

AP Art History

Ms. Laura Mart
Immaculate Heart High School
2011-2012

Office Hours: Mondays and Thursdays until 3:45, AUD A2 (the art room)

Syllabus

Course Description:

Advanced Placement Art History is a chronological art survey course that, while focusing on traditional Western art, also includes non-Western art and its impact on Western art forms. Since art is the reflection of the time, place, and people that produced it, Advanced Placement Art History is as much concerned with history as with art. The course---equivalent to three semesters of college art history---is designed to provide the same benefits as an introductory college art history course: an understanding and enjoyment of architecture, sculpture, and other art forms within their historical and cultural context. Students will learn to look at works of art critically, with intelligence and sensitivity, and to analyze what they see. This course is intended not only to prepare students for the AP Art History® exam, but also to foster an understanding and appreciation for the many forms of artistic production throughout human history. The first semester covers from the Paleolithic through the Northern Renaissance, and the second semester covers from the Northern Renaissance through the 20th century. While focusing primarily on Western art, the course will also include a survey of Non-Western art from African, American, Asian, and Oceanic cultures. Throughout this course, students will learn how context mediates both the creation, function, and interpretation of all artistic output.

This course has the following aims: 1. That students gain visual literacy, learning how formal and contextual analysis can lead to understanding both its aesthetic and societal significances; 2. Students can analyze an object based on the contexts of the geography, era, power and belief structures, patronage, identity of the creators, and other factors in its production to unlock meaning; 3. That students can identify a canon of both Western and non-Western images, and understand the canon's problematicity and revisions; 4. That students learn to look at works critically, suspending personal biases, and apply critical thinking skills to synthesize evidence gathered through research about a work of art into an argument; 5. That students both appreciate and understand works of art from all cultures with an open mind; 6. That students make connections with other academic disciplines such as history, philosophy, mathematics, science, and literature; 7. That students have an understanding and appreciation of all human experience, mediated through artistic output; and 8. That students recognize and celebrate the validity of their own reactions to art, and are able to discuss and defend their opinions in open discussion with others.

Required Textbook and Materials:

Kleiner, Fred S. *Gardner's Art through the Ages: A Global History, Thirteenth Edition*. Boston: Wadsworth, Cengage Learning. 2009. (This large and cumbersome book may stay at home for reading; there is no need to bring it to class).

Large supply (500) of 4"x6" index cards, lined on one side, blank on the other, and a suitable container for them.

College-ruled composition notebook

Student Evaluation:

Chapter Assessments and Unit Tests: 60%

In-class assignments: 5%

Projects and presentations: 10%

Semester Exams: 20%

Participation: 5%

Additional Information:

Office Hours: 3:00-3:45 Monday and Thursday in the Art Building

Classroom Expectations:

- Participation: "Eighty percent of success is showing up" ---- Woody Allen
Daily, active participation in class discussion provides you---as well as the rest of the class---incalculable benefits. Please refer to the English Department rubric for class discussion to understand what is expected of you. Your final grade in this class may be raised ½ a grade for excellence in this area. It may be lowered ½ a grade for deficiency.
- Web Pages: The syllabus for this course as well as general information about the English Department may be found on the school's webpage. Specific information about the daily work of this course may be found on my webpage. I expect you to check this page daily. Please do not waste paper and print the weekly assignment pages out!
- Make-Up Work: All exams must be taken as scheduled, except in case of extreme illness. Because of the multi-media nature of these tests, please avoid missing them at all costs! Students who take every test on the scheduled day will receive 10 extra credit points each semester.

Homework and projects must be turned in on time. If you have a legitimate need for an extension, please see me before the due date and we will work something out. Senior year is full of competing commitments. Keep on top of things and train yourself to see conflicts ahead of time. For those unforeseen difficulties, you have a limited number of homework "goof slips" available to you. Keep unnecessary absences to a minimum. Senior year has plenty of "necessary" absences. You are responsible to find out about and make up what you have missed. Please consult the assignment page posted on my webpage.

- Test Return Policy: I will be keeping all exams: unit tests and final exams so that assessment questions are field tested and can be revised when necessary. This practice allows me to reuse most parts of an exam for comparison of achievement from year to year and to adjust the emphasis of instruction when required. Students may access their past tests by coming during office hours or making other arrangements with me.

- Academic Integrity: Plagiarism is the intentional or unintentional use of someone else's

WORDS or IDEAS without giving proper credit. This includes paraphrasing a source without giving due credit. See the Student Writing Handbook, 3rd Edition for an exhaustive discussion of this matter. As you know, plagiarism is a serious breach of academic integrity and any assignment containing plagiarism earns a zero.

- Honor Code: At all times, students are expected to adhere to and respect the school's Honor Code. On all your work, your name affirms your honor.
- Other classroom rules: Students should be seated in the classroom when the bell rings. No food or drinks (with the exception of water) are allowed in class. Students are expected to follow all school rules and regulations as outlined in the Immaculate Heart High School Student Handbook, as well as exhibit mature and appropriate behavior.

Types of Assignments:

Exams: The primary assessment method in this class will be formal unit tests.

