

TAMALPAIS UNION HIGH SCHOOL DISTRICT
Larkspur, California

Course of Study

ADVANCED PLACEMENT ART HISTORY

Fine Arts Department - 1 year course - Grades 11-12
AP ART HISTORY should be taken by students with motivation and interest in Art History.

COURSE DESCRIPTION:

AP Art History (APAH) is designed to be a college level survey course approved by the College Board. APAH is a student-centered exploration of the History of Art and its relevant impact and development of the cultures, community and society throughout history. Students will acquire a deeper knowledge through active exploration in the classroom/studio, using visuals, hands on creative projects and discourse within the context of the course for discussion. This course offers the serious student the opportunity to explore in depth the history of art from ancient times to the present. Open ended questions based on the text, visual presentations, museum visits and art projects will provide the venue in which student will think critically for themselves, and articulate their own thoughts and their responses to the thoughts of others. Through readings, art projects, slides, videos and museum visits, student will view and decode significant artworks from around the world. Students are encouraged to keep an Investigation Journal to record inquiry, class discussions on significant historical events, art periods/styles, specific artworks, ideas, issues and themes that connect these artworks. This course is intended to prepare students for the AP Art History Exam.

COURSE MATERIALS:

- Primary Textbook: *to be determined*.
- Workbook (recommended) Art Through the Ages - AP College Board 2016
- Supplemental Text (recommended) Art: A Brief History Plus NEW MyArtsLab (6th Edition) by Marilyn Stokstad, Pub.2011.
- Basic Studio Class Materials: Art papers, glue, matt board, scissors, tape, ink pens, oil pastels, chalk pastels, gouache,
- Water colors, wire, wire tools, lino blocks, printmaking supplies, etc.
- Special studio materials: fresco supplies, glass, acetate laser print materials, cyanotype supplies, etc.

PREREQUISITES:

1 year UC Fine Arts Requirement

COMPETION CREDIT:

This course satisfies 10 units of the district's 10 unit Fine Arts graduation requirement.

COURSE CONTENT:

AP Art History (APAH) is designed to be a college level survey course approved by College Board. APAH is a student-centered exploration of the History of Art and its relevant impact and development of the cultures, community and society throughout history. Students will acquire a deeper knowledge through active exploration in the classroom/studio, using visuals, hands on creative projects and

discourse within the context of the course for discussion. Open ended questions based on the text, visual presentations, museum visits and art projects will provide the venue in which student will think critically for themselves, and articulate their own thoughts and their responses to the thoughts of others. Writing skills will be important in the description, analysis and comparison of these works.

Students will learn from a College Board set list of 250 artworks chronologically, beginning with Paleolithic painting/sculpture and ending with Post-Modernist contemporary artists. The course will spend the most time on Renaissance art to the 21st century. We will explore ancient through the Medieval ages, and global arts including Africa, the ancient North and South Americas, Asia, Near East, Oceania, and Islamic traditions. We will take field trips to local art history locations. Throughout the year the students will be guided by Essential Questions put forth by College Board; **What is art and how is it made? Why and how does art change? How do we describe our thinking about art?**

TUHSD MISSION & APAH

AP Art History supports the development of creative, passionate, and self-motivated learners through rigorous explorations and connections made across subject matters and a broad diversity of topics within the history of art. AP Art History prepares students for engaged citizenship and enables them to contribute individually and collaboratively addressing the challenges of a dynamic and diverse world by exposing students through multiple sensory experiences, group discussions, comparing and contrasting written and visual observations all which examine the deep, rich and wide history of art throughout multiple historical moments and countries/cultures and dynamic historical occurrences. AP Art History will develop mastery of core competencies and meaningful learning experiences enabling students to access skills by critically analyzing information, posing substantive questions, and communicating effectively in this project based, creative and content rich experience.

LEARNING OUTCOMES:

Foundation in Art History: Explore and think critically about the history of art from ancient times to the present (Paleolithic - Post Modernism/Contemporary) and cultivate an appreciation for all styles of art. Recognize and identify title, artist, date, and materials of works of art and architecture. Be prepared to successfully take the AP Art History Exam

Connections/Juxtapositions: Explore the connections between Art, Literature, Mathematics, World Languages, Cultures, Religions and History. Student will contextualize and analyze European and global artworks using form, function content, and context.

Methods & Materials: Convey knowledge of techniques, media and processes of the three major art forms. Students will experiment and collaborate with new forms of art making, communicate understandings through projects and presentations while solving problems inherent in art making throughout the course of history.

Decode: Learn to identify common characteristics about diverse artworks based on periods, styles and theme and relate works of art to their proper cultural and historical origins. Students will interpret works of art by analyzing contextual variable.

Art Critique & Analysis: Students will learn to suspend judgment when looking at works of art, developing critical thinking skills by considering the assumptions they bring to an evaluation and learning how to gather evidence before launching opinions. Students will gain a deep understanding of the meaning of artworks, analyze traditions and change through valuing global connections.

Multiculturalism and Trans-culturalism: Students will be encouraged not only to appreciate art from other cultures, but also attempt to understand them on the aesthetic criteria of those cultures. Students will understand how cultures influence and interact with one another via art.

Analytical Diagnostics: Understand the concept of context and contextual analysis as it relates to both European and Non-European visual worlds of art across cultures and throughout history. Students will apply complex terminology to artworks, artists' styles, and art movements

Historical Research: Students will learn to suspend judgment when looking at works of art, developing critical thinking skills by considering the assumptions they bring to an evaluation and learning how to gather evidence before launching into opinions.

Art Matters: Students will learn how art mediates a vast range of experience, including our place in history, people who are different, civic life, and our emotional psychological and intellectual understanding of self.

Visual Literacy: An emphasis will be placed on visual literacy that is, the ability to apply art historical methods to student's visual environment so that students understand how images encode social ideologies. Student will learn to communicate about the arts at a post-secondary level.

Course Content:

FALL SEMESTER	SPRING SEMESTER
➤ Global Pre-History	➤ 14 th Century Early Renaissance
➤ The Pacific	➤ 15 th Century Renaissance
➤ Indigenous Americas	➤ High Renaissance & Mannerism
➤ The Near East	➤ Northern Renaissance
➤ Ancient Egypt	➤ Baroque
➤ Ancient Greece	➤ Age of Enlightenment
➤ Ancient Etruria	➤ Early Modernism
➤ Ancient Rome	➤ Modernism
➤ Late Antiquity	➤ Contemporary Artists
➤ Byzantine	➤ Africa
➤ Early Medieval	➤ China & Korea
➤ Islamic Art	➤ Southeast Asia
➤ Romanesque	➤ Japan
➤ Gothic Architecture	➤ Global Art (Post Exam)

ENDURING UNDERSTANDING & ESSENTIAL KNOWLEDGE STATEMENTS:

These provide contextual information about the regions and time periods in each content area. Information from enduring understanding and essential knowledge statements is combined with course learning objectives and works of art in the image set to form targets of assessment for the AP Art History Exam. Enduring understanding and essential knowledge statements provide contextual information that serves as a starting point for student learning in the course.

ESSENTIAL QUESTIONS (BIG IDEAS):

The essential questions/big ideas in the AP Art History Course & Exam are used as a conceptual foundation for the course and will drive presentations, discussion, projects and journal reflections.

Essential Question 1: Artists Manipulate Materials and ideas to create an aesthetic object, act or event

- AP Learning Objective 1:1 – Students differentiate the components of form, function, content and context of a work of art.
- AP Learning Objective 1:2 – Students explain how artistic decisions about art making shape a work of art
- AP Learning Objective 1:3 – Students describe how context influences artistic decisions about creating a work of art
- AP 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.

