

# Perris Union High School District

## Course of Study

### A. COURSE INFORMATION

<b>1. Course Title:</b> <div style="text-align: center;">AP ART HISTORY</div>	<b>8a. Subject Area</b> <input type="checkbox"/> History/Social Science <input type="checkbox"/> English <input type="checkbox"/> Mathematics <input type="checkbox"/> Laboratory Science <input type="checkbox"/> Language other than English <input checked="" type="checkbox"/> Visual & Performing Arts <input type="checkbox"/> College Prep Elective <input type="checkbox"/> Other _____												
<b>2. Transcript Title / Abbreviation:</b> <div style="text-align: center;">AP Art History</div>	Is this course classified as a Career Technical Education: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No  If CTE: Name of Industry Sector: _____ Name of Career Pathway: _____												
<b>3. Transcript Course Code / Number:</b>													
<b>4. Required for Graduation?</b> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No													
<b>5. Meets UC/CSU Requirements?</b>  <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No  Was this course <u>previously approved</u> by UC? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<b>8b. Credential required to teach this course:</b>  _____ <div style="text-align: center;">(To be completed by H.R. only)</div> _____ <div style="display: flex; justify-content: space-between;"> <span>Signature</span> <span>date</span> </div>												
<b>6. Meets "AP" Requirements?</b>  <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	<b>9. Grade Level(s)</b>  <div style="text-align: center;">11      12</div>												
<b>7. Course Author/Contact:</b> First Name: <u>Jessica</u> Last Name: <u>Hoxmeier</u> Position/Title: <u>Teacher CMI</u> Phone # : <u>(951) 943-2731 ext.: 35200</u> Email: <a href="mailto:jessica.hoxmeier@puhsd.org">jessica.hoxmeier@puhsd.org</a> Date Submitted: <u>2013-14</u>	<b>10. Meets "Honors" Requirements?</b>  <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No												
<b>11. Unit Value / Length of Course</b> <input type="checkbox"/> 0.5 (half year or semester equivalent) <input checked="" type="checkbox"/> 1.0 (one year equivalent) <input type="checkbox"/> 2.0 (two year equivalent) <input type="checkbox"/> Other: _____													
<b>12. APPROVALS:</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 35%;"></th> <th style="width: 35%; text-align: center;">Name/Signature</th> <th style="width: 30%; text-align: center;">Date</th> </tr> </thead> <tbody> <tr> <td>Subject Area Council:</td> <td>VAPA SAC Committee</td> <td>Nov. 16, 2013</td> </tr> <tr> <td>Educational Planning Council:</td> <td>Carrie Waeldin</td> <td>Dec. 5, 2013</td> </tr> <tr> <td>Board Approval:</td> <td></td> <td></td> </tr> </tbody> </table>			Name/Signature	Date	Subject Area Council:	VAPA SAC Committee	Nov. 16, 2013	Educational Planning Council:	Carrie Waeldin	Dec. 5, 2013	Board Approval:		
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Board Approval:													

### ***13. Pre-Requisites***

The student must earn an A or B in World History or AP European History, and/or have written approval by their current history or art teacher or a counselor.

### ***14. Co-Requisites***

none

### ***15. Brief Course Description***

The course is designed to simulate an entry level college class that gives a general survey of Art History. Students will practice critical thinking and higher level writing skills to prepare them for the AP test at the end of the year. The AP board has provided a detailed course description that should be followed carefully by the instructor. It is posted online at:

<http://apcentral.collegeboard.com/apc/public/repository/ap-art-history-course-description.pdf>

## **B. COURSE CONTENT**

### ***16. Course Purpose:***

What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Note: More specificity than a simple recitation of the State Standards is needed.

#### **Objectives:**

1. To gain an introductory knowledge of the history of art throughout the ages
2. To develop critical thinking skills by applying art history knowledge and skills to solve problems
3. To use the appropriate subject specific academic vocabulary to discuss artworks, with regards to the elements of art and principles of design, as well as with regards to specific art making processes
4. To analyze the context of a work of art as it relates to the history of its culture, as well as the life of the artist who created it, thereby increasing cultural literacy in students
5. To discuss the above mentioned information in coherent, well planned writing, as well as through selected response
6. To connect knowledge of religious studies, literature studies, and musical studies to the artworks and cultures explored during the course
7. To understand the relationship between patronage and the arts
8. To prepare for the required AP tests by practicing selected response, short response, and extended response questions.

### 17. Course Outline

Detailed description of topics covered. All historical knowledge is expected to be empirically based, give examples. Show examples of how the text is incorporated into the topics covered.

Topic	Percent
Ancient through Medieval <ul style="list-style-type: none"><li>Greece and Rome: 10 - 15%</li><li>Early Christian, Byzantine, Early Medieval: 5 - 10%</li><li>Romanesque: 3 - 7%</li><li>Gothic: 7 - 10%</li></ul>	30%
Renaissance to Present <ul style="list-style-type: none"><li>Fourteenth through Sixteenth Centuries: 12 - 17%</li><li>Seventeenth and Eighteenth Centuries: 10 - 15%</li><li>Nineteenth Century: 10 - 15%</li><li>Twentieth Century: 10 - 15%</li></ul>	50%
Beyond European Tradition <ul style="list-style-type: none"><li>Africa (including Egypt), the Americas, Asia, Near East, Oceania, and global Islamic tradition</li></ul>	20%

Each teacher must submit their own syllabus to AP central for their class. Teachers should access the many sample syllabi found in the teacher's guide at:

[http://apcentral.collegeboard.com/apc/public/repository/ap\\_arthistory\\_teachers\\_guide.pdf](http://apcentral.collegeboard.com/apc/public/repository/ap_arthistory_teachers_guide.pdf) This document will be followed very carefully to ensure maximum success of AP Art History students.

The AP exam is broken up as shown in the above table, with some areas of art tested more heavily. Time spent in the class on particular areas should match up to this distribution. The sample syllabi show several options teachers might take in tackling the extensive content needed for the course.

Attached to the end of this course form is a sample syllabus from College Board that shows how a teacher may break down their year.

### 18. Writing Assignments

Give examples of the writing assignments and the use of critical analysis within the writing assignments.

Students will need to use the knowledge and skills they gain during independent reading and lecture to analyze individual artworks through critical thought. Beyond analyzing these works, they will have to write short 10 minute timed essays, as well as longer 30 minute essays. Most writing will be expository, but some will require argument. Students will write mostly in response to works of art, but will sometimes be asked to complete document based questions. These documents will usually be written by artists or art critics.

