

# AP Art History Syllabus

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## Course Description:

AP Art History course is designed to develop a deep understanding of art. Art will be explored in connection to history and culture. This course will also explore the understanding of art visually and also conceptually. We will look at the use of material, Context, artist choices, traditions and cultural impact. What is art? Why is art made? Why does art change over time? We will learn these things by looking at two hundred and fifty works of art that span from the prehistoric to present art.

## Course Objectives:

Students will be able to:

Identify why artist made an artwork.

Explain the purpose said piece.

Identify how an artwork was made.

Explain the importance of an artwork in culture.

Draw connections between several artwork.

## Course Curriculum and Content

AP Art History is driven by Big Ideas and Essential Knowledge Statements. All of the Learning Objectives are centered on these big ideas and essential questions.

Students are able to identify artwork using context, content, form and function

Students can describe relationships between different arts

Students can identify materials and technique used in an artwork

Students should have cultural information about the artwork.

Students will engage in a more profound understanding of the arts and their components.

# C.R.1

## College Textbook:

Gardner, Helen, Richard G. Tansey, and Fred S. Kleiner. 1996. Gardner's art through the ages. Fort Worth, TX: Harcourt Brace College Publishers.

## Primary Sources:

Gateways to Art: Understanding the Visual Arts by Debra J. DeWitte, Ralph M. Larmann and M. Kathryn Shields (2012)

Public Broadcasting Service, Art 21. Artist interviews, studios visits, on DVD: Season 1-4, and online at <http://www.pbs.org/art21/>

## Secondary Sources:

*SmartHistory*: Virtual tours of museums, architecture, and specific works of art.

*ARTnews*: Online has sections about collectors, legal issues, and reviews of shows.

# Big Ideas and Essential Questions C.R.2

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

*Learning Objective 1.1: Students differentiate the components of forms, function, content and context of a work of art.*

*Learning Objective 1.2: Students explain how artistic decisions about art making shape a work of art.*

*Learning Objective 1.3 Students describe how context influences artistic decisions about creating a work of art.*

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

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

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

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

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

## *Big Idea 3: Interpretation of art are variable.*

*Learning objective 3.1 Students identify a work of art*

*Learning Objective 3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.*

*Learning Objective 3.3 Students analyze how contextual variables lead to different interpretations of work of art.*

*Learning Objective 3.4 Students justify attribution an unknown work of art.*

*Learning Objective 3.5 Students analyze relationships between works of art based on their similarities and differences.*

# Exploring Art

**Mandatory Field Trip:** Students will take at least one major field trip during the year to view live works of art. This is important as it allows students to have a deeper understand and resolution of Art. Viewing pieces of art will also provide them with a sense of scale and perspective to compliment the knowledge they will learn throughout the class. Students will be going to the HIGH museum of art.

Studios will also be given the opportunity to try working with some of the material so they have a better understanding of how each art work was made.

We will also take an online visual tour to help students better understand different art works which are not in the Atlanta area.

# Course Organization:

Students will have from Jan until May to complete this course. We are on an everyday block schedule. I will have the students every day for a semesters. Block classes run 90 minutes. This gives a total of 15 weeks to complete all course work before the exam.

# Course Schedule: C.R.3

## Unit 1: Global Prehistory 30,000- 500 B.C.E

1 week

Human expression existed across the globe before the written record. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.

First instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the humans' population and spread.

Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists.

## Unit 2: Ancient Mediterranean 3500 B.C.E. - 300 C.E.

1 week

Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts. Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and subsequent influence on the classical world.

Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assumes divine attributes.

The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth.

The art of Ancient Greece and Roman is grounded in civic ideals and polytheism. Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create building and artworks that appealed to their tastes for eclecticism and historicism.

Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal and economic records as well as from archaeological excavations conducted from the mid-18<sup>th</sup> century onward. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers.

## Unit 3: Early Europe and Colonial Americas 200-1750 C.E.

2 week

European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice and heritage of art created within this time frame and

region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin or Arabic) and religion (Judaism, western or eastern orthodox Christian or Islam) have caused considerable fragmentation in the study of medieval art.

Medieval art (European, c. 300-1400 C.E.; Islamic, c. 300-1600 C.E.) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.

Art from the early modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic area are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americans in these developments. More attention has been given in recent years to larger cultural interactions, exchanges and appropriations.

The arts of 15<sup>th</sup> century Europe reflects an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17<sup>th</sup> century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.

