

APTM Art History

Teacher: Louise Clemmer

Syllabus

Course Description

This course offers the serious student the opportunity to explore, in depth, the history of art from ancient times to the present. Through readings, research, slides, videos, and museum visits, students will view significant artworks from around the world. Writing skills will be important in the description, analysis, and comparison of these works. Students are encouraged to keep a notebook to record class discussion on significant historical events, art periods/styles, specific artworks, and issues/themes that connect these artworks.

Course Objectives

Students will:

- Develop skills in identifying, describing and analyzing works of art.
- Learn to identify common characteristics among diverse artworks based on periods/styles and themes.
- Develop strong writing skills when describing, analyzing, and comparing works of art.
- Cultivate an appreciation for all styles of art.
- Relate works of art to their proper cultural and historical origins.

Assignments and Projects

Daily/Weekly

- Students are required to read approximately one chapter per week from the *Art Across Time*, Third edition, by Laurie Schneider Adams. There are online resources and an accompanying CDROM
- Videos will be shown to supplement the textbook and students are required to take notes to prepare for quizzes.
- Students will complete an analysis graphic organizer for 4-6 artworks per chapter. The graphic organizers include the following information for each artwork; Identification, period/culture, location, subject/iconography, style/technique/historical significance/function/purpose.
- Students will also complete comparative graphic organizers to make connections between artworks of the same period/culture as well as other periods/cultures.
- Students should be prepared to answer questions in discussions based on reading assignments. Students will often work in small groups to come up with solutions to problems posed by the teacher, or participate in a game/activity to reiterate learning. Some of these activities include:

1. Artist/artwork Speed Dating (students take on the characteristics of an artist/artwork and introduce themselves to each other)
 2. Dominoes (students align images of artworks domino style to make conceptual and visual connections)
 3. Visual Descriptions (students work in small groups to try to come up with the most complete visual description of an artwork)
- Students will be given a study guide to complete prior to each unit's exam.
 - Students will be given pop quizzes on reading assignments as well as an extensive exam at the end of each chapter/unit (these include multiple choice, short answer, and slide questions as well as essays)

Other Assignments and Projects

Students will complete several essays based on themes that connect a Western/European artwork with an artwork from outside of the European artistic tradition. Each artwork must be fully analyzed (as in the analysis organizers) and compared based upon one of the given themes. Students must also address how cultural background influences how the piece is read and valued (how might each work be perceived in the context of the other culture?) Some of the themes include:

- a. The human body
- b. Distortion of the human figure: Exaggeration, Elongation, Compression
- c. Religious objects
- d. Narrative
- e. Religious sites/spaces
- f. Gender
- g. Politics and Power
- h. Portraiture
- i. Satire
- j. Temples, Chapels, Cathedrals, Basilicas, Tombs
- k. Palaces
- l. Genre
- m. Landscapes
- n. Women's Works
- o. Crucifixion, Depositions, Lamentations, Resurrections, Madonna's, and Last Judgments
- p. The Reformation
- q. War and Revolution

Students will work in groups to present artworks from different non-Western Cultures based on a common theme that the students choose themselves. The research portion includes:

1. Artist, title, medium, location, historical context, subject, occasion, audience, purpose, a description, features that express the theme, images, and citations/references.

Students must present their research in a nontraditional (non-lecture) format for one 30 minute class period (e.g., a commercial, TV show, guided tour, puppet show, time travel, song, etc.)