**19 (A) Textbook #1**

Title: Gardener's Art Through the Ages

Edition: 14th Publication Date: 2012

Publisher: Cengage Learning

Author(s): Fred Kleiner Christin Mamiya

Usage: ☒ Primary Text ☐ Read in entirety or near entirety

**Textbook #2 (if applicable)**

Title: Art History

Edition: 5th Publication Date: 2013

Publisher: Pearson

Author(s): Marilyn Stokstad

Usage: ☒ Primary Text ☐ Read in entirety or near entirety

**Either text may be used. Each one contains different artwork and information, so they would be used most successfully together.**

**19 (B) Supplemental Instructional Materials (please describe)**

Optional support texts:

**A Short Guide to Writing About Art** by Slyvan Barnett, 4<sup>th</sup> ed, 1992

**From Abacus to Zeus: A Handbook of Art History** by James Pierce, 4<sup>th</sup> ed, 1991

**20. Key Assignments**

Detailed descriptions of the Key Assignments including tests, and quizzes, which should incorporate not only short answers but essay questions also. How do assignments incorporate topics? Include all major assignments that students will be required to complete.

The teacher will give quizzes, tests and timed writing assignments. These are discussed in detailed the "assessment tools" section of this form.

To prepare for the assessments, teachers will give assigned readings with study guides, assign the creation of study aides like flashcards, or other supplementary assignments that prepare for the assessments. The teacher will begin the year by doing some reading in class to model how students should tackle dense, college level text.

The teacher may choose to include a research project during the year, or after the AP test. During the year, the teacher may choose to break students into groups to cover artwork that there is no time for and post to a discussion board or present in class. There is a lot of time after the AP test for students to practice writing a research paper, or to create an artwork in the style of an artist they have researched, or to create some other culminating product to finalize a great year of learning.

### ***21. Instructional Methods and/or Strategies***

List specific instructional methods that will be used.

The teacher will create a variety of activities to accommodate different learning styles. This class is meant to be modeled after a college course. Therefore, formal lecture will be a main component of instruction. However, in order to ensure the success of all high school students, additional scaffolds must be put in place.

The teacher must require and check on note taking. The teacher could require the use of an Interactive Student Notebook, or AVID binder. Weekly study guide assignments can help guide students through challenging assigned readings.

The teacher must make time in their pacing to bring struggling writers up to required levels. Writer's workshops using released AP questions will benefit all students.

The teacher will create activities where learning is student driven, such as Socratic Seminar or as with project based learning.

### ***22. Assessment Methods and/or Tools***

List different methods of assessments that will be used.

Coursework will be broken up into manageable sections that can be quizzed. For example, a unit on the art of Ancient Greece and Rome would include the Greek Archaic, Severe, Classical, Late classical, and Hellenistic. It would include Etruscan art, as well as the Roman Republican, Imperial, and Late Empire styles. Styles could be grouped together into week long sections and quizzed, and the entire unit would culminate in unit test.

The AP exam consists of multiple choice questions in to response to images, as well as recall questions. It also includes six 10 minute short response questions, and two 30 minutes response questions.

A weekly quiz will probably include multiple choice questions about art making vocabulary ( ex. what is the lost wax technique?), as well as about the styles of the period (Hellenistic Greek sculpture is characterized by...?), and in response to a single image of an artwork that was covered that week ( are the columns shown on this temple Ionic, Doric, or Corinthian?). The quiz will also include one 10 minute essay question. There are many released AP test questions for teachers to draw from directly, or to use as models for developing their own questions.

A unit test will include all of the elements mentioned in the quizzes, but for the entire unit. It would also be beneficial to include a 30 minute response question.

The teacher may also include alternative assessments as needed. It is important, however, that teachers use assessment methods that match those used on the AP exam as much as possible. Students should be in practice with these methods to ensure maximum success on the exam.

### ***23. Course Pacing Guide and Objectives:***

Day	Objective	Standards	Chapters	Reference
Teachers should refer to the sample syllabi found at <a href="http://apcentral.collegeboard.com/apc/public/repository/ap_arthistory_teachers_guide.pdf">http://apcentral.collegeboard.com/apc/public/repository/ap_arthistory_teachers_guide.pdf</a> to decide on daily activities. They must follow a college board approved syllabus.				
Attached to the end of this form is one of the sample syllabi provided by College Board online.				

## **C. HONORS COURSES ONLY**

### ***24. Indicate how this honors course is different from the standard course.***

The district does not currently provide any course like this one. If a course in art appreciation were to be created, it would likely be focused on art appreciation and a cursory knowledge of historical context. This course requires extensive knowledge of history and art making practice.

## **D. BACKGROUND INFORMATION**

### ***25. Context for Course (optional)***

This course has been taught across the country for many years. It offers all types of students, artistically inclined or not, the chance to enter the world of art. It also offers all types of students, gifted or not, the chance to try college level work in an AP class.

Perris Union High School District can offer this course for students to benefit from. It is accepted by UC and Cal States as a visual performing art on the A-G requirements. Schools can offer another AP option, as well as another VAPA option, with just one course.

### ***26. History of Course Development (optional)***

# AP ART HISTORY

## Course Pacing Guide/Objectives/Syllabus

### Resources:

#### Primary Text:

Kleiner, Fred S. and Christin J. Mamiya, Gardner's Art Through the Ages. Any Recent Edition.

#### Possible Supplementary Texts:

John Fleming, Arts and Ideas

Marilyn Stokstad, Art History

Laurie Schneider Adams, A History of Western Art

H.W. Janson, History of Art

#### Suggested Reference:

Sylvan Barnett, A Short Guide to Writing about Art

James Pierce, From Abacus to Zeus: A Handbook of Art History

#### Video Resources:

King of the Hill: Season 3, Episode 18 "Love Hurts and So Does Art"(23 Mar. 1999)

BBC, "The Private Life of a Masterpiece" series

PBS, "NOVA: Building the Great Cathedrals"

**PBS "Medici: Godfather's of the Renaissance"**

PBS, "ART 21"

PBS, "American Visions"

#### Web Resources:

<http://www.learner.org/courses/globalart/>

<https://www.khanacademy.org/humanities/art-history>

<http://smarthistory.khanacademy.org/>

### Course Planner:

#### Unit 1: What is Art? AP Art History Survival Guide

- ❖ Defining Art
- ❖ Understanding the role of the artist through time while assessing the driving forces behind the production of art
- ❖ "Survival Guide" (reading, flashcards, study guides, released exams, etc.)
- ❖ Review of published AP Exams (the 2004 and 1998 Released Exams and the free-response questions from past exams on AP Central)