Essential Question 2: Art Making is shaped by tradition and change

- AP 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.
- AP 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.
- AP Learning Objective 2:3 – Students analyze the influence of single work of art or group of related works on other artistic production

Essential Question 3: Interpretations of art are variable

- AP Learning Objective 3:1 – Students identify a work of art
- AP Learning Objective 3:2 – Students analyze how formal qualities and/or content of a work of art elicit(s) a response
- AP Learning Objective 3:3 – Students analyze how contextual variables lead to different interpretations of a work of art.
- AP Learning Objective 3:4 – Students justify attribution an unknown work of art
- AP Learning Objective 3:5 – Students analyze relationships between works of art based on their similarities and differences.

AP ART HISTORY COURSE CONTENT	
UNIT TITLE	KEY IDEAS / CONTENT
Intro to APAH	<p>Intro Chapter Study Guide * Elements and Principles of Design & Information needed for artworks * U.R.P.H.E.I.A. UTILITARIAN – functional or useful items (i.e. containers, furniture, jewelry, etc. RELIGIOUS- items made for worship, veneration, ceremonies, rituals, festivals, procession, or burial rites. POLITICAL- items meant to comment on social/political issues; wars, social injustice, propaganda or to change public opinion. HISTORICAL- records historical events ECONOMIC- art made for financial gain or as a result of a wealthy patron. INFORMATION- to teach or inform; carry on a cultural tradition or moral to future generations. AESTHETICS- for the joy or search for beauty, art for art’s sake.</p> <p>F.F.C.S.I. - Investigating the artwork! Form- Is this 2D, 3D, sculpture in the round, or architecture? Function- What is its purpose? What was it made to be used for, or do? Apply “URPHEIA” here. Style- How are you able to tell that this piece can be classified under this artist, culture, period, art movement, etc...? Context- WHY? What was happening during this time that caused this piece to be created? Influences/Ideas- What led up to the creation of this piece? How did this work reflect the ideas during this time in history, and allow it to be a product of its time?</p> <p>PROJECTS:</p> <ul style="list-style-type: none"> • Layout use and show samples for Investigation Journal which will include reflections, FRQ and short essay practice • Students create a starter set of Flashcards / Timeline that will be used as the template throughout the course.

	<p><u>FLASHCARDS & TIMELINE:</u></p> <ul style="list-style-type: none"> ➤ Artwork information : CREDIT LINE <ul style="list-style-type: none"> ● Name/Title of work- always <u>underlined</u> ● Artist/Architect- Who created it? ● Date- When was it created? ● Period- When? Cultural and time reference ● Original Location- Where was it originally placed? ● Museum- Where is it now? ● Patron- Did someone pay for this to be created? ● Material/Technique (media)- What is it made of? How was it created? 	<p><u>INVESTIGATION JOURNAL</u></p> <p>IMAGES DRAWINGS PHOTOGRAPHS PROJECTS / CRITIQUES FREE RESPONSE (FRQ) & SHORT ESSAY QUESTIONS</p>
<p>Global Pre-History</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - 75,000 BCE: Stick of ochre (a pigment of the earth, brown/yellow) is engraved in Blombos Cave, South Africa, 61,000 years before the Lascaux caves! - Earliest works are cave paintings and portable sculptures - Conjectures are made about the meaning of prehistoric works - No one single function and the purpose can only be guessed - Monuments like Stonehenge show that people were able to build structures made of the post and lintel system. - The need to create is one of the strongest human impulses. - Focus on materials indigenous to the environment/geography - Since context is largely unknown, focus on original location and content <p>PROJECTS:</p> <ul style="list-style-type: none"> ● Weekly Investigation Journal reflection, FRQ, short essay responses ● Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for support) ● Rock Art Project (Lascaux experience): Students experience Global prehistoric art by experimenting with methods and materials and focusing on the purpose of the medium as spiritual & cultural. Students will create drawings of Global Pre-history purposeful subject matter. Students design and create crude materials that would have been used to paint on rocks and cave walls (i.e. brushes with rope and coarse hair) - then using ground pastels mixed with rabbit skin glue, they will paint their drawings onto rock surfaces. Students photograph work for their Journal and include reflection after the classroom critique & discussion on Global Pre-history art. 	
<p>The Pacific</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Strong gender roles for creating art: Men = wood carving, women = tapa cloths - Wood is the primary material: they have perfected woodcarving - The use of natural materials such as fibers (plant materials), pigments, bones, sea ivory and shell, tortoise shell, wood, coral, and stone are very important to the meaning and symbolism of the artworks - Intricate lines and details - Art of Easter Island is unusual in Oceanic art - Heavily influenced by the sea (point of isolation and connecting through travel and trade). - Art is in the form of performances, chants, dances, or rituals. Objects of dress/costumes or masks are used as props or disguises in religious rituals. They are not produced for aesthetic reasons. - Sculptures representing life forces in the supernatural world are often wrapped (usually in tapa). The life force is referred to as <i>mana</i>. <i>Mana</i> is protected and defended by the act of wrapping called <i>tapu</i>. - "Artworks" are displayed in the men's communal house <p>PROJECTS:</p> <ul style="list-style-type: none"> ● Weekly Investigation Journal reflection, FRQ, short essay responses ● Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) ● Pacific Fashion Show: Students experience the methods and materials of the Pacific by recreating costumes they used for religious rituals. Ahu 'ula feather cape shows a person's ancestral connections, power and authority, and successes using geometric patterns. Using fabric, paint, feathers, stamps, glue & self-made patterns, students will create their own feather cape in the likeness of the feather capes studied. We will complete the project by hosting a fashion show with a runway model, an index info card and a narrator showcasing each cape and its attributes – it's historical and visual significance to the unit on the Pacific. Students photograph work for their Journal and include reflection after the classroom critique & discussion on the Pacific art studied. 	
<p>Indigenous Americas</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Indigenous cultures of North America date back to 10,000 BCE yet most artifacts date only from the last 2,000 years - Geography plays a huge role in Andean Art. Coastal plains acted individually while they united against the elements. - Old civilizations are used as foundations for new ones. (building upon preexisting sites) 	

