

TAMALPAIS UNION HIGH SCHOOL DISTRICT
Larkspur, California

Course of Study
ART HISTORY

I. Introduction

Students in this one semester course are introduced to the history of western and world art in a chronological survey from prehistory to the present. Students will actively participate in the viewing, analysis, and interpretation of the greatest works of painting, sculpture, and architecture throughout history in order to gain a critical and aesthetic understanding of art. This study will include high resolution art reproductions, extensive discussion, writing, oral presentation, field trips, films, and reading. In addition the class will have an art-making studio component. Students will create work which will explore the historic media they are studying and will enhance their appreciation of art production through the ages.

II. Outcomes, Objectives, and Essential Questions

A. Essential Questions

This introductory Art History class traces the development of human creativity through time. Major works of art are analyzed, memorized, and categorized to form a coherent narrative of changing cultures and ideas. The following questions are intended as a set of unifying and guiding inquiries to provide the student with a depth of understanding of this material. During each unit of instruction (see Section III. Content) these questions will frame and shape student understanding by providing ongoing discussion points.

1. Why do human beings make art?
2. What is art for?
3. What is beautiful? Who decides? Why does “beautiful” change?
4. What purpose(s) does/has art serve(d) both today and historically?
5. What changing role(s) has/have the artist occupied throughout history?
6. What defines a “masterpiece?”
7. How and why does art change in appearance and form?
8. How, why, and when does art influence society (and vice versa)?

B. Essential Learning Outcomes

The academic and creative outcomes listed below directly contribute to understanding the essential questions of section A.

1. Students will identify by name, date, and artist the major works of painting, sculpture, drawing, architecture, etc. that define the history of art.
2. Students will learn the sequential canon of artistic styles that span the history of human creativity.
3. Through discussion and writing, students will compare and contrast the artwork of different artists, cultures, and styles. They will understand the influence of prior art on subsequent art. They will identify and understand how and why art changes.
4. Students will create studio artwork in a variety of mediums that enhance their understanding of the artwork being studied.

C. Tamalpais Union High School District Outcomes

1. Communicate articulately, effectively, and persuasively when speaking and writing. (Outcome 1) Students will discuss, verbally criticize, and write about the art, history, context, and artists which comprise the content of the course.
2. Read/view and analyze material in a variety of disciplines. (Outcome 2) Art History centers on viewing and analyzing the imagery, maps, artwork, and primary documents from our human past. Students will daily practice this outcome.
3. Use technology to access information, analyze/solve problems, and communicate ideas. (Outcome 3) Art History students will regularly use internet-connected computers to research and prepare presentations germane to the content of the course.
4. Appreciate, interpret, experience, create, and/or perform artistic work. (Outcome 11) Appreciating, interpreting, and experiencing great art work is the central activity of Art History. In addition, students in this class will create original work in a variety of mediums to further enhance their understanding of art.

D. Tam 21st Century Mission, Philosophy, Beliefs, and Long Term Goals

1. Think critically and creatively. Students will analyze, criticize, associate, and interpret works of art. Students will create original works of art.
2. Practice self-directed learning, decision making and problem solving. Students will solve problems and make consequential decisions when creating original artwork and individual presentations reflecting the content of the course.

3. Develop skills needed for effective teamwork. Students will collaboratively create works of art such as a stained glass window, a scale model of a cathedral, a comprehensive and illustrated art history timeline, etc.
4. Develop respect and understanding for the diversity of our community. By studying the art of various cultures, the art history student will gain a specific and refined appreciation for diversity.
5. Understand individual and cultural differences. Similar to goal 4, Art History fosters cultural understanding through the understanding of various culture's artwork. By studying art and its cultural context, the art history student will gain a knowledge of and appreciation for the various cultures responsible for these singularly-representative works.
6. Acquire, manage and use knowledge and skills. Some of the knowledge and skills Art History students will acquire and use include: Critical thinking, analytical thinking, historical dates and facts (artists, works, biographies), imagination, creative problem-solving, associative-thinking, art criticism rhetoric (describing, interpreting, judging), and craftsmanship.
7. Develop strategies to successfully respond to change. The study of Art History is an extended analysis of changing art styles. Students will explore the multi-faceted reasons why art changes and learn the origins of, ideas surrounding, and consequences of this progression.