#### Objective:

Provide the tools needed for a successful art history experience

#### Resources:

Gardner's

"Love Hurts . . . and So Does Art," episode 18 in King of the Hill: The Complete Third Season

#### Class Activities:

1. Art Squad: Students will choose a team of buddies that they will work with throughout the year. Students are encouraged to collaborate on the extensive amount of work they must do, and these squads are meant to help each other by breaking up the work, calling/emailing their buddies when absent, and studying together. Students will complete group work in their Art Squads. "Leave no fellow buddy behind!"
2. How to make a flashcard: students will learn about how to make an art history flashcard and how many they will make. These will part of the student's preparation grade.
3. Study Guide Scavenger Hunt: Teams use reference books and the Internet to test their research skills. They search for answers to art-related questions on a list of terms, artists, and historical events, and works of art that they are to "discover." This is meant to get them used to the procedures we use throughout the year to tackle each chapter.

Time Line: Unit 1 composes the first week and a half of classes when students are settling into their schedules.

**Unit 2: PreHistory: Cave Conjecture**

- ❖ Paleolithic and Neolithic periods
- ❖ Venus of Willendorf
- ❖ Major cave sites: Altamira, Lascaux, and Chauvet
- ❖ Catal Huyuk
- ❖ Emphasis on fertility and daily imperative needs of humans
- ❖ Can we really know why this art was made?

**Objective:**

Review the styles, skills, and techniques of prehistoric artists in painting, carving, and early architecture  
Recognize Neolithic tombs, settlements, and ritual architecture (Stonehenge)

**Resources: Gardener's Chapter 1**

**Class Activities:** slide lecture, study guide, and flash cards. **Start of the Year Cave Painting: I will take on the persona of a shaman. Students will begin the year by painting our handprints and symbols of fertility inside the cave (i.e., a large closet in the back of the room).**

**Time line:** 1-2 days only at the end of week 2. Prehistory is not tested on the exam; this unit is simply meant to set the stage for future learning.

**Unit 3: Art of the Ancient Near East: Expressions of Power and Authority**

- ❖ Emergence of polytheistic religion
- ❖ Theocratic socialism: city ruler and civic god
- ❖ Development of writing: cuneiform
- ❖ Ziggurats and temple architecture: Ziggurat of Ur
- ❖ Development of visual narrative: Standard of Ur
- ❖ Power: Code of Hammurabi, Victory Stele of Naram Sin
- ❖ Gudea
- ❖ Persian empire: Darius and Xerxes, Palace of Persepolis

**Objective:**

Understand the succession of sophisticated civilizations that ruled in Mesopotamia  
Understand how the art and architecture of Mesopotamia was built to honor both rulers and gods  
Recognize the cultural motifs, subject matter, and representation of deities, animal-style nomadic art forms, and architecture of the Tigris and Euphrates region. Recognize the configuration of sacred spaces, such as the bent-axis approach to the cella on a Ziggurat.

**Resources:** Gardener's Chapter 2, Primary source reading material: The Epic of Gilgamesh (excerpts), Primary source reading material: The Code of Hammurabi (excerpts)

**Class Activities:** slide lecture, study guide, and flash cards. Students will also learn how to read primary source documents and integrate them into their discussion of art. There will be modeling of a 30 minute essay question in class.

**Time line:** One and a half weeks. End unit halfway through week 4 of school.

**Assessment:** At the end of the unit, students will be tested on the material following the format of the AP Exam, and using slide IDs. Students will complete a multiple choice section without images, visually identify (title, artist if applicable, period/country, date) 3-5 art works that they were shown in the unit, then complete a short multiple choice section on a different work than they identified in the earlier section. Finally, they will complete a 10-minute essay on yet another work. All quizzes will follow this format, and the 10-minute essays will occasionally contain works from beyond the western tradition for comparison. 10-minute questions will be pulled from released exams whenever possible.

**Unit 4: Art of the Ancient Egypt: Temples and Tombs**

- ❖ Predynastic, Old Kingdom, Middle Kingdom, New Kingdom
- ❖ The Palette of King Narmer
- ❖ Signs, symbols, and stylistic conventions
- ❖ Ka: the individual life force



- ❖ Fourth Dynasty: funerary architecture, pyramids at Giza
- ❖ Egyptian canon of proportions
- ❖ Eighteenth-Dynasty burial practices: Valley of the Kings
- ❖ New Kingdom temples: Amun, Mutt, and Khons (Karnak and Luxor)
- ❖ Amarna style and Amenhotep IV (Akhenaten)
- ❖ Departure from established canon of proportions; monotheistic worship of Aten
- ❖ Ramesses II: temple at Luxor
- ❖ Alexander the Great, Ptolemy (Ptolemaic Dynasty)
- ❖ Roman Emperor Augustus conquers Egypt

**Objective:**

Understand the forces that gave the Egyptian culture stability over several thousand years. Understand why belief in an afterlife was such an essential component of Egyptian art and culture. Recognize how Egyptian architecture was influenced by its relationship to the landscape, location, processional path, materials, and purpose (funerary temple of Hatshepsut, Abu Simbel, and the Great Pyramids). Define artistic style for each kingdom.

**Resources:** Gardener's Chapter 3

**Class Activities:** slide lecture, study guide, and flash cards. Iconography map of "Palette of King Narmer"

**Time line:** One and a half weeks. End unit at end of week 5 of school.

**Assessment:** All quizzes will follow the before mentioned format.

**Unit 5: Art of Ancient America: Art and Culture before Columbus**

- ❖ Art of ancient Mesoamerica: Olmec culture
- ❖ Pre-Columbian art
- ❖ Pyramidal form of worship of their gods: Pyramids of the Sun and Moon, citadel from the northwest, Teotihuacán, Mexico
- ❖ Funerary art of Peru, North Coast, Moche Culture, Vessel with a Warrior Holding a Club
- ❖ Mayan aristocratic art
- ❖ Aztec culture
- ❖ Great architecture, such as Machu Picchu in Peru, was produced during the Inca occupation

**Objective:**

Understand that Mesoamerica refers to the geographical area between North America and Central America comprised of the nations of Mexico, Guatemala, Honduras, Belize, and El Salvador, and the cultures of Olmec, Teotihuacán, Mayan, and Aztec (Mexico). Know that the complex Mayan civilization developed during the Pre-Classic period dating between 2000 b.c.e. and the second century c.e. Recognize that the production of much of this art of Mesoamerica coincides with the development of the Greek civilization and the rise of the Roman Empire; the Pre-Classic period also aligns with the art of the Ancient Near East

**Resources:** Gardener's Chapter 14

**Class Activities:** slide lecture, study guide, and flash cards. **In-class Writing:** Students complete a 30 minute essay question comparing a work from Pre-Colombian America with an unknown work from 17<sup>th</sup> century Spain. What does each work show about the culture that created it?