	<ul style="list-style-type: none"> - Artworks were often part of a workshop where many worked on one piece - Pre-Columbian cultures occupy what is now Mexico, Guatemala, Belize, Honduras, and parts of El Salvador before Christopher Columbus invaded the area - The Aztec Empire was the dominant power in Mesoamerica before Hernan Cortes overthrew them - Developed huge city-states that prominently featured temple complexes rivaling any on Earth - Rapid decline of civilizations in the 16th c. due to the introduction of disease by the Europeans - With the arrival of the Europeans, the native people of North and South America were destroyed and persecuted. Archeology, oral tradition, documents, and museum records are the basis for research. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Clay Pots, Indigenous American Designs: Students experience the decorative form and function of art from the Indigenous Americas. Students select a Native North American historical community to research, motifs and designs colors and patterns are used in their artistry and if there is any explanation as to why. Using red clay, students create a 6" clay pot, carving designs into the exterior. When it is bisque fired, return to paint designs and motifs representing the Tribe chosen. Students will photograph their work for their Journal and include reflections from the class critique & discussion of tribes, design, collective and connected purpose of Indigenous American art.
<p>The Near East</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Mudbricks are the main building block from soil deposits left by the Tigris and the Euphrates Rivers - Conventions of hierarchal & Early images often depict royalty and deities - Figures and animals are depicted in profile or in twisted perspective & new gods or guardian figures (Composite creatures) - Assyrian lion reliefs are some of the first narratives in art history & Invention of cuneiform- first wedge-shaped writing - Nudity is a sign of debasement (lowering the status or quality) - Constant political change and ruling groups\ - The cosmos play a role in the architecture and rituals <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Clay Lion Relief Project Students experience art and ritual from the Near East by creating Assyrian & Sumerian Lion reproductions focusing on materials and symbolic meaning. Students use an 8x10 copy of an Assyrian Lion image and transfer it to a ¾" slab of clay. Use the process of sculpting by removing the clay around the outside of the Lion image (down to ½") which will leave the lion raised/relief. Clay tools, brushes & fine tips are used to manipulate the lion figure to resemble the copied Assyrian Lion image. After the bisque fire, apply earth tone glaze to finish the work. Students photograph the art work for their Journal and include reflections from the class critique & discussion regarding creative and historical impact as well as the purpose of art in the Near East.
<p>Ancient Egypt</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Geographic isolation: civilization is defensible, homogeneous culture = continuous traditions - Economic security: agricultural base due to inundation of the Nile = prosperity continuity - Deeply held religious beliefs: Pharaoh son of god, hierarchical society – stability/aversion to change - Hierarchical society: Pharaoh top of pyramid = collective will/aversion to change - Geological substructure: plethora of stone = megalithic architecture permanence - Belief in the Afterlife: elaborate funeral traditions, objects and tomb architecture - What is the function, form and content of the work? <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Encaustic Hieroglyphics News Flash on Papyrus Project: Students interact with Ancient Egyptian methods and materials creating a religious story or ritual tale, royal story or agricultural tradition as their "News Flash". Class will make papyrus paper, using leaves, cloth, glues and natural pigments. The students will take their Egyptian News Flash and paint or draw (using watercolor, gouache or colored pencils) the story and connect it to the handmade paper. Using dammar resin and beeswax, students will layer wax with tinted oil color on top of the handmade paper "News Flash". Students will photograph their art, reflect on the process of papermaking and encaustic wax in their Journals and share their stories with the class for reflection and discussion.

<p>Ancient Greece</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Greeks are interested in the human figure the idea of perfection. - Greek Temples provide a foundation for European architecture and reflects the idea of obtaining perfection with mathematical ratios. - The Greek time period starts at around 900 BCE, about 200 years after the collapse of the Mycenaean. - In the 5th century, the Greeks defeated the Persians, though it left Athens in ruins (rebuilt by Pericles) = Start of the Classical time period - Polycleitus's canon of proportions: The head should be 1/7 of the body. The chiastic stance that expresses the alternating relaxed and stressed muscles. - The Peloponnesian War in 432 BCE (lasted about 27 years) devastated and crushed Athens by the victorious Spartans = Start of the Hellenistic - Alexander the Great took over and united the Macedonians with the Greeks in the 4th century and after his death, his empire gave into Roman rule. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Ionic and Doric Temple Façade / Entry: Students examine Greek architecture and stylistic design through replication. Students will create their chosen Greek Temple façade or entryway using Ionic and Doric order columns/capitals. Students will use paper templates that have either been copied or pre-designed as paper cut outs that are produced into paper-mache sculptures. If materials and equipment are available, the students can design a temple entry way using a 3d printer and assemble. Once materials have been set, students will paint the Temple using a white wash and faux marble technique (white, black, green and red paint, sponges, thin and stippling brushes) to finish the temple entryway. Students will photograph their Temple facades for their Journals followed up with free write to tell the story related to their temple and share it with the class. <p>FRQ sample The Images below show the Great Altar of Zeus at Pergamon and a detail of Athena Battling Alkyoneos. Describe the scene taking place on the frieze. Why has this scene been placed on this monument? What contemporary events are paralleled in the scenes depicted in this work? What is the message this scene was meant to convey to the ancient Greek viewer?</p>
<p>Ancient Etruria</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - From the Tuscany area of Northern Italy before the Romans. Once the Romans gained significant power, the Etruscans were assimilated into the Roman Empire and eventually given Roman citizenship. - Influenced by the Archaic time period of the Greeks but avoid nudity. - What we know of the Etruscans is from their tombs (tumuli) which are part of larger necropoli. - Tumuli are round structures with a door leading to an interior that is brightly painted to reflect a domestic space. - Death is focused on the celebration of life. - Literary tradition is mostly lost. Vitruvius, an ancient historian wrote about the Etruscans' history. - Temples are built of mud brick and stone, unlike the Greeks. - Sculptures are created out of terra-cotta, stucco, and bronze. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Etruscan Wire Horse Sculpture: Students explore the stylized designs from Ancient Etruria by examining and creating art in the likeness of this period in Art History. Using the stylized design found in the Etruscan horse drawing and sculptures that have been viewed and discussed, students will create a wire horse in the likeness using different gauges of wire and tools to sculpt the animal with the elongated features. Students photograph the art work for their Journal and include reflections from the classroom critique & discussion on the differences and similarities of the work. <p>FRQ sample Just over 100 years separate these two statues (see website images). Identify these statues and their dates and compare and contrast the ways in which the human body is shown in these two sculptures.</p>
<p>Ancient Rome</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Roman art reflects their ambitions and monuments reflect the glory of the gods and government - Roman architecture is famous for the arch, the vault, and the use of concrete. - Roman paintings are few yet we have well preserved first, second, third, and fourth styles from Pompeii. - The Romans had a great interest in the height of Greek art and continued to make many copies of Greek sculptures. - The Romans also move away from cremation and begin to have burials. Roman royalty are still cremated. Funerary practices may start to reflect the influence of Christianity and other Eastern religions that believe in an afterlife. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/Timeline (add art work and observations to flash cards for study and timeline for AP exam support)