E. California State Visual Arts Content Standards

This class is designed to help students attain the following standards from the California State Content Standards document - Proficient.

1.0 ARTISTIC PERCEPTION

Develop Perceptual Skills and Visual Arts Vocabulary

- 1.1 Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.
- 1.2 Describe the principles of design as used in works of art, focusing on dominance and subordination.

Analyze Art Elements and Principles of Design

- 1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.
- 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Impact of Media Choice

1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

2.0 CREATIVE EXPRESSION

Skills, Processes, Materials, and Tools

2.4 Review and refine observational drawing skills

3.0 HISTORICAL AND CULTURAL CONTEXT

Role and Development of the Visual Arts

3.1 Identify similarities and differences in the purposes of art created in selected cultures.

3.2 Identify and describe the role and influence of new technologies on contemporary works of art.

Diversity of the Visual Arts

3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

3.4 Discuss the purposes of art in selected contemporary cultures.

4.0 AESTHETIC VALUING

Derive Meaning

4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

4.2 Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.

Make Informed Judgments

4.3 Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.

4.5 Employ the conventions of art criticism in writing and speaking about works of art.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connections and Applications

5.2 Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

Careers and Career-Related Skills

5.4 Demonstrate an understanding of the various skills of an artist, art critic, art historian, art collector, art gallery owner, and philosopher of art (aesthetician).

F. University of California Visual and Performing Arts Objectives

1. Artistic Perception: Students will develop a written and oral vocabulary by viewing, researching, reading, writing about, and discussing artwork from throughout human history. Students will learn to speak about and perceive works using various art historical methodologies such as formalism, iconography, feminism, biography, deconstruction, etc.
2. Creative Expression: Students will create studio work which directly reflects the historic mediums, ideas, and content of the course. Students will utilize the Elements of Art and Principles of Design as they apply to various projects in 2-D and 3-D artwork. Students will create an extensive portfolio of reproductions to enhance their understanding of masterpiece composition and execution. Students will also create original work based on the themes of various historic time periods.
3. Historical and Cultural Context: Students will learn the history of art through viewing slide shows, discussion, reading, writing, field trips to museums, films, and presentation. Students will weekly reflect, in writing and discussion, on how and why art changes; the relationship of art to culture and society; the role of the artist and the meaning of beauty. Students will construct a chronological timeline to organize these essential questions. Students will learn the origins of both the visual vocabulary of artistic production and the ideas motivating artistic choices.
4. Aesthetic Valuing: Students will utilize the vocabulary of formal art criticism to discuss, write about, research, and analyze works from the history of art with a formal and iconographic perspective. Students will further relate specific works across cultures and time to gain an appreciation of change and influence. Students will use the vocabulary of formal art criticism to evaluate their own studio work in group critiques. Students will create presentations choosing specific artworks and artists which they must explain, analyze, and defend as valuable, influential, and important.
5. Connections, Relationships, and Applications: Students will learn the careers of: Art Historian, Museum Curator, Author, Art Critic, Archaeologist, Philosopher, Gallery Owner, and Artist. Students will participate in gallery visits, field trips, and virtual visits to the sites, museums, and places relevant to the history of art. Students will create a list of books, films, music, and related historic events related to each

period they are studying. Students will create a timeline relating art within the greater context of world history.