**Time line:** 3 days on the unit, 1 study day, 1 day for 6 weeks cumulative test. End unit at end of week 6 of school.

**Assessment:** Cumulative Exam (Units 1-5) following the format of earlier quizzes, but with the addition of a 30-minute question.

**Unit 6: Aegean Art: Minoan, Mycenaean, and Cycladic**

- ❖ Cycladic figures
- ❖ Palace of Minos at Knossos: protection from the sea and Minoan fleet
- ❖ Minoan motifs: the sea and wasp-waisted and elastic figures; Snake Goddess and Toreador Fresco
- ❖ Cyclopean masonry, Tiryns and the Lion Gate at Mycenae

**Objective:**

Understand that Cycladic marble figures vary in size and gender and were found in a variety of contexts that led to multiple interpretations of their purpose (e.g., funerary, idol)  
Know that Minoan culture takes its name from King Minos, the legendary ruler of Crete (Homer)  
Understand that the Aegean cultures were forerunners of the Greek culture  
Understand that Minoan and Mycenaean cultures emerged while Egyptian, Mesopotamian, and Chinese cultures prospered and were in contact with one another  
Understand the reasons for the differences in Minoan and Mycenaean architecture

**Resources:** Gardener's Chapter 4

**Class Activities:** slide lecture, study guide, and flash cards.

**Time line:** 3 days. End unit Wednesday of week 7 of school.

**Assessment:** VERY short quiz

**Unit 7: Greek Art: Man is the Measure of All Things**

- ❖ Pottery: geometric style and Orientalizing style pottery
- ❖ Archaic vase painting: black-figure and red-figure pottery
- ❖ Introduction of Doric and Ionic architectural orders
- ❖ Function of kouroi and korai as votive offerings and funerary markers
- ❖ Early Classical sculpture: severe style
- ❖ High Classical: architecture and sculpture on the Acropolis, Parthenon
- ❖ Late Classical sculpture
- ❖ Hellenistic sculpture, painting, and architecture; Corinthian order

**Objective:**

Understand the purpose and aesthetic forms of Greek vases based on various forms (e.g., bellyhandled versus neck-amphorae) and patterns  
Connect the decorative motifs and narrative subjects of the Orientalizing style to the art of the Near East, Egypt, and Asia Minor, as well as to Greek mythology and legends  
Recognize the idealized and stylized features of male and female Archaic figures, including the Archaic smile  
Compare the male and female figures with those from Egypt and the Near East  
Recognize the trend toward naturalism in figural representation from the Archaic period to the Hellenistic period  
Observe naturalism in the Early Classical Severe style as represented with contrapposto, heavy drapery, and the elimination of the Archaic smile  
Recognize that Polykleitos's *Canon* introduces the standards for the idealized human figure (Early Classical)  
Know the key figures in the construction of the Acropolis: Pericles, Iktinos and Kallikrates, and Phedias  
Discuss the architectural orders and refinements on the Parthenon: entasis, inclination, and curvature  
Date the Hellenistic period historically from the death of Alexander the Great to the defeat of Cleopatra by Augustus  
Make an association between naturalism, interest in movement, and genre subject matter to Hellenistic sculpture  
Understand how Aristotle's philosophy prompted a new observation of the world and its subjects

**Resources:** Gardener's Chapter 5. <http://smarthistory.khanacademy.org/ancient-greece-and-rome.html>

**Class Activities:** slide lecture, study guide, and flash cards. **Poster Project on Archaic to Hellenistic figures:** students will illustrate figure sculpture through the Greek timeline with bulleted characteristics. **Graphic Organizer on Ionic/Doric/Corinthian Orders:** Students will divide their paper into thirds and illustrate each order, with bulleted characteristics.

**Time line:** 2 weeks. End unit Wednesday of week 9 of school.

**Assessment:** All quizzes will follow the before mentioned format.

**Unit 8: Etruscan Art: Italy before the Romans**

- ❖ Colonies in Italy
- ❖ Funerary art: sarcophagi, urns, and tomb painting
- ❖ Architecture: tombs and temples

**Objective:**

Recognize Etruscan cultural links with Greece, the Ancient Near East, and Asia Minor  
Discuss Etruscan tumuli, funerary customs, and belief in an afterlife  
Compare Etruscan architecture to Egyptian and Mycenaean tombs  
Note the influence of Archaic Greek painting on Etruscan tomb painting  
Compare Etruscan and Greek sculpture  
Recognize unique bronze cinerary urns and terra cotta sarcophagi  
Study and discuss the Etruscan temple and how it later influenced Roman temple architecture  
Compare Etruscan and Greek temples

**Resources: Gardener's Chapter 9**

**Class Activities: slide lecture, study guide, and flash cards.**

**Time line: 2-3 days. End Wednesday of week 10.**

**Assessment: VERY short quiz**

**Unit 9: Art of Ancient Rome**

- ❖ Republican portrait sculpture and architecture
- ❖ Imperial sculpture and architecture
- ❖ Four styles of Roman wall painting
- ❖ Abstraction and spirituality in late sculpture

**Objective:**

Understand how Greek art influenced Roman painting and sculpture  
Recognize the strict realism and naturalism (verism) in Republican sculpture  
Identify functions and features of Roman architecture, including building materials and media, aqueducts, public arenas, basilicas, baths, forums, and triumphal arches  
Discuss the use of concrete, vaults, and arches in the Colosseum, the Pantheon, and basilicas Recognize the changes in portraiture during the Imperial period and the trend toward a spiritual abstraction in place of a realistic portrait (*Colossal Head of Constantine*)  
Understand how abstraction and spirituality in late sculpture precludes Early Christian imagery

**Resources: Gardener's Chapter 10**

**Class Activities: slide lecture, study guide, and flash cards.**

**Time line: One and a half weeks. End on end of week 11.**

**Assessment: All quizzes will follow the before mentioned format.**

**Unit 10: Art of the Early Christians and Byzantines**

- ❖ Roman catacomb paintings
- ❖ Domus ecclesia at Dura-Europos, present-day Syria
- ❖ Constantine: Edict of Milan
- ❖ Basilica-plan and central-plan churches
- ❖ Early Christian wall mosaics
- ❖ Illuminated manuscripts
- ❖ Iconoclastic Controversy