	<ul style="list-style-type: none"> • Ancient Rome Mosaic Project: Students are immersed in Ancient Rome culture through music, storytelling and creating mosaics. Students will recreate a roman mosaic piece. Using tile colors, glass, mirror and marble accents, grout and initial design working together in teams, students will implement an on-campus mosaic project. Students photograph their art work for their Journal and reflect on the design and process of production. Compare this experience to the immense, intricate mosaics from Ancient Rome. How did this translate to a more enhanced culture for the Ancient Romans? Where throughout history & in today's world do we find art or architecture inspired by the Ancient Romans? <p>FRQ sample Looking at classical architectural designs in Roman buildings, where else do you find these methods repeated and aesthetics copied throughout history. Compare and contrast.</p>
<p>Late Antiquity</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Note: The <i>style</i> of early Christian works is described as late Roman or of late antiquity. Early Christianity is not the style of the works itself- just subject matter. - No known artworks before 3rd century - Christianity starts as an underground religion, as the pagan religion of the Romans was still the majority. - Earliest works can be found in catacombs or on sarcophagi - Architecture: mostly basilica or centrally planned buildings - Founded by Jesus Christ in the early 1st century - Early leaders/popes were martyred such as St. Peter - Early Christians were persecuted by the Roman Empire but given restitution of property in 313 with the Edict of Milan. - Constantine is the single most advocator for the Christian faith, often favoring them in political positions and patronizing religious buildings. He was officially converted on his death bed. - Christians bury their dead because it resembles the burial of Jesus Christ. Under Rome are hundreds of miles of catacombs where Christians, Jews, and pagans are buried (cheaper too). - Christianity, Judaism, and Islam stem from the same branch <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Architecture - Basilica Miniature Model: Students will examine the basic architecture layout for basilicas by recreating scaled miniature models. In this project the students will identify standard basilica layouts and their specific sections. Using an actual drawing of a Cathedral from late Antiquity, students will measure the paper and multiply by 2, then draw layout onto paper so that it is scaled to size. Using foam core, paint and decorations, students add in the details (floor, ceiling, walls and exterior). Students will photograph the project for their Journals, accompanying an exhibition with classroom presentations on the different churches the students have chosen to represent. <p>FRQ Sample: The images (TUHSD APAH website) show the interior & ground plan for the church of Santa Sabina in Rome, Italy. What are the principal architectural elements of this design? Describe which elements of the Christian design were adapted from non-Christian sources. Analyze how the design of the building is meant to accommodate the needs of the Christian ceremony.</p>
<p>Byzantine</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Rome in the Eastern Empire, capital named Constantinople. Remained the epicenter until 1453 when Ottoman Turks took it - Complicated history for Hagia Sophia, or Church of the "Holy Wisdom" - First time we see a dome that sits on 4 arches or "pendentives" - Mosaics are intended to publicize and codify Christianity - Figures are represented and formal, frontal, flat, and floating. Usually tall, slim with slim faces and long noses. Very little movement is depicted. - Emperor Justinian is a major patron for the arts including Hagia Sophia - Western Roman Empire fell in 476 when Romulus was overthrown by a Germanic leader, Odacer. - Eastern Roman Empire lasted about a thousand years longer. It fell in 1453 when the Ottoman Turks took over. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Gold Leaf & Paper Collage Mosaic: Students will explore the Byzantine era of art and architecture by recreating mosaic works of art using torn watercolor and gold leaf. On Bristol board, students place an 8x10 printed black and white copy of a section of a Byzantine mosaic on the board. Trace image with soft lead pencil, flip over and transfer to Bristol board. Repeat this process on water color paper (cold pressed). Using watercolors or gouache, color in the different mosaic tiles using colors found in the original work. Tear and cut the watercolor paper and reassemble into the Bristol board. Students will then gold leaf for the special highlights including saint halos and other accents. Students will photograph the project for the Journals and display their art work in the classroom.

<p>Early Medieval</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - No particular style for Medieval art: classical, geometric, and natural designs. - Medieval painting and sculpture mostly avoids naturalistic depictions. - Information about history and techniques are lost such as technological advances and secrets to architecture. - The Vikings were an aggressive culture that succeeded in oceanic navigation and boat building. They invaded the British Isles and colonized parts of France. They were officially Christianized in the 11th c. - "Dark Ages" describes the knowledge of the times than the time itself. - Monasteries were the principal centers of learning and illuminated manuscript creation. Illustrations allowed for creativity and interpretation. - Hiberno-Saxons refers to the art of the British Isles (also known as insular art) <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Creating Floatable Viking Miniature Boats: Students examine the Early Medieval culture and religious beliefs of the Early Medieval time period by creating small, functioning Viking boards. Using Viking Boat patterns provided, trace onto the chip boards and cut to size. Students will use glue, bamboo and chip board to create the hull of the ship. And test the ability to float. Students will then paint the ship using medieval markings and symbols. Students create sails and flags with fabric and put finish touches on the boat. Engineering problems are to be solved – boat cannot take on water. A photograph is taken to add to the Journal. Finally, students will present floating boats to class for final celebration of Early Medieval unit.
<p>Islamic Art</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Most important building for Muslim worship is the mosque. - Islamic people pray towards the city of Mecca, the holiest site in Islam (identified by a niche in the wall of a mosque) - The mihrab is a niche in the qibla wall (MN-QW: alphabetical!) - Artworks include calligraphy with arabesques (interweaving and floral motifs and geometric patterns) and tessellations - Calligraphy is the most prized art form (Persian Manuscripts, Qur'an) <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Islamic Motifs / Patterns and Photographs: Students explore Islamic art and its cultural purpose, meaning and value through examining motifs and patterns found throughout textiles, architecture and art. Students will choose three motifs/patterns found in traditional Islamic art and will print, trace and transfer them to quality drawing paper (heavy weight). Studying the color and stroke techniques in the motifs/patterns, students will juxtapose their use throughout Islamic Art History & culture. Using Caren d'Ache pencils, and aquarelle pencils, finish the art work with color. Students photograph their art work for their Journal with relevant notes on identifying Islamic motifs and patterns. If time permits, students use calligraphy using writing or motifs on top of the art and photographs (see contemporary art in Iran by artists Neshat, Kazemi & Tavakolian).
<p>Romanesque</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Romanesque is a revitalization of large-scale architecture and sculpture because of Pilgrimages. - Churches develop their apse to accommodate large crowds of pilgrims (larger naves, double aisles, radiating chapels) - Church portal sculptures stress themes of the Last Judgement and the need for salvation. - Manuscript painting and weaving flourish as art forms. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Stained Glass Project: Students discover the Romanesque art analyzing the religious purpose and energy of the Romanesque Biblical storytelling by creating their own stained glass or woven works of art. Student choose a small portion of a historic stained glass window or tapestry, copy into Photoshop and edit / crop the section into an abstract section 8"x8". Students print out the abstract portion of the Stained-glass image and lay out the glass. Using broken and precut glass tiles with flexible solder foils, create a simple Byzantine stained glass window. Solder the fold joints together and place a hanging hook on the top. Alternatively, students may choose to do a small needlepoint Romanesque transfer using embroidery thread as opposed to glass. Students photograph their art work for their Journal and reflect on the purpose and meaning of the art from the Romanesque period.
<p>Gothic Architecture</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - "Gothic" term coined by the historian Georgia Vasari during the Renaissance. Originally meant to be derogative as he thought the gothic style was crude and ugly.