III. Semester Overview and Content

A. Unit 1: The Birth of Art: Prehistoric through Medieval

1. Historical and Cultural Context - Slideshows, discussion, reading, and writing for the following periods of art history: Prehistoric, Near-Eastern, Egyptian, Aegean, Greek, Roman, The Middle Ages, and Ancient World Art.
2. Artistic Perception and Aesthetic Valuing:
 - Introduction to art mediums throughout history.
 - Introduction to art history methodologies and systems of critique.
 - Weekly vocabulary list and discussion.
 - Daily oral analysis of artwork through class discussion.
 - Weekly written analysis and discussion of each art period focusing on the essential questions listed in section II.A.
 - Student oral and written comparison of ancient art from one culture to the next: Egyptian/Greek; Prehistoric/Near-Eastern; Greek/Roman.
3. Creative Expression:
 - Introduction to basic observational drawing technique.
 - Introduction to the elements of art-making and basic design.
 - Creation of personal sketchbook for masterwork reproduction.
 - Students reproduce historical works of art.
 - Students create original studio projects which may include: Pottery, Memory-from-observation drawing, Hieroglyphic alphabet drawing, paper temple sculptures, Jewelry, Mask-making, Stained-glass windows: Paper or Glass, Model Gothic Cathedrals, Personal Steles.
4. Connections, Relationships, and Applications:
 - Relate archaeology to art.
 - Create a list of relevant books, films, and music to each period studied.
 - Create a timeline of art that includes associated scientific, political, religious, and daily life events to the art being studied.
 - Field trip to museum, gallery, or cathedral.
 - Research careers: Archaeologist, Curator, Art preservationist.

B. Unit 2: The Rebirth of Art: Renaissance and Baroque

1. Historical and Cultural Context - Slideshows, discussion, reading, and writing for the following periods of art history: The Italian Renaissance, The Northern Renaissance, The Late-Renaissance and Mannerism, The

Baroque, The Rococo, and World Art of the Middle Ages: Buddhist, Mesoamerican, Islamic, and Hindu.

2. Artistic Perception and Aesthetic Valuing:
 - Introduction to the vocabulary and techniques of painting.
 - Introduction and usage of classical art criticism: formalism, iconography, and biography.
 - Introduction and research of symbolism and iconography in Renaissance and Baroque artwork.
 - Weekly vocabulary list and discussion.
 - Daily oral analysis of artwork through class discussion.
 - Weekly written analysis and discussion of each art period focusing on the essential questions listed in section II.A.
 - Student presentations and analysis of individual artists and works relevant to this time period.
 - Student oral and written comparison of Baroque and Renaissance art.
 - Student oral and written comparison of Northern and Southern Renaissance art.
 - Student oral and written comparison of western and non-western art.

3. Creative Expression:
 - Introduction to color, painting, perspective, and pictorial design.
 - Introduction to illustration and portraiture.
 - Students reproduce historical works of art in their semester sketchbooks.
 - Students create original studio projects which may include: Fresco painting, Master painting reproduction, Oil painting, printmaking, bookbinding, Natural observation drawing, Decorative pattern-making, Olmec and Easter Island statue-inspired sculpture.

4. Connections, Relationships, and Applications:
 - Continue the creation of a list of relevant books, films, and music to each period studied.
 - Continue the timeline of art that includes associated scientific, political, religious, and daily life events to the art being studied.
 - Field trip to museum or gallery; The De Young Museum, The Legion of Honor, The Museum of Asian Art.
 - Research careers: Painter, Illustrator, Sculptor, Builder, Stonemason, Gallery-owner, museum docent.

C. Unit 3: The Modern World: Neoclassicism to the present

1. Historical and Cultural Context - Slideshows, discussion, reading, and writing for the following periods of art history: Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, and Fin de Siècle movements, Fauvism, Cubism, Expressionism,

Dadaism, Surrealism, art between the wars, Abstract Expressionism, Pop-Art, Minimalism, Conceptual Art, Post-Modern, and contemporary global art.

2. Artistic Perception and Aesthetic Valuing:

- Introduction to the vocabulary and techniques of modern art: Photography, film, video, conceptual, collage, etc.
- Introduction and usage of modern and post-modern methods of critique: Marxism, psychoanalysis, feminism, and deconstruction.
- Research and discussion on the role of relativity in the evaluation of art work.
- Personal paper defending and analyzing an artist or artwork using a particular, defined critical viewpoint.
- Weekly vocabulary list and discussion.
- Daily oral analysis of artwork through class discussion.
- Weekly written analysis and discussion of each art period focusing on the essential questions listed in section II.A.
- Student presentations and analysis of individual artists and works relevant to this time period.
- Student oral and written comparison of Neoclassical and Romantic art.
- Student oral and written analysis of the meaning of the word “modern.”
- Student oral and written analysis of the global nature of contemporary art.

