Graphic Arts
Due: Card Prep Check—all
SG pp. 63-64
Assignment: Text and SG Chapter 23, pp. 672–686
(to conclusion)
- Feb. 8, Thurs.: Chapter 23—The Age of Reformation:
Lecture/Slides/Video—Altdorfer and Holbein through
conclusion
Due: Image cards
SG pp. 65–69 and map
Receive: Cards for Chapter 24—complete for Feb. 16
Assignment: Study for comprehensive Renaissance
Test—Chapters 19–23

Week 4: February 12–16

- Feb. 12, Mon.: Review for Comprehensive Renaissance Test
Chapters 19-23
Model strategies for test preparation
Practice for writing both the short (10-minute)
and long (30-minute) AP Exam essays
- Feb. 14, Wed.: Objective and Essay Test: Renaissance
(Chapters 19-23)
Assignments:
Text Chapter 24, pp. 689–700 (to the Light of
Divine Revelation)
Cut/Paste and Label Cards for Chapter 28—all
- Feb. 16, Fri.:** Chapter 24—Baroque: Lecture/Slides/Video—St.
Peter’s, Bernini, Baroque architecture to Caravaggio
Due: Card Prep Check—all
Assignment: Text Chapter 24, pp. 700–713
(to Flanders)

Unit 21: The Baroque and Rococo

Theme: “If it is not Baroque, don’t fix it.” This theme allows us to note the continuation of Renaissance subject matter and architectural vocabulary during the Baroque period.

[C1]

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

Key Concepts: The ongoing struggle between Protestants and Catholics—the Counter Reformation; new science and the challenge to religious beliefs; expanding markets; Papal Rome and the Council of Trent; St. Peter's; Caravaggio and tenebroso; geographical or regional styles during the Baroque; the Carracci and the Academy; ceiling frescoes; quadro riportato; the Caravaggisti; visual realism and Velasquez; Rubens and the Studio; Rembrandt; etching; Dutch specialities—portraits, genre, interiors, still lifes, landscapes, sea and cityscapes; Vermeer and optical reality; Louis the XIV and Versailles; Poussin; the French Academy; the Academic landscape; England; Palladian Classicism; Inigo Jones and Christopher Wren; Louis XV and the Rococo. [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.

Week 5: February 19–23—President's Day Holiday on Monday

- Feb. 21, Wed.: Chapter 24—Baroque: Lecture/Slides/Video
Caravaggio, Illusionistic ceilings, and Velasquez
Due: SG pp. 75-80
Assignment: Text Chapter 24, pp. 713–724
(to At Ease in Front of an Easel)
- Feb. 23, Fri.: Chapter 24—Baroque: Lecture/Slides/Video—
Rubens, Van Dyck, Hals, and Rembrandt
Due: SG pp. 81-84
Assignment: Text Chapter 24, pp. 724–737
(to Art in Service of Absolutism)
Receive: Pictures for Chapter 28—due Tues., March 6

Week 6: February 26–March 2—Parent Teacher's Conference Week—no school on Friday

- Feb. 27, Tues.: Chapter 24—Baroque: Lecture/Slides/Video—
Judith Leyster to King Louis XIV
Assignment: Text Chapter 24, pp. 737–746
- March 1, Thurs.: Chapter 24—Baroque: Lecture/Slides/Video Louis
XIV and Versailles, England, the Late Baroque in
Germany and Italy through conclusion
Due: Image Cards
SG pp. 85–88 and map
Assignments:
Text—Chapter 28, pp. 797–809 (to the Taste for
the Natural in England)
Cut/Paste and Label Cards for Chapter 28—all
Organize three-ring binders

Unit 22: Neoclassicism, Romanticism, and Revolution

[C1]

Theme: "Enlightenment and Revolution—Head vs. Heart." From the Encyclopedia of Diderot to the sentimentality of Greuze, this theme gives us a place to begin thinking about this complex art historical time.

Key Concepts: the Enlightenment; science and the rational improvement of Society; the Encyclopedia; morality—Greuze versus Chardin; the court of Louis XVI; Elisabeth Louise Vigée-Lebrun; portraits; Hogarth's satire and series; the English Academy; contemporary events in contemporary dress; Neoclassicism; excavations at Pompeii; Revolution; Jefferson and Neoclassical architecture; Romanticism; the Gothic Landscapes; Hudson River School Paintings; Japanese Scrolls and Haiku; [C3] Revivalism; the beginnings of Photography.

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

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.)