	<ul style="list-style-type: none"> - Perfected the Romanesque style (ribbed vaults, groin vaults, pointed arches, and clerestories). - The quest for Height and Light is very important. The higher the architecture, the closer to God you'll be. Light is the manifestation of God known as <i>lux nova</i>, new light. - Sculpture/reliefs are higher in relief and emphasizes the verticality of the architecture. - Women were no longer considered "handmaidens of the devil". The Cult of the Virgin replaced a previous veneration of Eve, the great sinner. - Saint Denis is the first fully Gothic structure in France. The ambulatory becomes the new focus. Abbot Suger is credited to creating this new gothic style. He believed the church should be of great beauty. The larger and grander, the closer to God the worshipper could become. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Pointed Arches Painting Students explore Gothic Architecture further by juxtaposing the many pointed arches found throughout the architecture of this period and then translating that into a painting. Pointed Arches, ribbed vaults and clerestories are printed out and handed out to students randomly. Students may trade or even combine and then transfer these images onto canvas board. Using acrylics, students paint the chosen image(s). Students photograph their art work for their Journals. The paintings are placed on the critique wall and presented for, discussion regarding the work and its connection to Gothic Architecture.
<p>14th C Early Renaissance</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - This time period is in between Medieval and High Renaissance. - Artists receive more recognition and become important historical figure and names are recorded. - Focused on 3 ideals: humanism, secularism, and individualism - Greater focus on the natural world rather than the hereafter - Giotto launched the Italian Renaissance by painting people who appeared 3 dimensional rather than flat - New intellectual ideals gained focus, especially human experience, manners, and politics (known as the "humane letters" = humanism) - The Pissani family rejuvenates classical artistic styles. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Fresco Project: Students will immerse themselves into the world of 14th C Early Renaissance by engaging with methods and materials from the era to create a small Fresco. Beginning by mixing rabbit skin glue and crushed marble, the students spread mixture onto clay board base. Students use crushed pastel pigments mixed with egg white to paint the Renaissance image /motif or design onto the marble surface. Students photograph the art work and place into their Journal. Class discussion of process and purpose of painting into the plaster and the preservation and restoration of the art today. Students photograph the fresco and place in their Journal. Class review and discussion on the process and connection to 14th century life & art.
<p>15th C Renaissance</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Revitalization of classical ideals in literature, history, and philosophy. - Renaissance courts influenced by humanism (Secular over the religious) - Humanism is hugely popular and more and more people are attracted to the ideals. It fostered belief in individual potential - Rise in realistic, 3D paintings - Human anatomy: increase in nude sculptures - Architecture emphasizes light spaces that are balanced and symmetrical. - Political and economic changes that contributed to the rise of a new class of wealthy patrons (Medici Family) who fostered art and learning on a lavish scale. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Madonnari Street Painting / Chalk Drawing: 16th century Madonnari were artists who had previously worked on huge cathedrals, and when the work was done, they took to chalk paintings on the streets with the hope that they could earn coins for people passing by who appreciated their work. Students will experience 15thc Renaissance through the eyes of the Madonnari chalk artists in Italy. Students, in teams of 3-4, will chose a portion of an Italian church painting and recreate it using chalk pastels on the sidewalks (3'x3') on the school campus. Students photograph the art work for their Journal. We will invite the school to enjoy our work and present at lunch gathering feedback from kids and teachers that will add to our Journals and discuss in class.
<p>Northern Renaissance</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Important secular works of 15th century architecture are influenced by Gothic church architecture.

	<ul style="list-style-type: none"> - International Gothic Style dominates - Flemish painting is characterized by symbolically rich layers of meaning applied to compositions with high horizon lines - Printmaking!!!! 1st mass produced art form, radically changes art history! - Northern Renaissance altarpieces are cupboards rather than screens. Gold used in abundance to show wealth <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Wood Block / Lino Prints: Students will explore the art of Northern Renaissance printmaking and ability to mass produce an art form. With a drawing from Northern Renaissance text (motifs, designs, religious story, drawing of architecture) students transfer that to a wood or linoleum block 4"x4". Students will learn to use carving tools, pressure depth, movement of line and positive negative space to finish their carving. Students will then roll ink onto 5"x5" square papers and produce a "run" of 25-30 images which they will share with the entire class. The final result will be a single print shared with everyone in class. Students will photograph the art work and place in their Journal. A giant hanging work of all printed squares will be assembled for the class to display.
<p>Baroque</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> • Art during the Baroque period is influenced by the Counter-Reformation, symbolized the Catholic resurgence • Baroque art flourished in Holland and became of the voice to counter Catholic art. • Baroque can be separated in 2 schools: <u>classicists</u> (influenced by Raphael) and <u>naturalists</u> (inspired by Titian). • Baroque architecture is associated with the grand and majestic royal courts. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Baroque Alphabet / Illuminated Manuscripts: Students examine modern type (17th-18th C) which spanned two artistic eras: Baroque and Rococo periods. In the Baroque era typography transitioned from old Venetian style to the new Modern style and students will create their own illuminated Baroque style letters using careful planning, sketching and painting their letters with careful craftsmanship. Students gain an understanding of how books are produced and information through written word is spread. Students will describe ways that art supports literature through decoration and illustration adding value to the written word. Students will use principles of contrast, unity, movement and balance to provide artistic ornamentation to text. Students will have the experience of learning to use acrylic paint, gold leaf and stencils to produce the ancient decorative "gliding" technique. Students photograph their art work for their Journal. Class share/discussion to reflect on project, the Baroque era, it's attributes and impact on the History of Art.
<p>Age of Enlightenment</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <p>Rococo</p> <ul style="list-style-type: none"> - 1700-1750 - Shift of power to the aristocrats paralleled in Baroque and Rococo. - French Royal Academy set the taste for art in Paris & Strong Satirical paintings - Epitome: paintings that show aristocratic people enjoying leisures - Rococo comes from the French words <i>rocaille</i> and <i>coquilles</i>. <i>Rocaille</i> means stone and <i>coquilles</i> means shells. <p>Neoclassicism</p> <ul style="list-style-type: none"> - 1750-1815 Enlightenment brought about the rejection of royal and aristocratic authority - Supported by Napoleon in order to associated himself with the successes of the Ancient Roman's Empire. - Neoclassical art more democratic- themes of courage and patriotism, civil duty/Current events depict classical influences <p>Romanticism</p> <ul style="list-style-type: none"> - P.I.N.E. (Past, Irrational/inner-mind, Nature, Exotic/Emotional) Early- mid 19th century - <u>Grande Odalisque</u> is a transition painting <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Tableaux Vivants "Living Paintings" used in Europe in the 18th and 19th centuries accompanying Mass, royal weddings, coronations or as parlor games to amuse guests and engage them in a deeper appreciation of art. In the 20th century it was used as a form of protest especially during the suffrage protests. When cinema became popular Tableaux Vivants lost its momentum. Students will work in groups to create their own Tableaux Vivant – a still and quiet performance that they will focus on symbolic arranged presentation of the works of art from this time era. Students will use costumes, props, backgrounds and lighting posing with emphasis on identity, character, narrative, political message and details to create a living picture. Is there a relationship between subjects or objects and does it reveal anything more to us as the audience? We will photograph the different groups and have a gallery exhibit where we will analyze and discuss the Tableaux Vivants.

<p>Early Modernism</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Realism was based on the theory of being positive (positivism) - Japanese art had a profound impact on late 19th century painting. - Impressionist art is all about painting "en plein-air" - Symbolist painters seek to portray mystical personal visions. - The Skyscraper is a new type of building due to technological advances - Art Nouveau unifies painting, sculpture, and architecture with curvilinear lines and organic forms and motifs. - Artists were <i>inspired</i> by the past but rejected the traditional subject matter. - Almost all artworks are purely secular with no religious symbolism or intent. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Copy / In the Likeness of a Master: Students will choose an artist from the time period Early Modern and transfer a work of art onto drawing paper. Using colored pencils, paint and pastels, students match the brush strokes and palette best they can. The simplistic form of gridding can be used, encouraging the use shapes, space and line to recreate the master work of art. Examine the light and color as well as subject matter or content. When completed, students photograph their work for their Journal. We will discuss the process as a class, analyzing the masters, their style, the time period and their art work.
<p>Modernism</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Early Modernism developed out of political unrest in all parts of the world. - Artists had really developed their own styles and were quick to accept new technologies - Rise in the Avant-garde -Armory Show of 1913 - Gallery 291 - Many artists published their own manifestos about their artworks and philosophies of their movement. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Dada "Sound Poem" Poster Project – Dada was a form of artistic anarchy born out of disgust for the social, political and cultural values of the time. It embraced elements of art, music, poetry, theater, dance and politics. Students will use the Dada anti-establishment manifesto to create their own Dada "Poster Poem" or "Sound Poem". In 1916 Hugo Ball claimed to create a new species of "verse without words" or sound poem. Using techniques of the anti-art, anti-establishment, manifesto, automatism, change, photo montage and assemblage to create their Dada Sound Poem. Students will voice current concerns or ideas in this Poster Poem. Students will photograph final project and place in their Journal. Reflection in the Journal about the boundaries and context of the Poster, and what their personal social, political and cultural values currently are. "What is your artist's voice?" Final exhibit of Dada posters in the school to collect student and teacher responses.
<p>Africa</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> • Centered around spirituality, the spirit world, and the role of ancestors is huge to incorporate into artworks • Fertility of man and of the land is key & most common materials are wood, ivory, and metal • Mostly utilitarian, usually for ceremonies • Architecture is predominately mud brick, rarely stone. Stone is used in Zimbabwe and Ethiopian churches. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Ancestral Mask Making: Students will connect with their own historical past and the historical practices in Ancestral Africa by creating a personal mask in the style of African spiritual reflection. Students research their own family history or a chosen character and create a small bio. Students use their bio to drive the art created on and around their mask. Students make plaster masks using plastic models or their actual face! Using plaster strips to lay out the base of the mask and allow to dry overnight. In the tradition of ancestral ceremony, adorn the mask with paint, feathers, beads, paints, collage or stone as discovered in ancestral mask research. Students will hang their mask with the wall of masks and give a short presentation & photograph mask and put it in their Journal.
<p>China & Korea</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - Laozi and Confucius's philosophies filter through every part of the Chinese thinking including art. - Daoism (meaning "the way", a journey that allows the pilgrim to wander meaningfully in self-expression) and Confucianism. - Calligraphy is the most respected art form - Artworks are usually in the form of handscrolls, hanging scrolls, fans, and album leaves.