**Objective:**

Discuss why Early Christian catacomb frescoes used image signs and symbols  
Understand that the Edict of Milan granted freedom from persecution to all religions  
Know the influence of the Roman basilica plan on the design of Old Saint Peter's  
Be familiar with the floor plans of basilica-plan and central-plan churches  
Understand how Early Christian manuscripts helped to spread symbolic imagery  
Connect Early Christian sculpture with Classicizing features in fourth- to sixth-century sculpture  
Associate the Byzantine style with the rule of Justinian and his patronage  
Know the importance and design of San Vitale and Hagia Sophia  
Understand why the development of Byzantine art was disrupted for over a century during the Iconoclastic Controversy  
Understand the conflict between iconoclasts and iconophiles, and the resulting split between Catholicism and the Orthodox faith  
Recognize the tenth-century Classical revival in late Byzantine painting and biblical narratives

**Resources:** Gardener's Chapter 11 and 12

**Class Activities:** slide lecture, study guide, and flash cards.

**Time line:** one week. End on end of week 12.

**Assessment:** Cumulative test on units 6-9 following the format of earlier cumulative exams

**Unit 11: Art of Islam**

- ❖ Muhammad and his recitations in the Qur'an
- ❖ Hypostyle and iwan mosques
- ❖ Umayyad and Abbasid Dynasties
- ❖ Fatamid, North African Arab Dynasty
- ❖ Ayyubid, Kurdish Dynasty
- ❖ Mongol rulers in central Asia and Iran
- ❖ Kingdom of Granada: Alhambra
- ❖ Late Islamic empires: Ottomans, Safavids, and Mughals
- ❖ Miniature paintings and secular art
- ❖ Tugras

**Objective:**

Recognize the teachings of Muhammad as the foundation of the Muslim faith

Recognize how the emergence of a new faith required architecture to accommodate worshippers and to be easily identified with the religion

Know the architectural features of a mosque and palaces

**Resources:** Gardener's Chapter 13

**Class Activities:** slide lecture, study guide, and flash cards. *In-class Writing:* Students make a written comparison of any previously studied sacred space with an Islamic mosque.

**Time line:** Half a week. End on Wednesday of week 13.

**Assessment:** All quizzes will follow the before mentioned format.

**Unit 12: Early Medieval Art**

- ❖ Anglo-Saxon and Viking metalwork and jewelry
- ❖ Hiberno-Saxon art: scriptoria of Irish monasteries copied and illuminated religious texts
- ❖ Carolingian art and Charlemagne's reign
- ❖ Medieval monastic communities
- ❖ Ottonian art and Otto I
- ❖ Bronze doors commissioned by Bishop Bernward for Hildesheim Cathedral

**Objective:**

Understand how migratory and Celtic-Germanic forms of art with animal interlace patterns, symmetry, and portability were results of migrations after the fall of the Roman Empire

Discuss stylized animal-style features of Celtic-Germanic art

Understand how Hiberno-Saxon monastic communities were instrumental in the spread of Christianity

Recognize the *Book of Kells* as a Celtic masterpiece

Connect Carolingian manuscript illumination with Celtic-Germanic styles and the Classicism associated with the Carolingian Revival

Make connections between Charlemagne's Palace at Aachen and San Vitale, Ravenna

Identify the westwork in architecture

Recognize that the Ottonian Dynasty controlled the Germanic Eastern Empire from the middle of the tenth through the eleventh centuries

Recognize the influence of Byzantine art on Ottonian religious art

Connect the doors of Hildesheim Cathedral with a revival of large-scale bronze casting

**Resources:** Gardener's Chapter 16

**Class Activities:** slide lecture, study guide, and flash cards. **Class breakdown of 30 minute question:** students compare the Romanesque *Bayeux Tapestry* with narrative images from other cultures, including non-Western art like "The Standard of Ur."

**Time line:** One and a half weeks. End on end of week 14.

**Assessment:** All quizzes will follow the before mentioned format.

**Unit 13: Romanesque and Gothic Art: Heaven on Earth**

- ❖ Romanesque art: eleventh and twelfth centuries in western Europe
- ❖ Refinements on interior vaulting and westwork design

- ❖ Revival of monumental stone sculpture
- ❖ Influence of the Cistercian order on architecture
- ❖ Gothic style, Ile de France
- ❖ Gothic unity and soaring structures in the mid-thirteenth century
- ❖ Late Gothic ornamentation and tracery: Rayonnant style

**Objective:**

Discuss the influences of Carolingian, Byzantine, Ottonian, and Islamic art on Romanesque art  
 Discuss the features of a pilgrimage-style church and a hall-style church  
 Discuss how large stone sculptures at the entrance of churches appealed to the lay worshipper  
 Identify the characteristics of the sculpture, which ranged from Roman qualities to linear, expressionistic, and elastic forms  
 Know the purpose of Romanesque tympanum sculpture  
 Note regional variations in Romanesque architecture (Lombardy, Germany and the Low Countries, Tuscany) and Gothic architecture  
 Know the origins of the Gothic style with Abbot Suger's rebuilding of the Abbey Church of Saint Denis  
 Use architectural terminology associated with Romanesque and Gothic cathedrals, monumental sculpture, and late-Gothic Classical qualities leading to naturalism  
 Recognize the shift of production of manuscript illuminations from scriptoria to urban workshops

**Resources:** Gardener's Chapter 17 and 18. PBS, "NOVA" Building the Great Cathedrals video

**Class Activities:** slide lecture, study guide, and flash cards. **Adopt a Cathedral Project: Art Squads** will create a presentation on the Romanesque or Gothic Cathedral of their choice and present to the class.

**Time line:** 2 and a half weeks. End on Wednesday of week 16.

**Assessment:** All quizzes will follow the before mentioned format.

**Unit 14: Exploring Art Outside of the Western Tradition**

- ❖ Art of Africa
- ❖ Art of China and Korea
- ❖ Art of Japan
- ❖ Art of India

**Objective:**

Conduct independent research  
 Create and present Art History knowledge  
 Dissect individual cultures and worldviews  
 Variable dependent on group assignment

**Resources:** Gardener's

**Class Activities:** Art squads will team up to create presentations on the four topics. Each group will be given a sheet of requirements delegated to individual group members, including creation of a quiz. Art squads will present their lectures and give their quizzes.