Course Calendar	
Week One	Why Do We Study the History of Art? Purposes of art, value of art, methodologies of art history, vocabulary of art history, how to describe, analyze, and compare artworks
Week Two	Prehistory: Non-verbal history (stone age), Paleolithic, Mesolithic, Neolithic, tools, materials, Women in Prehistoric Art, Venus of Willendorf
Week Three	Ancient Near East Objects of ritual, fertility, and life cycles; architecture functional and funerary; polytheism and significant deities; pictures to words: Gilgamesh, Law Code of Hammurabi
Week Four	Ancient Egypt Gift of the Nile; cycles of death and rebirth; the afterlife; mummification, Book of the Dead; Egyptian polytheism; divine right; pre-dynastic-Ptolemaic; funerary architecture; status and depiction of human body; Hatshepsut; female pharaoh; Amarna period; cross cultural influences.
Week Five	Aegean Cycladic Civilization, Minoan Civilization, Mycenaean Civilization, fresco process
Week Six and Seven	Ancient Greece Government, philosophy, literature, and drama. "Man is the Measure of all Things," Women in ancient Greece, Geometric-Hellenistic styles in the all media, Power and authority, link between mythology and politics, Painting and pottery, Sculpture, architecture, Hellenistic sculpture, human body: stylized-idealized-naturalistic style of architecture, (the canon)
Week 8	Etruscan/China: Neolithic > 1st Empire Contemporary lifestyle; architectural innovations; funerary practices and artworks; comparison of Western everyday objects, writing, funerary art.
Week 9 and 10	Ancient Rome/ Indus Valley Civilization Virgil's Aeneid, Chronological Roman Periods and corresponding artworks and architecture, sculptural types, Sarcophagi, portraits, Mural Paintings, cross cultural trends, Indus Valley, Vedic, Upanishads, Early Vedas, Buddha and Buddhism, Buddhism, Buddhist architecture, Maurya period, Shunga period, Kushan period
Week 11	Early Christian and Byzantine Art New Religion, Divergence of East and West, Early Christian Art, Centrally planned buildings, Justinian and the Byzantine style, Development of Codex, Late Byzantine Developments,

Week 12	Art Outside the European Tradition Project Presentations
Week 13	Field trip to the Denver Art Museum and two local Galleries.
Week 14	Early Middle Ages/Mesoamerica Islam culture and religious Architecture; northern European art. Anglo-Saxon, Viking, <i>Beowulf</i> ; Hiberno-Saxon styles and iconography; manuscript illumination, Carolingian and Ottonian periods/styles; Mesoamerican art and culture; thriving civilizations, beliefs, and artifacts.
Week 15	Romanesque Stylistic v historical; pilgrimage and relics; feudalism and crusades; portal sculpture; regional variations, secular v. religious; Bayeux Tapestry.
Week 16	Gothic Art Hindu and Buddhist Development Origins of Gothic Art in France; Early Gothic Architecture; Elements of Gothic Architecture; Cathedrals; Later Developments, Scholasticism; English Gothic; Spread of Gothic; Buddhist and Hindu Developments
Course Calendar	
Week 17	Precursors of the Renaissance 13 th century Italy, 14 th century Italy, International Gothic Style
Week 18	Early Renaissance 15 th century Italy; Early 15 th century painting and sculpture; Second-Generation development, Donatello and Botticelli; 15 th century Netherlands painting.
Week 19	High Renaissance in Italy Architecture, painting and sculpture; Developments in Venice
Week 20	Mannerism and the Later Sixteenth Century in Italy Mannerism; counter Reformation painting; late sixteenth Century Architecture
Week 21	16th Century Painting and Printmaking in Northern Europe The Netherlands, Bosch, Pieter Bruegel the Elder; Germany, Durer, <i>The Myth of the Mad Artist</i> , Hans Holbein the Younger, <i>Erasmus of Rotterdam</i>
Week 22 Midterm	Mid Term Review and Test Multiple review days with vocabulary and artists bingo and Jeopardy review