Homework: Most days you will have a homework assignment to complete. It may be reading, a web assignment, an activity sheet, or a written assignment. Homework will be collected at random so please complete it every day! Please remember that exact words, paraphrases, and non-common knowledge information must be cited. Include a work/s cited page whenever you use outside source material.

Writing: You may occasionally have writing assignments. These must be word-processed and include a properly formatted works cited/consulted page. Your essays should use appropriate diction, varied sentence structure, effective voice, appropriate organization, and specific concrete detail. Please refer to the English Department rubric for essays for a more detailed understand of what is expected of you. You must upload all essays and any other specified assignments to the website: www.turnitin.com. You will need to set up a user profile using a valid email account. You will also need the appropriate class ID number and enrollment password designated for your class period. You must upload all your written work to Turnitin or you will not received credit for your work. Keep the digital receipt you receive to prove you uploaded your work.

Class ID
4221381

Enrollment Password (case sensitive)
angkor579

- Projects: You will complete a Museum Report each semester that requires you to visit one of the many wonderful museums in our area. You will also complete an online project which requires you to comment in writing on a work of art.
- Final Exams: You will take an AP Art History final in the fall and just prior to the exam in April and will complete a creative final project after the exam.

Grading Policy:

Grades are computed on a point system with, for example, unit tests worth 100; timed writings, 25-40; projects, 100; and homework, between 5-10. A running total of points will be kept and not broken down into quarters. The final exam will account for approximately 20 % of the total semester points. As noted above, participation can raise or lower this grade by one half (e.g., B

to B+ or B).

Grading Scale

98-100 A+	87-89 B+	77-79 C+	67-69 D+	0-59 F
93-97 A	83-86 B	73-76 C	63-66 D	
90-92 A-	80-82 B-	70-72 C-	60-62 D-	

Course Calendar:

First Semester	Topics	Assessments
One August 22-26	What is Art History? Introduction to Art History Methodology and Terminology Art Vocabulary How to look at, describe, analyze, and compare works of art Art Before History Begin Unit 1: Paleolithic and Neolithic Art	
Two August 29-September 2	The Ancient Near East Sumer, Ur, Ancient Near Eastern Power and Belief Structures, Hammurabi's Code Egypt Under the Pharaohs Predynastic and Early Dynastic Periods, The Kingdoms, Funerary and Religious Rites, Pyramids and Power in the afterlife	
Three September 5-9	The Prehistoric Aegean Cycladic, Minoan, Mycenaean Art	Test: Paleolithic, Neolithic, Ancient Near East, Egypt
Four September 12-16	Ancient Greece "Man as the Measure of All Things" Methods and materials: marble sculpture and bronze casting	Test: Cycladic, Minoan, Mycenaean, Ancient Greek
Five September 19-23	The Etruscans The Cult of the Dead and Connections with Greek Models of Art	
Six September 26-30	The Roman Empire, Late Antiquity Art, Architecture, and Power Public art and the glorification of war Art in service of the republic Lifestyles of the rich and famous: Pompeii Methods and materials: fresco	Test: Etruscan, Roman, Late Antiquity
Seven October 3-7	Unit 1 Exam Begin Unit 2: Byzantium Early Christian, Jewish	

	The Art Underground: Catacombs Mosaics in Ravenna and Constantinople Icons and Iconoclasm	
Eight October 10-14	The Islamic World Abstraction, pattern, and decoration Calligraphy and the word as art Sinan the Great and mosque architecture Persian miniature painting	Test: Byzantine, Islamic, Early Christian and Jewish
Nine October 17-21 End of First Quarter	Early Medieval Europe, Romanesque Europe Carolingian, Ottonian, Romanesque Art and Architecture Monastic patronage of art Pilgrimage: the tourism of the middle ages The Bayeux Tapestry	
Ten October 24-28	Gothic Europe Abbott Suger and St. Denis French Gothic, the spread of Gothic Art, Stained Glass	Test: Carolingian, Ottonian, Romanesque
Eleven October 31- November 4	Italy, 1200-1400 Italian Gothic to the trecento Giotto, Duccio, and Cimabue The Sienese School	Test: Gothic Art
Twelve November 7-11	Unit 2 Exam Unit 3: Non-Western Art, part 1 South and Southeast Asia before 1200 Early Indus Valley Civilization, Hinduism, Ashoka's conversion to Buddhism, The Stupa at Sanchi, Cross Cultural Connections: The influence of Greek Sculpture on Ghandaran Buddhist Sculpture, the architectural basics of Hindu temples	
Thirteen November 14- 18	China and Korea to 1279 Japan before 1333 Art and the Afterlife; Bronze, Jade, and Clay; Daoism and Confucianism, Chan Buddhism	Test: Asian Art
Fourteen November 21- 25	Native Arts of the Americas before 1300 Mesoamerica South America North America: the Mississippian Civilization: Mounds Native Arts of the Americas after 1300 Macchu Picchu Ceremony and art: the artistic practices of the American Southwest	