The 16<sup>th</sup>-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and southern western European art with respect to form, function and content.

## Unit 4: Later Europe and Americas 1750'1980 C.E.

2 weeks

From the mid-1700s to 1890 C.E., Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women's and civil rights' movements catalyzed social change.

Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of "isms."

Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.

## Unit 5: Indigenous Americas 1000 B.C.E- 1980 C.E.

2 week

Art of the Indigenous Americas is among the world's oldest artistic traditions. While its roots lie in northern Asia, it developed independently between c. 10,000 B.C.E. and 1492 C.E., which marked the beginning of the European invasions. Regions and cultures are referred to as the Indigenous Americas to signal the priority of First National cultural traditions over those of the colonizing and migrant peoples that have progressively taken over the American continents for last 500 years.

Ancient Mesoamerica encompassed what is now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E to 1521 C.E., which was the time of the Mexica (Aztec)

downfall. General cultural similarities of ancient Mesoamerica included similar calendars, pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena, and highly valued green materials, such as jadeite and quetzal feathers.

The ancient Central Andes comprised present day southern Ecuador, Peru, western Bolivia, and northern Chile. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicity (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.

Despite underlying similarities, there are key differences between the art of Ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to present, and source of information. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression.

Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world.

## Unit 6: Africa 1100-1980 C.E.

1 week

Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity strength of design and expression in the work is obvious.

Human beliefs and interactions in Africa are instigated by arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.

Use and efficacy are central to art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed. African arts are often described in terms of contexts and function with which they appear to be associated.

Outsiders have often characterized, collected and exhibited African art as primitive, ethnographic, anonymous, and static, when in reality Africa's interaction with the rest of the world led to dynamic intellectual and contributing dramatically to the corpus of human expression. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.

## Unit 7: West and Central Asia

1 week

The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchange that have occurred in these lands to link the European and Asian peoples.

The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam

Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.

Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures. Important forms include ceramics, metalwork, textiles, painting and calligraphy.

## Unit 7: South, East and Southwest Asia

1 week

The arts of South, East and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions.

Many of the world's greatest religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions.

South, East and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.

Asian art was and is global. The cultures of South, East and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history.

## Unit 8: The Pacific

1 week

The arts of the Pacific vary by virtue of ecological situations, social structure and impact of external influences, such as commerce, colonialism, and missionary activity. Created in variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented.

The sea is ubiquitous as theme of Pacific art and as a presence in the daily lives of large portion of Oceania, as the sea both connects and separates the lands and people of the Pacific.

The arts of the Pacific are expressions of beliefs, social relations, essential and compendia of information held by designated members of society. Pacific arts are objects, acts and events that are forces in social life.

Pacific arts are performed (danced, sung, recited, displayed in an array of colors, scents, textures and movements that enact narratives and proclaim primordial truths.

## Unit 9: Global Contemporary 1980 C.E. to Present

2 week

Global contemporary art is characterized by the transcendence of traditional concepts of art and is supported by technological increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.

In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.

1 Week of review

## Course Work: C.R.4, C.R.5, C.R.6,C.R.7, C.R.8, C.R.9

### Sample Assignments:

Students will create I.D Cards. These card will be used to memorize the information that they need to know about the 250 works of art. After students have this information memorized it is easier for them to explore more indepth information aobut the art work and culture.

Cards must have:

Title

Artist or culture

Date of Creation

Media

Unknown Art:

Students will also gain the skills to anylza an unknown art work. This will allow them to practice drawing context from art. L.O 1.1, 3.1, 3.2

Students will create a time line of different architecture between Ancient Mediterranean and Early Europe. They will be able to draw connections in design between the different buildings. These are for the cross cultural connection between art.

L.O 3.1, 3.3, 2.3, 2.2, 2.1

Each students will need to do an oral prezi presentation on two art works per unit. They need to be able to explain the importance of the art work. Why was this art work created. What does it have to do with the culture or the people of the time?

L.O 1.4, 2.1



## Sample Activities:

Now that you understand the traditions of Indigenous Art draw a connection between one of the Colonial art works we have student. You can do this using a Venn diagram display the similarities and differences.

Significant Content- From the mid-1700s to 1890 C.E., Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women's and civil rights' movements catalyzed social change.

Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of "isms."

Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.