**Time line:** 1 and a half weeks. End on end of week 17.

**Assessment:** Students will complete a 30 minute essay question comparing a work from the Western tradition to a work from one the cultures studied in this unit.

**Semester 1 Final Exam:**

**Week 18: finals week.** Students will complete a study guide during the week. We will do a mock AP exam with half as many questions in each section and only covering what we have learned so far: 3 sets of multiple choice connected to images (12 min), 40 multiple choice questions (20 min), 1 long essay (30 minutes), and 3 short essays (30 minutes).

## **SEMESTER II**

**Unit 15: Late Gothic to Northern Renaissance**

- ❖ Disguised symbolism
- ❖ Development and use of oil paint in the Low Countries (Holland and Belgium)
- ❖ Architecture in France (palaces and chateaux)

- ❖ Effects of the Reformation and iconoclasm in Central Europe
- ❖ More secular themes in art (e.g., landscape, portrait, and mythology) are the result of a decline in church patronage
- ❖ Portraiture: Hans Holbein

**Objective:**

Make a clear distinction between the symbolism and the realism of late Gothic and Northern Renaissance art

Understand that ordinary objects were used as image signs to convey religious meaning

Recognize how Northern Renaissance artists, such as Albrecht Dürer, differed from their Italian

Renaissance counterparts by representing the natural world instead of using references to antiquity

Understand how the work of German artists, such as Dürer, reflected a blend of Italian High

Renaissance influence with the Northern technical approach

Identify how the new technology of printmaking impacted the visual arts and made art accessible to more people

Discuss how the rise of Protestantism led to a decline in church patronage

Recognize how Henry VIII and Elizabeth I were instrumental in defining the standard of portraiture in art

**Resources: Gardener's Chapter 20 and 23**

**Class Activities: slide lecture, study guide, and flash cards.**

**Time line: 1 week. End on end of week 1.**

**Assessment: All quizzes will follow the before mentioned format.**

**Unit 16: Italian Renaissance: Rebirth on the South**

**Early Renaissance Art**

- ❖ Rebirth of Classical art and architecture
- ❖ Scientific perspective (Brunelleschi); the importance of science and mathematics
- ❖ The artist as genius
- ❖ Building campaign in Florence
- ❖ Competition among artists and patrons in the fifteenth century (Ghiberti and Brunelleschi)
- ❖ Contributions of Giotto to the Early Renaissance art of Masaccio (Brancacci Chapel)
- ❖ Humanism and Neo-Platonism

**High Renaissance Art**

- ❖ Leonardo da Vinci, "The Renaissance Man"
- ❖ Papacy and patronage of Pope Julius II
- ❖ Michelangelo and the Sistine Chapel
- ❖ Renaissance in Rome and Venice

**Mannerism**

- ❖ Develops in opposition to High Renaissance order

**Objective:**

Recognize Florence as the birthplace of the Italian Renaissance

Understand how artists outside of Florence emulated Florentine artists and brought Florentine style into their regions

Understand the importance of patronage by wealthy merchant families (e.g., the Medici, the Pazzi), aristocracy, and the church

Recognize the significant developments of Italian Renaissance art and its impact on future artistic movements

Identify Greek and Roman sources that influenced Renaissance artists

Identify key patrons and artists of the High Renaissance period

Understand how early-sixteenth-century art in Florence was reacting to High Renaissance forms and the Reformation

Connect the Mannerist period with the expansive reforms of Pope Paul III following the Council of Trent

Recognize Mannerism as a movement promoting "pure aesthetic ideals" and elegance

Identify Andrea Palladio as an influence on future architectural movements

Make a clear distinction between the symbolism and the realism of late Gothic and Northern

**Resources: Gardener's Chapter 19,21, 22. Vasari's "Lives of the Artists" PBS "Medici: Godfather's of the Renaissance" video and website**

**Class Activities: slide lecture, study guide, and flash cards. Primary document reading of Vasari with 30-minute question breakdown.**

**Time line: 2 and a half weeks. End on Wednesday of week 4.**

**Assessment: All quizzes will follow the before mentioned format**

### **Unit 17: Baroque and Rococo**

- ❖ Caravaggio and Gentileschi
- ❖ Basilica of Saint Peter's in Rome and other architecture
- ❖ Sculpture in Italy: Bernini, theatricality, and the invisible complement
- ❖ Louis XIV and the French domination of Baroque art
- ❖ Palace of Versailles
- ❖ Catholic Flanders and Hapsburg rule
- ❖ Democratic and Protestant Holland
- ❖ Flemish artist Peter Paul Rubens and his Italian Baroque connections
- ❖ *Vanitas* paintings after the Reformation
- ❖ Rembrandt: taking artistic license with group portraiture
- ❖ Poussinistes versus Rubenistes
- ❖ Tradition of *fête galante* painting

#### **Objective:**

Understand why seventeenth-century Rome was the birthplace of the Baroque style under the patronage of the Catholic Church

Understand that the purpose of the Counter-Reformation was to oppose Protestantism and revitalize the Catholic Church

Discuss the obstacles facing women painters like Artemisia Gentileschi, Judith Leyster, and Rachel Ruysch in their respective countries

Connect Baroque music with the architecture, religious and secular illusionistic ceiling paintings, and acoustics of Baroque churches

Recognize how Louis XIV established the standard for art in France during the seventeenth century while Paris took the place of Rome as the center of art

Recognize the influence of the Royal Academy of Painting and Sculpture

Connect Flanders with Catholicism and the Hapsburg rule

Discuss the influence of Caravaggism on Flemish artist Peter Paul Rubens and the development of the Baroque style in Holland

Recognize Protestant Holland as independent from Hapsburg rule

Understand how the prohibition of artwork in Calvinist Protestant Dutch churches led to the wide range of subject matter for painters to produce for their middle-class patrons

Discuss how Holland's growing middle class prospered from international trade

Recognize that Baroque art in Germany and Austria was delayed by the Thirty Years' War

Recognize Spain's close association with sixteenth-century Italy and the Netherlands through the commission of artists from those countries

Recognize the eighteenth century as a time of great change in Europe

Recognize that powerful European aristocrats, many of whom were women, dictated the tastes of early-eighteenth-century Rococo art

Identify architecture, satire, and morality plays in Rococo England

Discuss American artists in the eighteenth century

#### **Resources: Gardener's Chapter 24 and 28**

**Class Activities: slide lecture, study guide, and flash cards. Writing: Compare various earlier sculptural treatments of David to Bernini's David.**