	<i>Thanksgiving Break</i>	
Fifteen November 28- December 2	Africa before 1800 Methods and materials: Bronze casting Religion, power, and art Africa after 1800 Ritual sculpture, masks, and reliquaries The effects of trade on African arts	Test: African and Native American Art
Sixteen December 5-9	Unit 3 Exam: Non-Western Art, part 1 Museum project 1 assigned Unit Four: Renaissance Italy, 1400-1600 Florence in the Renaissance Brunelleschi and the Dome Religious art competitions and the rise of the Medici Donatello, Verocchio, Pollaiuolo, and Ghiberti Cloisters and Chapels Sacred and secular subjects in Renaissance art	
Seventeen December 12- 16	Italy, 1500-1600 Da Vinci, Michelangelo, and Raphael, the original “Renaissance Men” The rise of Rome and Venice Palladio’s architecture Titian and the Venetian School The advent of Mannerism	Test: Early Italian Renaissance
Eighteen and Nineteen December 19- 30	Christmas Vacation	
Twenty January 2-6	Northern Europe, 1400-1500 Methods and Materials: Oil Painting Altarpieces and Alternate Views Van Eyck and van der Weyden Patronage and Power The Limbourg Brothers and the Tres Riches Heures Methods and Materials: Printing Woodcuts, Engravings, and Etchings	Test: Italian Renaissance Museum Project 1 due
Twenty One January 9-13	Review and Final Exam End of Semester One	
Twenty Two January 16-20	<i>MLK Jr. Day, Final Exams, Semester Break</i>	
Second	Subject	

Semester		
One January 23-27	Northern Europe and Spain, 1500-1600 Albrecht Dürer: Master of Printmaking The Grotesque: Bosch and Breugel El Greco	Test: Northern Renaissance
Two January 30- February 3	Unit 5: Baroque to Neoclassicism Italy and Spain 1600-1700 Bernini and Baroque Sculpture Dramatic Tableaux: Caravaggio, Gentilleschi and <i>chiaroscuro</i> Baroque Ceiling Paintings	
Three February 6-10	Northern Europe, 1600-1700 Hapsburg Patronage Rubens and figure painting The Dutch Still Life: luxury and the riches of globalizing trade Rembrandt's etchings	Assessment: Baroque
Four February 13-17	Europe and America, 1700-1800 The palace of Versailles Watteau, Greuze, Hogarth, and the theatricality of secular painting The Revolution after Rococo The Enlightenment's effects on art Greek and Roman revivals in public and private art Europe and America, 1800-1870 Napoleon, Neoclassicism, and academic painting	
Five February 20-24	Europe and America, 1800-1870 Goya, Callot, and the atrocities of war The Birth of Photography and the "Death" of Painting Methods and Materials: Lithography	Assessment: Rococo and Neoclassicism
Six February 27- March 2	Unit 6: Asian and Oceanic Art South and Southeast Asia after 1200 Islam in India: The Taj Mahal and importation of miniature painting The effects of colonialism in India China and Korea after 1279 Scroll painting and the literati Ming porcelain: Western objects of desire	Assessment: Romanticism, Realism and the Birth of Photography
Seven March 5-9	Japan after 1336 Zen Buddhism and Japanese scroll painting <i>Ukiyo-e</i> and the floating worlds of	

	Harunobu, Hokusai, and Hiroshige Cross-cultural exchanges with the West	
Eight March 12-16	<i>Kairos Retreat</i> Oceania Gender roles in Oceanic art production Symbolic spirituality in ritual and architecture	
Nine March 19-23 End of Third Quarter	Unit 7: Art in the 19th and 20th centuries Europe and America, 1870-1900 The liberation of painting: Impressionism, Expressionism, and Symbolism The rise of Art Nouveau Unit 6 Exam: Asian and Oceanic Art	
Ten March 26-30	Europe and America, 1900-1945 Ideology and conflict: the 20th-century avant-garde Cubism, Futurism, dada, Surrealism,	Test: Impressionism, Post-Impressionism, Symbolism, Sculpture, and Early Modern Architecture
Eleven April 2-6	Europe and America, 1900-1945 Constructivism, Bauhaus and De Stijl “Degenerate Art” in Nazi Germany The Great Depression and the WPA	
Twelve April 9-13	<i>Easter Break</i>	
Thirteen April 16-20	Europe and America After 1945 Abstract Expressionism, Pop Art, the rise of performance art and new media, Feminism’s impact, Earth and Site-specific art, Video and Digital Media.	Test: Fauvism, Expressionism, Cubism, Dadaism, Surrealism, Modern Russian, Bauhaus, Wright, Depression Art
Fourteen April 23-27	Exam Preparation Final Exam	Test: Abstract Expressionism, Minimalism, Pop Art, Earth Art, Feminist Art, Video and Digital Media
Fifteen April 30-May 4	Exam Preparation	
Sixteen May 7-11	May 8: AP Art History Exam Contemporary art: the late 20th century <i>Art:21</i> Videos	Museum project 2 assigned
Seventeen May 14-18	Contemporary art: the 21st Century	
Eighteen May 21-25	Museum Project 2 presentations	Museum project 2 presentations