In-Depth Inquiry- Students will first do a timeline of all of the art works in this section. This will be important to match up historical change with when the art work was made. Then overlap the following terms on this time line. When industrialization, urbanization, economic upheaval, migration and the wars that took place. They will then see where the art works line up with the historical changes. Their time line will then have a 3rd part. The students will investigate the "isms" That happen during these times. These isms have dates that will be added to the time line. Students will then each get one art work of the time line. They will need to see where this art work lays and how was it influences by the other things on the time line.

Driving Questions- The driving question is what is the reason on why this art work made. What is the form, content, context and function of this artwork? How are these things influenced by the history around the art?

These enduring questions will be researched using Khan Academy and other secondary sources.

Need to Know- These things are the need to know students need to know the basic information for the AP Art History Exam.

Students will analyze how contextual variables lead to different interpretations of a work of art.

Voice and Choice- Students will then change something that happened in the history of the time. When they change this history the students will need to take information from past art and history connection to describe how changing the history in this time period could change the art work and the ism that the art work falls into. This description will allow the students to use past knowledge to drive their critical thinking skills.

Public Audience- Would be next students will debate whether they feel that the change made in the time line would cause for the artwork to change the way the presenter is saying. Students will come up

with their own ideas for change for each presenter.

Revision and Reflection- The presenter will then take all of this information and revise how they think the history has changed the art. In the end each student will have the following information about an art work. What ism it falls into. Why it falls into that ism. What was happening historically to influence this art work? They will teach this to their peers and then they will lead a debate on if this historical event did not happen how would this painting had looked.

L.O. 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 3.3

#### Sample Unit Activities:

- Manuscript and Icon: Partners review illustrated stories (narrative works) we have studied in class and describe the experience of reading a scroll. Tying in students' blog responses, we discuss ways the innovation of binding books altered the practice of reading. Students formally analyze Vienna Genesis illuminations, discussing media, narrative techniques, and classical motifs. We compare those classical motifs with ones found in the icon. We discuss the tension between supporters and opponents of icons and the resulting Iconoclastic Controversy. We compare the icon's traces of classicism with its elements of Byzantine stylization. (LOs 1.3, 1.4, 2.3, 3.5) [CR4]

- Islamic Monuments: Students read about Islamic beliefs and practices, early history, and architecture before class.

After analyzing the Kaaba, we watch the video of Muslim pilgrims circumambulating it. "Inside Mecca, view of Kaaba." Video, 00:00:51. Accessed October 14, 2013.

<http://www.youtube.com/watch?v=YzAJIXwc49A>.

- We explore performative aspects involving this sacred space and ongoing artistic creation in the structure's annual redressing. Students sketch the Dome of the Rock and investigate its significance, history, renovations over time, and decorative motifs. Partners compare its form and ornamentation with San Vitale, noting similarities and differences. What are religious reasons for the aniconic tradition in Islamic sacred structures? (LOs 1.3, 3.2, 3.5)

[CR4] [CR7]

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

[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

Analyzing an Interpretation: Analyze Elizabeth Garner's interpretation of Albrecht Dürer's Adam and Eve. How does

Garner's interpretation differ from Stokstad's interpretation in the textbook? What specific evidence does Garner cite to support her views? Do you agree with her? (LO 1.3, 3.2, 3.5) [CR1c] [CR4] [CR6]

[CR1c]—Students and teachers use secondary sources.

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the AP Art History Course and

Exam Description through specific assignments and activities.

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

### Sample Assessment:

Museum label for art work. Students will create a label that has all of the artwork's information and it also has form, function, content and context.

Test will be designed so they are comparing form, function, content and context between artwork.

Students will also look at one of Julie Mehretu's works. They will need to make the connection of the style to figure out who the artist is. Students justify attribution of an unknown work of art. Students will also analyze relationships between works of art based on their similarities and differences. They will use this style to describe the content, context, form and function of the artwork. Students will describe how it is different to see art work in the textbook or live. Students research the work online and write an essay that connects the work to one of the enduring understanding or essential knowledge statements for Content Area 8. This is very important for them to discuss. Students will also need to research her upbringing and how these traditions have changed her art work. Students will analyze how contextual variables lead to different interpretations of a work of art.

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

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

Group Presentation: At the end of this unit, teams of three students collaborate on an illustrated presentation to

the class of works they choose from the unit. Each work is analyzed in both visual and contextual terms. (Learning

Objectives 1.1, 1.3, 1.4, 3.1, 3.5) [CR4] [CR5]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the AP Art History Course

and Exam Description through specific assignments and activities.

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

L.O 1.1, 2.3, 2.2, 3.1, 3.2, 3.3, 3.4, 3.5