**Time line: One and a half weeks. End on end of week 5.**

**Assessment: All quizzes will follow the before mentioned format**

### **Unit 18: Neo-classicism and Romanticism**

- ❖ Neo-Classical style: renewed interest in Classical antiquity following archaeological discoveries in Pompeii and Herculaneum
- ❖ Empire style: Napoleon Bonaparte's power over politics, art, and the academies
- ❖ Royal Academy of Art in England (Angelica Kauffman)
- ❖ Enlightenment ideals
- ❖ Decline in church patronage
- ❖ A time of revolution and patriotism; American colonies gain independence
- ❖ Romantic art as a reaction to Neo-Classicism
- ❖ Hudson River School
- ❖ Industrial Revolution (England)
- ❖ Photography: considered a scientific device unrelated to art

**Objective:**

Understand that the late eighteenth and early nineteenth centuries were a time of rapid change in Western society  
Understand how Neo-Classicism and Romanticism rejected the frivolity of the Rococo style  
Associate Neo-Classical art with Greek and Roman art forms  
Understand the influence of Enlightenment ideals and historicism on art, science, politics, and society  
Recognize Romantic revivals in architecture (e.g., the Gothic Revival) and the influence of non-European elements in architecture  
Discuss freedom of expression in Romantic art as opposed to the uniformity and societal controls of Neo-Classicism  
Connect the writing of Byron, Keats, Shelley, and Wordsworth with the historical period  
Identify Romantic painting by region through subject matter  
Discuss the role of women artists like Angelica Kauffman and Élisabeth Vigée-LeBrun  
Discuss how photography became a practical tool for artists

**Resources: Gardener's Chapter 28**

**Class Activities:** slide lecture, study guide, and flash cards.

**Time line:** 1 week. End on end of week 6.

**Assessment:** Cumulative Exam on Units 14-16 to follow the format of other cumulative exams

**Unit 19: The Rise of Modernism: Realism and Impressionism**

- ❖ Realism: investigation of life, unemotional view of genre subjects, and detailed observation of contemporary existence
- ❖ Realism: presentation of vernacular scenes as great art without succumbing to the demands of public taste
- ❖ Impressionism in France: optical mixing, cropping, candid views, offhand glimpses, spontaneity, instantaneous sensation, color-patch theory, broken color, light
- ❖ Japonisme
- ❖ Pre-Raphaelite Brotherhood: alternative type of aesthetic reform for social change
- ❖ American Barbizon School
- ❖ Nineteenth-century architecture introduced new, progressive materials and methods in construction

**Objective:**

Understand that Realism formed as a reaction against Neo-Classicism and Romanticism and served as a springboard for Impressionism  
Recognize that Realists rejected standards of academic and romantic art  
Connect thematic and aesthetic subjects of Realism to Impressionism  
Recognize the focus of Impressionist subject matter on the changing conditions of light and color in an instant "impression"  
Know the meaning and impact of avant-garde art in France  
Recognize Impressionism as the first revolutionary movement in France since the birth of the Gothic style  
Recognize that the rapid industrialization during Reconstruction that followed the American Civil War brought social and economic changes as well as an American cultural bond with Europe  
Discuss how American painters reacted against the Hudson River and Rocky Mountain Schools and adopted a more personal, poetic style with the American Barbizon School

**Resources: Gardener's Chapter 29**

**Class Activities:** slide lecture, study guide, and flash cards. **Photo project:** With their camera phone or camera on their laptop, students will choose an item to take picture of in the same place each hour of the day for 10 hours. They will recreate the idea of Monet's haystacks in the modern era by placing the images on a youtube video slideshow.

**Time line:** 1 and a half weeks. End on Wednesday of week 7.

**Assessment:** All quizzes will follow the before mentioned format

**Unit 20: Post-Impressionism, Symbolism, and Art Nouveau**

- ❖ Post-Impressionism: emphasis on form, structure, emotion
- ❖ Pioneers of modern art
- ❖ Written documentation of art history and criticism
- ❖ Symbolism: reaction to the moral upheaval and materialism of the modern world
- ❖ Pablo Picasso's Blue Period
- ❖ Art Nouveau (Paris, Germany, Austria, Germany, and Spain)



**Objective:**

Understand that Post-Impressionism was not an organized movement  
Identify the Post-Impressionist focus on design and composition versus the Impressionist focus on color and light  
Recognize that Post-Impressionism was a revolt against Realism and Impressionism  
Connect Symbolism with the works of Paul Gauguin  
Connect the Blue Period works of Picasso with Mannerism  
Understand how Post-Impressionists used personal means to express emotions and personal messages while setting the foundation for the Expressionist movement  
Recognize the visual motifs associated with Art Nouveau (e.g., curves, whiplash lines, and lily shapes) and the influence of organic Rococo forms  
Connect the Art Nouveau style of architecture, ironworks, jewelry, glass, and fashion with the artists' intention of raising crafts to the level of fine arts

**Resources: Gardener's Chapter 29**

**Class Activities: slide lecture, study guide, and flash cards.**

**Time line: Half a week. End on end of week 7.**

**Assessment: All quizzes will follow the before mentioned format**

**Unit 21: 20<sup>th</sup> Century Painting**

- ❖ Art before World War I, between the wars, and following World War II
- ❖ Influence of Cubism on other modern art movements (Futurism, Orphism, Suprematism)
- ❖ Analytical and Synthetic Cubism
- ❖ Impact of Fauvism and Cubism
- ❖ German Expressionism: *Die Brücke* and *Der Blaue Reiter*
- ❖ Mexican artists develop a national style of Expressionism
- ❖ American art: the Ashcan School
- ❖ Freud and Surrealism
- ❖ Mexican muralists
- ❖ American Regionalism
- ❖ Pop Art: culture as subject matter
- ❖ Color Field Painting
- ❖ Abstract Expressionism: America's original avant-garde movement
- ❖ Harlem Renaissance
- ❖ Realism (1970s) and New Realism
- ❖ Minimalism and Post-Minimalism
- ❖ Conceptual Art

**Objective:**

Understand how a large number of art styles and avant-garde movements developed in the first half of the twentieth century ("-isms")  
Recognize how twentieth-century art generally falls into three, non-mutually exclusive currents—Expressionism, Abstraction, and Fantasy—that run parallel to Realism  
Connect Cubism, Expressionism, and Abstraction to a variety of twentieth-century movements  
Understand how Futurism addressed the relationship between form and space to illustrate movement  
Discuss the connection between World War I and Dadaism (Marcel Duchamp's ready-mades)  
Connect the Mexican Revolution with the art of Diego Rivera and the development of a national style of art that referenced Pre-Columbian models  
Understand how America's artists focused on a variety of interests ranging from spiritual to regional, as well as those of racial identity  
Recognize the events and people that defined this period, including the Great Depression, World Wars I and II, Freud and Jung, Lenin, and communism