3. Creative Expression:

- Introduction to abstraction and non-objectivity in art.
- Students reproduce historical works of art in their semester sketchbooks.
- Students create original studio projects which may include: Political cartooning, Landscape painting, Art Nouveau stained glass windows, En Plein Air painting, Abstract drawing and painting, Dada assemblages, collages, and sound poems, graffiti or street art.

4. Connections, Relationships, and Applications:

- Continue the creation of a list of relevant books, films, and music to each period studied.
- Continue the timeline of art that includes associated scientific, political, religious, and daily life events to the art being studied.
- Field trip to museum or gallery; SFMOMA, downtown galleries.
- Research careers: Photographer, Filmmaker, University professor, teacher, historian, media critic, web-designer.

IV. Methods, Materials, and Technology

The class will vary in methods and materials to accommodate a variety of teachers and teaching styles. The class will be taught in a room with access to art-making materials and tools, audio-visual resources, internet-connected computer access, and a library of art history and related texts. The academic and studio art content of the course are intended to receive approximately equal amounts of classroom time. This allocation will vary with each instructor and the needs of each class.

A. Methods

The class will be taught using a variety of instructional methods and activities including:

1. Classroom lecture and art presentation
2. Classroom discussion, critique, analysis, and inquiry
3. Readings from art history books, magazines, internet sites, and related texts
4. Student presentation: oral and multi-media
5. Demonstration: studio techniques and working methods
6. Museum and gallery field trips: actual and virtual
7. Guest presentations from artists, historians, etc.

B. Materials

1. Academic Materials

The following lists are comprised of materials, texts, and databases suggested for the academic instruction of the class. Technology required for the class is listed separately in section C below:

Basic Materials

Writing implements, paper, journals, index cards, tables sufficient for student writing, comfortable chairs.

Book Resources

The primary class text: The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern: Carol Strickland

Janson's History of Art – The Western Tradition: Davies, Denny, Hofrichter, Jacobs, Roberts, Simon.

Gardner's Art Through the Ages: De La Croix, Tansey, Kirkpatrick.

The Story of Art – E.H. Gombrich

Art Across Time: Laurie Schneider Adams

The Illustrated History of Art: David Piper

The Story of Painting: Sister Wendy Beckett

A World History of Art: John Fleming

Art: A World History: DK Publishing

30,000 Years of Art: Phaidon Publishing

Internet Databases

The following internet databases contain downloadable reproductions sufficient for the academic instruction of the class. The sites are active as of the writing of this document, spring 2009:

The Artchive: www.artchive.com

The Webmuseum: www.ibiblio.org

The Web Gallery of Art: www.wga.hu

Art History resources on the web: <http://witcombe.sbc.edu>

Wikipedia: www.wikipedia.org

2. Studio Materials

The studio art-making component of the class will require materials that vary depending on the projects chosen by the instructor. The following list is not comprehensive but a sampling of possible necessary materials:

Paint, pencils, clay, board, pen and ink, glue, scissors, knives, paper and canvas, brushes, charcoal, pastels, etching tools, stone, crayons, printing presses, screens, thermal-imaging equipment, linoleum, wood-blocks, engraving tools, erasers, fiber-arts materials, found objects, wire, metal, glass, solder, fine papers, glue, clay, throwing wheels, glazes, erasers, large tables providing workspace, etc.

C. Technology

The class will utilize the *best* possible technology to clearly reproduce and present the artwork being studied. It is understood that the quality of the student experience in an Art History class is greatly affected by this variable.

Additionally the students will utilize various technologies during both the academic and studio components of the course to complete their work. A partial list follows:

1. Digital and analog projection equipment
2. Internet-connected computers
3. A room sufficiently dark to display projected artwork
4. Digital video players and related media
5. Music players and related media
6. Cameras and copy stands for art reproduction
7. Art making tools as listed in section IV.B above.

V. Evaluation

A. Student Evaluation

Each instructor will develop his or her own grading system and communicate it to the students. Evaluations include:

1. Prompt and regular class attendance.
2. Subjectively-evaluated class participation, curiosity, concern, and reflection.
3. Written essays and responses: summaries, descriptions, associations, and criticism.
4. Tests: vocabulary, direct answer, fact recall, written essay, identification, final cumulative examination.
5. Verbally-critiqued and graded studio project completion: paintings, sculptures, books, boxes, drawings, etc.
6. Student project self-evaluation with reference to a rubric.