Week 7: March 5–9

- Mar. 6, Tues: Chapter 28—Enlightenment through mid 19th Century: Lecture/Slides/Video Rococo and The Enlightenment to Hogarth in England
Due: Three-Ring Binders—Ancient World through Baroque—70 pts.
Card Prep Check—all of chapter 28
Assignment: Text Chapter 28, pp. 809-822 (to Neoclassicism in the United States)
- Mar. 8, Thurs.: Chapter 28—Enlightenment Through the Mid-Nineteenth Century: Lecture/Slides/Video Hogarth, Colonial America, Neoclassicism in France and England
Due: SG pp. 119–24
Assignment: Text Chapter 28, pp. 822-836 (to The Dramatic in Sculpture)

Week 8: March 12–16

- Mar. 12, Mon.: Chapter 28—Enlightenment Through the Mid-Nineteenth Century: Lecture/Slides/Video Jefferson, Goya, Gericault, Delacroix
Assignment: Text Chapter 28, pp. 836-850 (to conclusion)
- Mar. 14, Wed.: Chapter 28—Enlightenment through the Mid-Nineteenth Century: Lecture/Slides/Video landscape Painting, Revivalist Architecture and Photography

Due: SG pp. 125–132

Assignment: Study for test on Chapters 24 and 28

Mar. 16, Fri. Test: Chapters 24 and 28—Baroque through Realism

Due: Image Cards for Chapter 28

Receive: Pictures for Chapter 29

Assignments:

Cut/Paste/Label cards for chapter 29—all

Text Reading: Chapter 29, pp. 853–867

(to Pre-Raphaelites)

Unit 23: Rise of Modernism: the Later Nineteenth Century [C1]

Theme: “Art of its own time—art that is Real or appears to be Real.” This theme traces Realism and its influences during the late nineteenth century.

Key Concepts: Intellectual threads—Socialism, Industrialization, Urbanization; the Barbizon painters; Realism—Courbet to Manet; Romantic responses to Realism; Pre-Raphaelite Brotherhood; photography;

Impressionism; Japanese Prints and Ukiyo-e; [C3]

Post Impressionism; Symbolists; Rodin; Art Nouveau; Fin de Siecle culture; birth of the skyscraper; Sullivan and the influential concept Form Following Function.

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

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.)

Week 9: March 19–23

March 20, Tues.: Chapter 29—Art of the Later Nineteenth Century: Lecture/Slides/Video—Realism, Courbet, Millet, Daumier, Manet, Homer through Tanner

Ism #1: Realism

Due: Card Prep Check—all

Assignment:

Text Chapter 29, pp. 867–879

(to Post-Impressionism)

Text Chapter 27, pp. 789–791

(Edo’s Floating World through Western Perspective in Prints)

March 22, Thurs.: Chapter 29—Art of the Later Nineteenth Century: Lecture/Slides/Video—Pre-Raphaelites, the Influence of Japanese Prints, and Impressionism

Ism #2: Impressionism

Due: SG pp. 134–138

Assignment: Text Chapter 29, pp. 879–886
(to Symbolism)

Week 10: March 26-30—End of Third Quarter—no school on Friday

March 26: Mon. Chapter 29—Art of the Later 19th Century:
Lecture/Slides/Video Post-Impressionism
Ism #3: Post-Impressionism
Assignment: Text Chapter 29, pp. 886–900
(to conclusion)

March 28, Wed.: Chapter 29—Art of the Later Nineteenth Century: Lecture/Slides/Video Symbolism to Conclusion
Isms #s 4 and 5: Symbolism, Art Nouveau
Due: SG pp. 139–144
Receive:
Take-Home Test for Chapter 29
Card images for Chapter 33
Assignments: *Note*—this will be a heavy-work weekend
Take Home Test for Chapter 29—due *before* you leave for Spring Break
Cut/Paste/Label Pictures for Chapter 33
Text Reading Chapter 33, pp. 961–972 (to Analytic Cubism)

Fourth Quarter

Continue to organize your three-ring binder: As you begin to review, finish organizing your three-ring binder. You have already organized your materials through your seventh section—The Baroque. The final two section dividers should be Section 8: Neoclassicism, Romanticism and Realism (includes Impressionism and Post Impressionism), Section 9: Modern or the Twentieth Century.

Unit 24: The Early Twentieth Century

[C1]

Theme: The twentieth century becomes difficult as far as any kind of theme goes. One year I used 11 “-isms,” an “-ijl,” an International, a Deco and a Dada, but suddenly the theme seemed more cumbersome than the first half of the century.