	<ul style="list-style-type: none"> - Courtyard style houses that express the philosophy about the family and social position. - Artwork is divided into periods defined by dynasties. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Hanging Hand-Scrolls, Fans and Album Leaves – Working in teams, students experience the communication arts of China and Korean by producing stories on basic art formats. Hanging Scrolls display an entire painting (2'-6' in size) and were related to tomb banners found in the Early Han Dynasty. Album Leaves were used for visually producing Songs, are small and intimate, like pages in a book which with poetry on one side and drawings or painting on the other. Finally, Flat or Oval Fans from the Tang Dynasty were used to show abbreviated, lyrical images from the time. Choose one and create your own story of life, poetry or moment in time to show beauty. When completed we will display and discuss and students will take a photograph to place in Journal and reflect on the communicative and quiet beauty used in the Chinese & Korean traditions of making art. <p>Students photograph the artwork for their Journal and include reflections from the classroom critique & discussion regarding creative and historical impact and purpose of art in the Near East.</p>
<p>Southeast Asia</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> • Indian Art stresses the interconnectedness of all the arts: architecture, painting, and sculpture. • Buddhist and Hindu philosophies form a background to Indian artistic thought. • A blend of various people who invaded India create the unique culture. <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Shadow Puppets & Storytelling: Students will experience, visual and spoken, story rich Southeast Asian art by creating Shadow Puppets. The Southeast Asia art of Shadow Puppetry is an ancient form of storytelling and entertainment using flat articulated cut-out figures (shadow puppets) held between light and a translucent screen. Students will watch the Arunjuna Meditation or Jogormanik Shadow Puppet videos to visually see the art form in action. Students will choose from the many templates provided of ancient Hindu deities and characters, cut and assemble using brads, glue, tape, colored pencils and dowels. In teams, the students will perform a short Buddhist or Hindu story for the class. Students will take photos and paste them into their Journals with reactions and reflections on Southeast Asian art and culture.
<p>Japan</p>	<p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - One of the best preserved artistic traditions in the world - Zen Buddhist thought dominates art traditions - Ukiyo-e prints originally sold as a middle-class art form but became extremely influential in Europe in the 1800s <p>PROJECTS:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Shibori Dyed Fabrics: Students will experience the ancient arts in Japan by creating Shibori dyed fabrics. Shibori is a Japanese hand-made resist dyeing technique which produces patterns on fabric. Shibori technique dates from 8th century, mostly unchanged until the 20th century. Students will work with a small silk scarf size and using the string, dye and wax resist, produce a final piece of wearable Shibori artwork. Photograph the final piece to place in student Journal and reflect on the process and Japanese tradition. • Origami 1000 Cranes Mobile: Students may alternatively choose to work in a small group to create the Origami Cranes, while also discovering the many other foldable origami works of art available (patterns provided). Students will reflect the meaning of the Origami Crane, and find where throughout history it has had specific wide spread significance (Sadako). Finally they will create a hanging mobile in the classroom with 1000 paper cranes. Photograph and place in the student Journal and discuss the way in which this art form transforms our feelings, the meaning and the physical space.
<p>Global Art</p>	<p>Contemporary Global Artists</p> <p>KEY IDEAS / UNIT CONTENT:</p> <ul style="list-style-type: none"> - CONTENT: What do you see? - FORM: The details (what you see more exactly). How the artist delivers the content. - CONTEXT: Everything NOT observable. - FUNCTION: The intended purpose of the work.

	<p>PROJECT:</p> <ul style="list-style-type: none"> • Weekly Investigation Journal reflection, FRQ, short essay responses • Weekly Flash Card/ Timeline (add art work and observations to flash cards for study and timeline for AP exam support) • Final Film Production – Music Video Students will reflect on the arts and its journey from the early caves of Lascaux to the current. Students can choose from the Contemporary Global Artists we have highlighted in this unit or from the APAH 250 list works of art. In teams, create a music video or short film that highlights the works of art or artists or period. Students are encouraged to be creative. Using Adobe Premiere, Final Cut Pro or iMovie to finish the final work. Students present in class and upload to YouTube.
<p>PROJECT POST AP EXAM</p>	<p>Art for Purpose... Create a work of art expressing your vision of global peace and goodwill to exchange with another person or group. "The mission of the Global Art Project is to joyously create a culture of peace through art. The Project celebrates diversity and multi-culturalism while expressing the idea: <i>We Are All One.</i>" http://www.globalartproject.org</p> <p>GUEST ARTISTS: Local gallery and museum curators and collectors will come to speak about their careers and the skills involved in finding, collecting and making art available and exciting for all ages, communities and on the world stage.</p> <p>PROJECTS:</p> <ul style="list-style-type: none"> ➤ Students (individually or in teams) choose a project to focus on after the AP Exam that uses art to make an impact on their school, local community, California, the USA or further reaching beyond our country to the global audience. Students will create art, make connections and make a presentation of their experience at the end of the school year as their final presentation. ➤ The following are a few examples of projects that students may choose to engage for their final presentation. <ul style="list-style-type: none"> • Everyday Bay Area • Global Art Project • Women are Heroes Project
<p>COURSE EVALUATION & LEGACY</p>	<ul style="list-style-type: none"> ➤ Students fill out course evaluation and questionnaire and recommendations to improve the course for the future. Students leave advice for the next APAH class on a stretch of butcher paper up on the walls to be seen in the Fall by the incoming group of APAH students.

ASSESSMENT CRITERIA

Points based system for semester grade. Rubrics/Proficiency Scales used line up with those provided by the College Board AP Art History

- **PROJECTS:** AP Art History (APAH) students create group/individual independent work/projects at regular intervals from various categories as specified by AP, throughout the year.
- **INVESTIGATION JOURNAL:** Students will maintain an Investigation Journal that will be used for inquiry, reflection, self & group critique, note taking, Free Response Question (FRQ) practice, project idea gathering and personal artist voice artwork. The Investigation Journal will be reviewed at each grading period.
- **TESTS/QUIZZES:** Content/Date/Artist Quizzes (practice for AP Exam)
- **CLASSWORK:** Flashcards AP 250, Art Studio Activities, Group/Individual Projects, Discussions/Observations, Presentations, FRQ practice writing, peer review and critique and Field Trips.
- **HOMEWORK:** Chapter reading BEFORE the Unit of Study in class, Studio Projects, Critiques, Compare/Contrast, Peer/Self review, Studio projects, Investigative Studies, Film, Video Clip, Article review with response, Ethics Responses (AP Practice).