B. Course Assessment

The class itself will be assessed by students, administrators, and staff of the Tamalpais Union High School District through direct observation and written surveys. The teacher of the course will subjectively evaluate the class following each semester of instruction. Student feedback will be solicited both informally and formally through questionnaires. The teacher will share thoughts, criticisms, and successes with the district fine arts department. The teacher will continually modify the teaching of the class guided by these indicators and best practices.

VI. Additional Information

- A. This course satisfies elective credit in the “G” category for the University of California.
- B. This course is intended for grades 10-12.

VIII. Teacher Reference

A. Timeline of Western Art History Periods

The following comprehensive outline is provided as reference for the classroom teacher. At his or her discretion, the content of this Art History class can be expanded on to incorporate the many deeper ideas present below.

1. THE ANCIENT WORLD

Paleolithic and Neolithic Art

The art of people before the advent of settled culture: cave painting, standing stones, carvings, sculpture, tombs, rituals, early tools and dwellings. An investigation into the historical roots of imagination and creativity. A speculation surrounding artistic motivation.

Ancient Near Eastern Art

The art of Sumer, Akkad, Babylon, Assyria, Phoenicia, and Iran: temples, sculpture, inlay, ceramics, seals, gates, etc. An investigation into the origins of culture, law, agriculture, organized religion, government, writing, and hierarchy.

Egyptian Art

The art of the Old, Middle, and New Kingdoms as well as late, classical-era work. A study of religion, power, known artists and architects, temples, tombs, painting, hieroglyphics, portraiture, etc. The role of art and architecture in society. The emergence and codification of style.

Aegean and Greek Art

The art of Minoa and Mycenae. The Archaic, Geometric, Classical, and Hellenistic periods of Greek art. A study of government, cities, philosophy, theatre, music, religion and ritual, power, peace and war. The development of architecture, sculpture, and ceramics in the Aegean and on the peninsula. The origins of classical art and the classical orders of architecture.

Etruscan and Roman Art

The archaic and classical art of the Italian peninsula. An investigation into empire, pantheism, authority, cultural adoption, writing, public spectacle and decadence. Funerary art and architecture, portraiture in sculpture and painting, imperial architecture and building, etc.

African, Pre-Colombian, Indian, Oceanic, Japanese and Chinese Art

An examination of ancient art across the globe. A study of western art history bias. Sculpture, architecture, inlay, ceramics, writing, culture, decoration, costumes and masks, etc.

2. THE MIDDLE AGES

Early Christian, Byzantine, and Islamic Art

Christian art before and after official roman recognition. The confluence of eastern and western style on religious art. The origins of Islamic art and decoration. The role of art in both churches. Early church architecture, mosaic, iconographic painting, decoration, sculpture, calligraphy, carving, weaving, etc.

Early Medieval Art

Anglo-Saxon, Hiberno-Saxon, Carolingian, and Ottonian art. The confluence of the Christian church and Northern-European culture. A study of monasticism, the "Dark Ages," book illumination, metalwork, jewelry, animal-motif, etc. The architecture and imperial influence of the courts of Charlemagne and of the Ottonian rulers.

Romanesque Art

An investigation into the art of 11th and 12th century Europe: architecture, pilgrimage churches, sculpture, wall painting, book illumination, tapestry, etc. Regional stylistic variance of the Romanesque style. Art's reflection of increasing stability and the spread of Christianity.

Gothic Art

The origins and influence of the Gothic style. French Early, High, and Late art and architecture. A specific examination of cathedral building. The role of light, verticality, imagination, and triumph in the cathedral. Manuscript illumination, stained glass, and sculpture. The spread of Gothic art.

Buddhist, Islamic, Mesoamerican, and Hindu Art

A study of Buddhist art and architecture from the 1st–7th century: rock-carving, sculpture, mural painting, etc. Olmec, Aztec, and Mayan art and architecture to the 15th century. The role of religion and ritual, science, astronomy, and power in Mesoamerican art. Hindu art from the 6th-13th century: pagoda's, monasteries, temples, and sculpture. The synthesis of Buddhism and Hinduism at Angkor. A look at Islamic calligraphy, decorative, and representational arts.