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

Key Concepts: Industrialization; urbanization; growth of Nationalism; Imperialism; new technology: communication, transportation, pre-stressed concrete, mass production; revolutionary thought: Nietzsche, Freud, Carl Jung; WW I; Fauvism; Expressionism; Cubism; Orphism; Purism; Futurism; Precisionism; Surrealism; Suprematism; Constructivism; Regionalism; De Stijl; International Style in Architecture; Art Deco and Dada; The Armory

Show; the Bauhaus; Hitler's rise to power; the Degenerate Show; abstraction; photography; Stieglitz and Gallery 291; Neue Sachlichkeit; Prairie Style and Frank Lloyd Wright; Mobiles and Calder; The Harlem Renaissance; Mexican Muralists.

First Week of Fourth Quarter: April 2–6—Spring Break!

April 2, Mon.: Chapter 33—Modernist Art:
Lecture/Slides/Video—Fauvism, German
Expressionism, Picasso and the influence of ancient
Iberian and African Sculpture on *Les Femmes
d'Alger* [C3]
Due: Card Prep Check—all
SG pp. 178-180
“-Isms” #s 6 and 7: Fauvism, German
Expressionism
Receive: *Annotated Mona Lisa*
Assignment: Text Chapter 33, pp. 972–984
(to Transatlantic Artistic Dialogues)

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.)

Make a Review Plan: You may want to think about organizing a study group—more fun plus more effective...

BEGIN REVIEW: #1—Cards/SG/Chapters/old essays—Chapters 1–4 Ancient) *Annotated*: Introduction through page 11

April 4, Wed.: Chapter 33—Modernist Art: Lecture/Slides/Video
Cubism, Futurism and Dada
Due: Take-Home Tests for Chapter 29
“-Isms” #s 8, 9 and 10: Cubism, Futurism and
Dada
Assignment: Text Chapter 33, pp. 984–998
(to a Disturbing Blue Dreamscape)

REVIEW: #2—Cards/SG/Chapters/old essays—
Chapters 5, 9–10 Greece/Rome *Annotated*: pp.
12–19

Theme: “Modernism and ‘Less is More’ to Postmodernism and ‘Less is a Bore!’”

Key Concepts: World War II; the avant garde moves from Paris to New York; Modernism; Formalism; Egalitarian Multiculturalism in Postmodern art; Post-War Expressionism; Abstract Expressionism; FAP; Post-Painterly Abstraction; Minimalism; Performance Art; Happenings; Kinetic Sculpture; Op Art; Conceptual Art; Pop Art; Superrealism; Earth Art; Postmodern Architecture; Deconstruction; Neo-Expressionism; Installations; Feminism; Computer Art and Video; the new Museum.

Week 2: April 9–13—End of Spring Break—no school on Monday

April 11, Wed.: Chapter 33—Modernist Art: Lecture/Slides/Video
Armory Show to Surrealism
Due: SG pp. 181–186
First 10 “-Ism” Sheets
“-Isms” #s 11, 12, and 13: Precisionism,
Neue Sachlichkeit, Surrealism
Assignment: Text Chapter 33, pp. 998–1011
(to International Style)

REVIEW: #3—Cards/SG/Chapters/old essays—
Chapters 11, 12, 13, and 16 *Annotated*: pp. 20–
25

April 13: Fri. Chapter 33—Modernist Art: Lecture/Slides/Video:
Dali, Suprematism, Constructivism, De Stijl, and The
Bauhaus
“-Isms” #s 14-17: Suprematism, Constructivism,
De Stijl and The Bauhaus
Receive: Card Images for Chapter 34
Instructions for Time Line Assignment
Assignment: Text— Chapter 33, pp. 1012–1028
(to conclusion)
Over weekend begin to Cut/Paste/Label Pictures
for Chapter 34

REVIEW: #4—Cards/SG/Chapters/old essays—
Chapters 17–18 *Annotated*: pp. 26-29

Week 3: April 16–20—Depart for San Francisco this Friday Morning—April 20!

April 17, Tues.: Chapter 33—Modernist Art: Lecture/Slides/Video:
International Style, Frank Lloyd Wright, Organic
Sculpture through Conclusion
Due: SG pp. 187–192
Isms #s 18–20: International Style, Regionalists,
Mexican Muralists
Assignments: Finish labeling image cards
Text Chapter 34, pp. 1031–1043 to Alternatives

REVIEW: #5—Cards/SG/Chapters/old essays—
Chaps 19, 20, 21
Annotated: pp. 45

April 19, Thurs: Chapter 34—From the Modern to the
Postmodern: Abstract Expressionism and
Minimalism.
Due: Card Prep Check—all of chapter 34
SG pp. 195–198
Second 10 “-Ism” Sheets
“-Isms” #s 21 and 22: Abstract Expressionism,
Minimalism
Assignments:
Text Reading Chapter 34, pp. 1043–1056
(to Environmental)