- **RUBRIC/PROFICIENCY SCALES:** For Projects, as provided by TUHSD Visual Arts (see below), For AP Practice, as provided by the College Board (see below)

AP Exam (from AP website)

The AP Art History exam is divided into two sections: multiple choice, and free-response, with both sections having two parts.

The multiple-choice section includes 115 questions that must be answered in 60 minutes. In Part A, students have 20 minutes to answer five sets of questions based on color images. In Part B, there are 85 questions that must be answered in 40 minutes, some of which do not pertain to any specific image, and involve the basic recalling of facts. Other questions refer to black and white images within the test booklet.

The free-response section includes two 30-minute essay questions (Part A) and six 10-minute essay questions (Part B). In Part A, students must respond to the prompts, citing two examples of works of art that reflect the prompt's theme. In Part B, each short essay question is based on a work of art and/or quotation from a primary source/document. For quotation-based questions, students must select an appropriate work of art to analyze.

Scoring (from AP website)

The multiple-choice section of the exam is worth 40% of a student's score. Each correctly answered multiple choice question is worth one point. Wrong and omitted questions do not affect the raw score.

The FRQ free-response question is worth 60%. For the free-response section, the six short answers are worth 35% of the total grade and each is graded on a scale of 0 to 4.

Two long essays are each graded on a scale of 0 to 9, totaling 25% of the grade. Criteria varies - receiving a "5" from the ETS usually entails earning around 70% of the total points on the test, or having a raw score of 140.

Scoring Criteria

The multiple-choice questions are easily assessed as there is a right or wrong answer. Each practice FRQ (Free Response Question) has its own Rubric/Proficiency Scale, that addresses the question directly. Overall the same assessment is taking place to see if the connections have been made regarding the art work, compare/contrast, understanding of the context, decoding of the imagery and connection to the historical content as specified in the APAH 250. In the actual scoring, AP is not looking for structural issues in the writing, which is why the questions are referred to as Free Response, they are looking for substance and student is not graded on grammatical errors. However, the student must communicate clearly and effectively the understanding of the question through their response.

AP ART HISTORY ASSESSMENT – Proficiency Scales/Project Rubrics

AP ART HISTORY RUBRIC – FRQ / Free Write Question 1- Sample Rubric		
#	TASK	POINTS
1	EXAMPLE FRQ: Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world. <i>When identifying the work, the student should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. The student will earn credit for the identification if at least two accurate identifiers are provided, but the student will not be penalized if any additional identifiers provided are inaccurate. If a work from the list provided is selected, the student must include at least two accurate identifiers beyond those that are given.</i>	1 pt.
2	Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i> .	1 pt
3	Accurately describes the relationship between humans and the natural world in the selected work.	1 pt
4	Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.	1 pt
5	Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.	1 pt
6	Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.	1 pt
7	Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.	1 pt
	TOTAL POSSIBLE SCORE	7 pts

Academic & Creative	Critical & Historical	21 st Century Skills
<ul style="list-style-type: none"> -Create, edit, and continually refine an Investigation Journal of course content showing independence and maturity of the topics. -Projects as assigned connecting to the units of study -Quizzes -Presentations -Free Response Question reflections -Self/Group critiques and evaluations 	<ul style="list-style-type: none"> -Critically analyze their work and the work of others. -Learn the work of historic & contemporary artists using the APAH 250 list as specified - What is art and how is it made? -Why and how does art change? -How do we describe our thinking about art? 	<ul style="list-style-type: none"> -Use <i>critical thinking</i> and <i>problem-solving</i> What is art and how is it made? -Practice <i>communicating</i> in a visual, verbal and written language. -Practice <i>creativity</i> in the production of art works throughout the semester. -Practice <i>risk-taking</i> in the development of a personal voice and ability to understand Why and how does art change & how do we describe our thinking about art?

APAH Fine Arts Project Rubric TUHSD Student Art Project & Class Presentation & Investigation Journal	4	My work/project is technically flawless. Nearly all of my work is independently made. I explore news areas of my own finding in my work. I challenge myself to become better and better. My inspired work/project shows a perfect understanding of the method used to create them. This work is enticingly ambiguous, smart, and provocative. It draws near universal praise from viewers. This is my best possible work. I challenge myself to become better and better each time. The work is highly original, inspired, surprising, full of voice, and interesting. The work shows enthusiasm for the medium and the project. The work shows revision.
	3	My work/project is clean and well-made. My work reflects my ideas and/or feelings to most viewers. The form of this work is well-matched to the concept guiding it. The work draws praise from many viewers. The work is fascinating and the ideas and feelings it conveys create discussion. The work could be better with 1 or 2 changes. This work/project is excellent examples of the method I used to create them. The overall craftsmanship is very good. The majority of my work is made from my own ideas and motivations. The work is quite good.
	2	The work, in general, is mediocre. My work/project is somewhat clean and clear Some of this work is made for my own purposes. Most of my work fulfills school assignments or simply reflects previous image making I have done. This is average or mediocre work. I mostly understand the method used to make the work. My work reflects my ideas and/or feelings to most viewers. The form of this work is well-matched to the concept guiding it. This work can be much better with a new approach, form, or a thorough re-think. The craftsmanship is spotty and can improve. Most of my work fulfills school assignments
	1	My work/project is poorly crafted. This work is lazy, unconvincing, and unoriginal. The images are cliché and unenthusiastic. There is an obvious lack of effort or care in this work. I did not care about this project and the method used to make this work. My work is unclear or sloppy. The content or form of this work is vague and clear I do not understand the assignment. This work may be lazy. I can do much better. This work is unclear and fails to convey any ideas. I am not working from independent motivations, thoughts, or impulses. I can do better.

JOURNAL THEMES TO INVESTIGATE

Read the question and take a moment to think about and understand what the question asks. Free Response in your IJ.

1. Cultural attitudes about women are often revealed in art

Select and fully identify two works of art that depict one or more women. The works must come from two different cultures, one of which must be from beyond the European tradition. Explain how each work reveals its culture's attitudes about women.

2. Violence

Throughout history, art representing hostility or violence has been used for a variety of purposes. Select and fully identify two such works of art from different cultures, one of which must be from beyond the European tradition. Explain how and why each work of art communicates hostility or violence.

3. Nature

Representations of the natural world or motifs from nature are found in the art of all time and places. Choose and fully identify two appropriate works of art from different cultures. One of your choices must be from beyond the European tradition. Explain why and how each work uses representations of the natural world or motifs from nature.

4. Narration (telling a story)

Most cultures have made use of art's narrative function. Select and fully identify two works of art that visually convey a narrative. At least one of your choices must be from beyond the European tradition. Identify the subject of each narrative and discuss the means used to convey the narrative.

5. Human Figure

This question asks you to explore the stylistic relationships between form and content of figurative art. How a culture is perceived is often expressed in depictions of the human figure. Choose two specific representations of the human body from different cultures. Only one of your choices may be from a European artistic tradition. Discuss significant aspects of each culture that are revealed by the way in which the human body is depicted.