3. THE RENAISSANCE THROUGH THE ROCOCO

Precursors of the Renaissance

An examination of 13th and 14th century Italian art: Tempura, fresco, sculpture, and cathedral architecture. The religious and philosophical influence of St. Francis. A specific look at the influence of Tuscan artists and the work of Giotto in particular. A study of the International Gothic and Late-Byzantine styles in Italy.

The Art of 15th Century Northern Europe

A study of the early Northern Renaissance: oil painting, tapestry, sculpture, printmaking, precious objects, altarpieces, illuminated manuscripts, etc. The influence of naturalism and carefully-observed detail in the arts. An examination of the International Gothic Style and the last works of the medieval mindset.

The Early Italian Renaissance

An investigation of 15th century Italian art: fresco and tempera painting, sculpture, civic and church architecture, etc. The origins of linear perspective. The role of patronage in the arts. The role of naturalism, mythology, portraiture, and the beautiful in the arts. The cultural shift from church-controlled education to classical ideas of learning and beauty, humanism, civic participation, government, etc.

The High Renaissance in Italy

A detailed look at the central figures comprising this high-point of European art: Bellini, Bramante, Michelangelo, Leonardo da Vinci, Raphael, Giorgione and Titian. The role of artistic competition. The rise in status of the artist as genius and the establishment of the “masterpiece.”

Mannerism and Later 16th Century Italian Art

An examination of art and artists responding to the masterpieces of the older, High Renaissance generation as well as to the reformation. The intellectual use of surrealistic forms, allegory, strangeness, etc. The establishment of idealized court portraiture. The final work of Michelangelo and the genius of late Titian.

The Art of 16th Century Northern Europe

A study of the art and artists responding to the Italian Renaissance, the reformation, an expanding world, emerging science, humanism, new economies, etc: printmaking, oil painting, architecture, altarpieces, etc. A look at the continuing influence of naturalism and the changing market for artwork.

The Baroque in Italy and Spain

An investigation of 17th century art and architecture: ceiling painting, sculpture, oil on canvas, decoration, etc. A study of light, theatricality, naturalism, movement, and opulence in the arts. The emergence of the shocking. A look at the completed cathedral of St. Peter’s in Rome. A detailed look at the artistic innovations and life of Caravaggio.

The Baroque in the Netherlands, France, and England

A look at the 17th century art of Northern Europe: oil painting, architecture, printmaking, drawing, etc. The influence of Caravaggio. A specific look at the art markets and painting specialists of the Netherlands. A study of aristocratic excess and art patronage in France. The influence of Italian art and architecture on England.

The Rococo

An examination of early 18th century artwork especially found in France and England. The last works of the Baroque and aristocratic excess. A discussion of disparity. The shift to small, colorful, intimate, frivolous, and the excessively ornate in the arts.

Indian, Chinese, and Japanese Art

A study of the development of Indian art: works on paper and cloth, court painting, sculpture, architecture, etc. A study of pottery in China and associated dynasties: Shang, Zhou, Han, Qin, T’ang, and Sung. A look at perspective in Chinese landscape paintings and scrolls. Zen Ink-Painting

and Yamato-e in Japanese art. A specific look at the Ukiyo-e printmaking of Japan and the work of Hokusai and Hiroshige.

4. The Modern World

Neoclassicism and Romanticism

A study of late 18th and early 19th century artwork: oil painting, sculpture, architecture, etc. The continuing influence of Italian ideas in art. The first American works. An investigation of the codified classical tradition, nature, competing ideas of art's definition, the sublime, direct experience, academic artwork, history painting, etc.

Realism, Impressionism, and the Pre-Raphaelites

An examination of 19th century artwork: oil painting, photography, sculpture, architecture, etc. The roots of anti-bourgeois taste and anti-academic values. A study of the shocking, repressed eroticism, aesthetic societies and movements, scientific realism, photographic influence, arts and crafts, poverty as subject matter, etc. A specific look at Impressionism, a different, influential form of realism. A discussion of seeing, open-air painting, light, rejection, criticism, color theory, subject matter, etc.