**Resources: Gardener's Chapter 33 and 34**

**Class Activities: slide lecture, study guide, and flash cards.**

**Time line: Week and a half. End on Wednesday of week 8.**

**Assessment: All quizzes will follow the before mentioned format**

**Unit 22: 20<sup>th</sup> Century Sculpture**

- ❖ Influence of twentieth-century painting movements (Abstraction, Expressionism, Fantasy) on sculpture

- ❖ Role of women in American sculpture since the mid-twentieth century (e.g., Louise Nevelson, Meret Oppenheim, Judy Chicago)
- ❖ Performance Art: Alan Kaprow's Happenings in the 1970s
- ❖ Art and technology

**Objective:**

Recognize how painting styles like Cubism and Surrealism were easily adapted to three-dimensional sculpture  
 Discuss the growing numbers of women in contemporary art  
 Understand the wide range of new materials, techniques, and styles used by twentieth-century sculptors

**Resources: Gardener's Chapter 33 and 34**

**Class Activities: slide lecture, study guide, and flash cards.**

**Time line: One week. End on Wednesday of week 9.**

**Assessment: All quizzes will follow the before mentioned format**

**Unit 23: 20<sup>th</sup> Century Architecture**

- ❖ Before World War I: modernism in an industrial world
- ❖ Louis Sullivan
- ❖ Frank Lloyd Wright: Prairie School
- ❖ The Bauhaus
- ❖ De Stijl movement and the International Style
- ❖ International Style
- ❖ Expressionism in architecture between World War I and World War II
- ❖ Architecture from 1945 through 1980: high modernism

**Objective:**

Understand the meaning of "form follows function"  
 Discuss how modern architecture removes all traces of historicism by favoring functionalism and Machine Age ideals  
 Understand how the invention of steel and metal-frame construction led to the development of the skyscraper  
 Recognize Frank Lloyd Wright's Prairie Style architecture and its connection to Cubism  
 Identify the Bauhaus as the driving source of the International Style that unified art and design while promoting artistic and social reform  
 Identify Bauhaus artists Walter Gropius, Wassily Kandinsky, Paul Klee, Laslo Moholy-Nagy, Josef Albers, and Mies van der Rohe  
 Recognize the use of steel, reinforced concrete (ferroconcrete), and glass by modernist architects  
 Discuss how the Nazis and Hitler declared some of the best German architects "un-German" and degenerate

**Resources: Gardener's Chapter 33 and 34**

**Class Activities: slide lecture, study guide, and flash cards.**

**Time line: Half a week. End on end of week 9.**

**Assessment: All quizzes will follow the before mentioned format**

**Unit 24: 20<sup>th</sup> Century Photography**

- ❖ Struggle of early-twentieth-century photography to establish itself as art
- ❖ Development of photojournalism
- ❖ George Eastman and the handheld camera
- ❖ Louis Lumière: cinematographer and documentary reporter
- ❖ Alfred Steiglitz: founder of contemporary photography
- ❖ Margaret Bourke-White: new photojournalism
- ❖ Man Ray: photograms and rayographs
- ❖ Berenice Abbott: science and physics in photography
- ❖ Documentary photography

**Objective:**

Understand why early photography was not yet recognized as a legitimate form of art  
 Discuss how photography responded to Expressionism, Abstraction, Fantasy, and Realism  
 Recognize Alfred Steiglitz's contribution to photography as an art form  
 Identify the purpose and people involved in the Photo-Secession movement  
 Discuss Margaret Bourke-White's connections with *Fortune* and *Life* in the flourishing magazine business

Discuss how Futurism and Precisionism influenced the form of new photojournalists  
Understand how Fantasy and Abstraction influenced Dada and photomontage of the 1920s

**Resources:** Gardener's Chapter 33 and 34

**Class Activities:** slide lecture, study guide, and flash cards.

**Time line:** Half a week. End on Wednesday of week 10.

**Assessment:** Cumulative Exam on Units 17-21 to follow the format of other cumulative exams

**Unit 25: Post Modernism**

- ❖ Post-Modernism
- ❖ Appropriation
- ❖ Deconstructivism
- ❖ Neo-Expressionism
- ❖ Post-Minimalism
- ❖ Installation Art
- ❖ Video and other media
- ❖ Art of the Information Age (aka Third Wave)

**Objective:**

Understand that Post-Modernism is the rejection of the steel-and-glass ideals of High Modernism

Recognize that Post-Modernism differs by country, includes a variety of artistic tendencies, and reflects postindustrial society

Observe nontraditional approaches in Post-Modern art with an emphasis on emotion, fantasy, intuition, mysticism, magic, and anarchy

Understand that much of Post-Modern art can be traced back to conceptualism (performance and installation)

Understand that Post-Modern architecture is eclectic, simultaneously merging many styles, including those of non-European origins

**Resources:** Gardener's Chapter 34

**Class Activities:** slide lecture, study guide, and flash cards.

**Time line:** Half a week. End on Wednesday of week 11.

**Assessment:** VERY short quiz

**Reviewing for the AP EXAM**

**Objective:**

Reviewing all covered material

**Resources:** Gardener's

**Class Activities:** Students will complete study sessions, study guides, and a full mock AP test (completed in parts)

**Time line:** variable. Depending on the date of the test on that given year, and how much the timeline has been interrupted, there may have 1 week or more.

**Assessment:** released AP exam

**After the exam: Artist's Research Project and Art making**

- ❖ Artist's Life
- ❖ Artist's Style
- ❖ Artist's Materials

**Objective:**

Locate scholarly peer-reviewed articles

Write a research paper in APA

Recognize Artist's style and mimic it

**Resources:** variable

**Class Activities:** Students will choose an artist to write a biographical research paper on. It will include biographical information and stylistic information. They will be instructed about how to write a research paper, use APA, and distinguish between good and bad sources. To complete the project, students will create an original artwork in the style of the chosen artist and using the artist's medium, or create a new twist on the style of the artist. Students will present during finals. Intermittently throughout the unit, watch "ART: 21" and have Socratic seminars/ short writings on the art topics contained therein.

**Take a day trip to the local California Museum of Photography and Sweeney Art gallery at UCR ARTS BLOCK for a tour of the exhibitions and collections department.**

**Time line: 4-5 weeks**

**Assessment: research paper and artwork**