Week 23	The Baroque Style in Western Europe Developments in Politics and Science; Baroque style; Architecture; Sculpture; Italian Baroque Painting; Baroque in Northern Europe/ Diego Velazquez, Nicolas Poussin
Week 24	Rococo and the 18th Century Political and Cultural Background; Age of Enlightenment; Rococo Paintings, Rococo Architecture; Architectural Revivals; European Painting; American Painting
Week 25	Field Trip: Return to the Denver Art Museum for a scavenger hunt for art history vocabulary and features.
Week 26	Romanticism: Late 18th early 19th Centuries Romantic Movement; Architecture; Sculpture; Painting in Europe, Goya, William Blake, Gericault, Delacroix; Painting in the United States, Tomas Cole, George Bingham, George Catlin, Folk art.
Week 27	19th Century Realism Cultural and Political context; Marx and Engels, <i>The Communist Manifesto</i> ; French Realism; Photography; English Realism, the Pre Raphaelites; American Realist; French;
Week 28	19th Century Impressionism Urban renewal; Japanese Woodblock Prints; Painting, Manet, Renoir, Degas, Cassatt, Morisot, Monet, views of Paris; French Sculpture, Rodin; American Paintings, Winslow Homer, John Singer Sargent; Art of Art's Sake.
Spring Break	Trip to Paris to visit the Louvre, the Orsay, Picasso's Museum, Rodin's Home, and take a side trip to Monet's home in Giverny. (Hi Bill, you're invited too)
Week 29	Post-Impressionism and the Late 19th Century Paintings; Gauguin and Oceania; Symbolist Movement, Moreau and Munch; Fin de Siecle, Aestheticism, Art Nouveau, Vienna Secession, Henry Rousseau, <i>The Mechanisms of Dreaming</i> .
Week 30	Turn of the Century: Early Picasso, Fauvism, Expressionism and Matisse Picasso's Blue Period; African art, European Avant-Garde, Picasso and Matisse, Fauvism, Expressionism, Matisse and Fauvism.
Week 31	Cubism, futurism and Related 20th Century Styles Precursors of Cubism; Gertrude Stein; Analytic Cubism; Collage and assemblage; Synthetic Cubism; Futurism; The Armory Show; Harlem Renaissance; Suprematism; Early 20 th Century architecture; international style.
Week 32	Dada, Surrealism, Fantasy, and the U. S. between the Wars World War I's affects on art; Dada; The Cabaret Voltaire; Marcel Duchamp; Jean Hans Arp; Surrealist Manifesto; Surrealism; US. Regionalism and social Realism; Salvador Dali, Joan Miro; Realism sculpture; Hopi Kachinas; photography; Mexican Artists; American Abstract

Week 33	Abstract Expressionism Hans Hofmann and Josef Albers; Hitler on "Degenerate Art;" Gorky, Navajo Sand Painting, Acrylic; Figurative Abstraction in Europe; Sculpture
Week 34	Pop Art, Op Art, Minimalism and Conceptualism English Pop Art; US Pop Art, Painting and Sculpture; Op Art; Minimalism; Action Sculpture, Beuys, Hesse; Conceptualism
Week 35	Innovation, Continuity, and Globalization Government funding of arts; Controversial Art; Return to realism; Environmental art, Developments in architecture, Feminist Art; Plus ça change, memorial art, Video Art.
Week 36	Review for AP™ Exam
Week 37	Review for AP™ Exam/take test
Post Exam	Contemporary Artist Project and Presentation Students research a contemporary artist and create a presentation on their findings.

AP Art History Primary text:

Adams, Laurie Schneider. *Art Across Time*. 3rd ed. New York: McGraw-Hill, 2007.

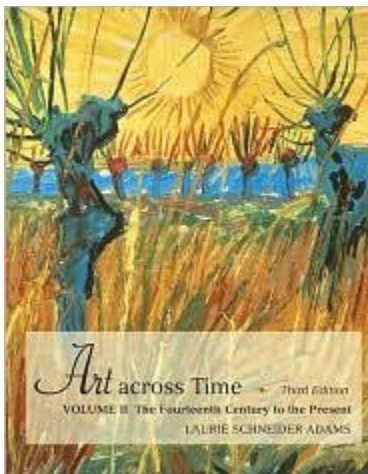
Please note that this book comes in Volume 1 and Volume 2. You only need to purchase Volume 1 at this time and Volume 2 in November. The prices vary on line and I have seen them as expensive as \$160.00 and as cheap as \$37.00. So search the web for the best deal.

Art across Time Volume One by [Laurie Schneider Adams](#)



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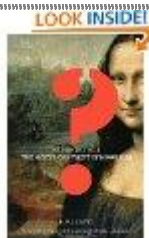
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Summer Reading:

Please read and either outline or use the Cornell note system for the "Introduction," in *Art across Time*: pages 1-25. Be ready to discuss.



Vanished Smile: The Mysterious Theft of the Mona Lisa (Vintage)
(Paperback)

~ [R.A. Scotti](#)
ISBN- 978-09307-27838-8



Visual Literacy: Writing about Art, 1st Edition

Amy Tucker

Softcover, 192 pages

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The McGraw-Hill Museum-Goer's Guide, 1st Edition

**Richard Wink, Ohio State University, Mansfield --
Emeritus**

Richard J. Phipps, Capital University Emeritus

Softcover, 128 pages

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You may contact me over the summer at louise_clemmer@dpsk12.org
Have a wonderful summer reading about ART.