Post-Impressionism, Symbolism, and Art Nouveau

An investigation of art between 1880 and 1905: painting, sculpture, architecture, decoration, design, printmaking, photography, motion pictures, etc. A discussion of progress and its discontents, iconography, the artist as eccentric, truth-searching, anti-modernity, primitivism, modern design, etc. An examination of audience and new artistic motivations.

The Modernist Revolution

A study of art between 1904 and 1914: painting, assemblage, architecture, collage, sculpture, readymade, etc. An investigation of the myriad styles comprising Modernism: Fauvism, Cubism, Futurism, Die Brücke, Der Blaue Reiter, Suprematism, etc. A specific look at the evolution and breakthrough of Picasso. A discussion of the role of the primitive, shock value, the avante garde, and the limits of expression. The new role of art in the culture. A discussion of the incomprehensible.

Art Between the Wars

An examination of the art, architecture, and art movements between World War I and II: Dada, Surrealism, Regionalism, Social Realism, etc. A discussion of the psychological effect of WWI on artists, anti-bourgeois and anti-capitalist values, communism and socialism, the machine, dreams and the unconscious, American materialism, skyscrapers, etc. The political role of the artist. The search for "great" American artwork.

Postwar to Postmodern Art

An investigation of the art, architecture, and art movements from 1945-1980: Abstract Expressionism, Primitive Expressionism, Pop Art, Op Art, Minimalism, Conceptualism, Performance Art, Environmental Art, Post-Minimalism, Deconstructionism, Feminist Art, and Post-Modernism among others. A discussion of the changing art market and role of the artist, post structuralism, the role of theory, contextualization, authorship, the emergence of world art, the limits of communication, the limits of truth, control, etc. A specific inquiry into pluralism.

Contemporary and World Art

A look at the art of our time in the globally-connected world. A discussion of the limits of Eurocentric art history and the identification of contemporary work. A study of connection, relevance, importance, and narrative. A look at native art traditions. A look at emerging forms of art. A lesson on bias and developing the critical mindset necessary to understand contemporary art.

B. Studio Art Project Descriptors

The following are summaries of a few Art History studio projects:

1. **Master Painting Reproduction**
The student selects a painting from the history of art. After researching the style, technique, materials, and history of the work they create a reproduction working as closely as possible in execution and size to the original. The project can be done individually or as a group. The project can potentially occupy a student for the entire semester. Materials: Paints (oils, acrylics, tempera), brushes, canvas, panels, oil and gel medium, easels.
2. **Stained Glass Window Creation or Reproduction**
The class selects a stained-glass window from the history of art. Working as a group they analyze the color palette, geometry, pattern, and imagery of the chosen window. From this study they create a full-sized reproduction of the window working first with colored pencil and finally in glass. The project can also produce an original, student-designed work. Depending on the complexity, a stained-glass window can potentially occupy an entire class for a semester. Materials: glass, safety equipment (gloves, goggles), foil (copper, lead), wood and metal frames, glass cutting equipment (diamond cutters, grinders), soldering irons.
3. **Dada Assemblages, Poetry, and Sound Poems**
The class studies the Dada art movement's ideologies, motivations, and working methods. Using found objects, random words, junk, and inspiration they create work echoing Dada. The class determines an

appropriate venue for the display and/or performance of the work.
Materials: Magazines, thrift stores, trash, precious objects, words, imagery, attitude, art-making supplies (pens, pencils, paper, etc.)

4. **Book Binding and Box Construction**
The students study the traditional book arts. After choosing materials and a binding method each student creates a book, clamshell portfolio box, or associated project. Materials: fine papers, book cloth, knives, binding tapes and threads, bone folders, construction board, and glue.
5. **Printmaking: Etching, Engraving, and Woodcut Creation**
The class studies the traditional printmaking arts and the work of Albrecht Dürer and Martin Schongauer. After analyzing the design, technique, ideas, and motivations for these works they create an original print mimicking these Northern European masters. A teacher may choose another period or style: Japanese Ukiyo-E and the work of Hiroshige; woodcut and German expressionism, etc. Materials: ink, copper, acrylic, linoleum, wood blocks, cutting tools (burins, knives, gouges), a printing press, fine paper, tarlatan, press cloth.