Week 4: April 23–27

April 23, Mon.: In San Francisco For those not on the field trip: You
will receive extra credit for taking notes on the
following:
Video: *Art and the Western World*—Second half of the
nineteenth century
Video: *Picasso and Matisse Art Magazines*: Picasso and
Dali

April 25, Wed.: Chapter 34—From the Modern to the
Postmodern: Performance Art, Conceptual and Pop
“-Ism” #23: Pop Art
Due: SG pp. 199–200
Assignments
Text and SG Chapter 34, pp. 1057–1071
(to Art as Political Weapon)

Our Dinner Party: You will receive instructions and assignments (research as well as food!) to be prepared for next Tuesday.

REVIEW: #6—Cards/SG/Chapters/old essays—
Chapters 19, 20, and 21 *Annotated*: pp. 30–45

April 27, Fri.: Due: First Timeline section—Ancient through Byzantine
Chapter 34—From the Modern to the Postmodern: Lecture/Slides/Video Environmental Art, Postmodernism, Confronting German History
“-Ism” #24: Environmental
Assignments: Text and SG Chapter 34, pp. 1071–1074

REVIEW#7: Cards/SG/Chapters/old essays—
Chapters 22 and 23
Annotated: pp. 30–45

Week 5: April 30-May 4—First Saturday Session
this Saturday, May 5, 8:00 a.m.–12:00 noon

May 1: Tues. Chapter 34—From the Modern to the Postmodern: Lecture/Slides/Video
The Dinner Party: Inviting Women to the Table
Due: SG pp. 201-204
Woman at the table research
Food item for our ‘Dinner Party’
“-Ism” #25 (last one): Feminism
Activity: A Dinner Party
Assignment: Text and Workbook Chapter 34, pp. 1074–1090 Conclusion

REVIEW #8: Cards/SG/Chapters/old essays—
Chapter 24, *Annotated* pp. 46–65

May 3, Thurs.: Chapter 34—From the Modern to the Postmodern: Lecture/Slides/Video [c1]
Through the conclusion of our text
Due: Second Timeline section: Romanesque through Baroque/Rococo
Last five “-Ism” Sheets

REVIEW#9: Cards/SG/Chapters/old essays—
Chapter 28 *Annotated*: Pages 66-127

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

Saturday, May 5: First Weekend Review Session, 8:00 a.m.-12:00 noon

Slide-Paired Review: The Ancient World,
Classical Age, Early
Christian and Medieval Worlds—1 1/2 hours

Week 6: May 7–11—Second Weekend Review
Session, 8:00 a.m.-12:00 noon

May 7, Mon.: Brief Test: Chapter 34—Objective and One
30-Minute Essay
Due: Image Cards for Chapter 34
SG pp. 205–206
Review: Beyond the European in Art:
Buddhism, Hinduism, Islam, Japanese Prints [C3]
Receive: 30-minute essay topics for the last 15 years
and assignment working with them

REVIEW#10: Cards/SG/Chapters/old essays—
Chapter 29
Annotated: pp. 66-127

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.)

May 9: Wed. Slide-paired review: The Renaissance, Baroque,
and Rococo
Group work: preparing for the 30-minute essay

REVIEW #11: Cards/SG/Chapters/old essays—
Chapters 33 and 34
Annotated: pp. 128–193

May 11, Fri: Due: Third Timeline section: Enlightenment
Through Post Modern
Neoclassicism, Romanticism, Realism,
Impressionism Slide-paired Review

Saturday, May 12: Second Weekend review session—8:00 a.m.–
12:00 noon

Slide-paired review:: First half of the twentieth
Century

Week 7: May 14-18—AP Tests Conclude this week—Art History on Wednesday Afternoon!

- May 15, Tues.: Final Slide-Paired Review: Second half of the twentieth century
Vocabulary Review
- May 16, Wed.: AP Art History Test this afternoon!
- May 17, Thurs.: Question: Have we become Art History Geeks?
A group analysis facilitated by video, games, and slide/music presentationsdon't miss it!

Week 8: May 21-25

- May 21, Mon.: Painting exercise #1—Geometry and Flowers;
#2—Cubism and Realism
- May 23, Wed.: Field trip to local art museums
- May 25, Fri.: Begin Presentations

Week 9: May 28-June 1—Memorial Day Monday

- May 30, Wed.: Presentations
- June 1, Fri.: Presentations—Final Grades