6. Architecture as Power and Authority

Many cultures use architecture to express or reinforce power and authority. Choose two works of architecture from different cultures, identifying each work as fully as possible. At least one work must come from beyond the European tradition. Discuss how each work conveys power and authority.

7. Sacred Space

- a. Virtually all of the world's cultures have defined sacred space for religious purposes. The design and appearance of these spaces vary greatly. Fully identify two specific sacred spaces, at least one of which must be from beyond the European tradition. For each choice, discuss the relationship between the appearance of the space and its religious function.
- b. Cultures designate sacred space in a variety of ways to accommodate both religious beliefs and practices. Select and fully identify two examples of sacred spaces from different cultures, one of which must be from beyond the European tradition. Discuss how each space accommodates both religious beliefs and practices within its culture.

8. Power and Authority

Choose two specific images of power and authority, each produced in a different culture. At least one must come from a non-European-based tradition. How does each work of art convey that particular culture's notion of what constitutes power and authority?

9. Religious Images

In many cultures, artists have produced images for religious use. Name two images, such as wall decorations, sculptures, or other objects, each from a different culture. At least one image must be from a non-European or non-European-based culture. Discuss how the images conform to the beliefs of the culture in which they were produced, and in what ways each contributed to reinforcing those beliefs.

10. Sacred Space

- a. Many cultures designate spaces or create structures for religious devotion. Choose two specific examples, each from a different culture. At least one culture must be non-European or non-European based. Identify your examples and their cultures. Discuss the ways in which your examples create places appropriate for religious devotion in each culture. Consider (if applicable) plan, orientation, site, structure, ornamentation, etc.
- b. Artists within a culture often use depictions of ancestors, siblings, couples, or other types of family groupings to communicate larger social, political, mythical, and historical concerns. Select and fully identify two works, in any medium, that represent family groupings or relationships. The works should come from two different cultures. At least one of the two examples must be from beyond the European tradition. Discuss the specific cultural concerns the work communicates and analyze the visual means used to communicate those concerns.

11. Propaganda

Throughout history, art has been used as propaganda to shape public opinion. Propaganda takes many forms, such as architecture, paintings, and print media, and is used to promote religious, political, and social ideologies. Select and fully identify two works, in any medium, that were used to shape public opinion. One of your examples must date before 1900 C.E., and one must date after 1900 C.E. Citing specific elements in each work, analyze how each work conveyed its propagandistic message to its intended audience.

TUHSD APAH Sample Unit:

ANCIENT GREECE

"I cannot teach anybody anything. I can only make them think." - Socrates (470-399 BCE)

AP ART HISTORY UNITS / SAMPLE UNITS

APAH Sample Unit 4: 1-2 weeks including Socratic seminar, group projects, peer teaching & projects, class presentation & critiques, self-critique, unit reviews, flashcards, investigation journal reflections, sample AP questions & observations.

History / Key Periods

The Human Figure for the Greeks: Obtaining Perfection				
Archaic	Severe	Classical	Late Classical	Hellenistic
550 BCE- 6th c. Artists: ??? Artworks: kouros and korai	480 BCE- 5th c. Artists: Kritios Artworks: Pedimental sculpture of the Temple of Aphaia and the Temple of Artemis, Kritios boy	450 BCE- 5th c. Artists: Phidias, Polykritos, Myron Artworks: Riace warrior, Zeus/Poseidon, Doryphoros, Diskobolos, Nike adjusts her Sandal	Late Classical 350 BCE- 4th c. Artists: Praxiteles, Scopas, Artworks: Aphrodite of Knidos, Hermes and the baby Dionysus, Herakles, Apoxyomenos, Farnes	250 BCE- 3rd c. Pythokritos, Polydorus, Agesander, Athenodorus Artworks: Dying Gaul, Nike of Samothrace, Barberini Boxer, Old Market Woman, Laocoon
Descriptions: Idealization, stylized, FRONTAL, rigid	Descriptions: <i>Contrapposto</i> , movement	Descriptions: Idealization, unemotional, PERFECTION, self-contained	Descriptions: NATURAL, humanized, relaxed, elongation	Descriptions: EMOTIONAL, dramatic, exaggeration, movement, individualistic

Key Ideas

- Greeks are interested in the human figure the idea of perfection.
- Greek Temples provide a foundation for European architecture and reflects the idea of obtaining perfection with mathematical ratios.
- The Greek time period starts at around 900 BCE, about 200 years after the collapse of the Mycenaeans.
- In the 5th century, the Greeks defeated the Persians, though it left Athens in ruins (rebuilt by Pericles) = Start of the Classical period
- Polykleitos's canon of proportions: The head should be 1/7 of the body. The chiastic stance that expresses the alternating relaxed and stressed muscles.
- The Peloponnesian War in 432 BCE (lasted about 27 years) devastated Athens by the victorious Spartans = Start of the Hellenistic
- Alexander the Great took over and united the Macedonians with the Greeks in the 4th century and after his death, into Roman rule.

VOCABULARY							
1. Acropolis	4. Caryatid	7. Doric	10. Frieze	13. Krater	16. Nike	19. Peplos	22. Triglyph
2. Architrave	5. Chiastic	8. Encaustic	11. Ionic	14. Lost Wax	17. Pterial	20. Peristyle	23. Volute
3. Athena	6. Contrapposto	9. Entablature	12. Kouros	15. Metope	18. Pediment	21. Propylaea	24. Zeus

Project: IONIC & DORIC TEMPLE ENTRY

Ionic and Doric Temple Façade / Entry: Students will create a Greek Temple façade or entryway using Ionic and Doric order columns/capitals. Students will use paper templates that have either been copied or pre-designed as paper cut outs that are produced into paper-mache sculptures. If materials and equipment are available, the students can design a temple entry way using a 3d printer and assemble. Once materials have been set, students will paint the Temple using a white wash and faux marble technique (white, black, green and red paint, thin brushes, sponges and stippling brushes) to finish the temple entryway. Students will photograph their Temple Entries and place image in their Journals followed up with free write to tell the story related to their temple and share with the class.	
<ul style="list-style-type: none"> • Paper Mache • Print outs of Ionic & Doric order columns • Paint & Faux Marble brushes 	<ul style="list-style-type: none"> • 3D Printer (if available) • Camera to photograph • Glue & foam core

Learning Progress/Assessment

Investigation Journal / Notes, Observations, Inquiry & AP Reflective Questions

Flash Cards (Indigenous Americas from AP 250)

AP Sample Free Response Question: The work on the left is Archaic. The work on the right is late Classical. (images on website) The two works exemplify changes in the representation of the female form in ancient Greek art. Using specific evidence from both works, compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art.

Ancient Greece - Student Resources		
PowerPoint & Study Guide (in class/website) Key Ideas Artwork List & Vocabulary Flashcard Images Obtaining Perfection Chart	* YouTube: Crash Course * YouTube: Development Ancient Greek Art * YouTube: Secrets of the Parthenon * YouTube: Classical Orders * YouTube: SmartHistory's Nike of Samothrace	-PBS Video: Parthenon's Optical Illusions -Nike of Samothrace from Emory University -Seated Boxer by the Met in NY -The Alexander Mosaic - article -The Dying Gaul by National Gallery of Art

BOOKS:

The primary textbooks for AP Art History are to be determined.

PRIMARY and/or SUPPLEMENTAL WEBSITES, ETC

There is a complete list of slides & 250 AP List of Art Works on our APAH TUHSD website page. We will continue to add films, video clips, articles, supplemental readings, websites etc. throughout the year.

UC Approval: "F" requirement – July 24, 2017