

# AP Art History

## Syllabus

### Course Description

This course is designed to teach students to analyze works of art based on artistic merit, considering principles and elements of design in their historical, religious, cultural and socio-economic context. It is also intended to prepare students for the AP Art History Exam. Innovations in the arts will be highlighted. This course teaches students to understand artworks from the perspective of; the artist's intention (whenever possible), function, setting, religious, secular, and market demands, and innovative or groundbreaking approaches as catalysts to change in forming art making practices. The influence(s) of religion, patronage, gender, culture, economics, politics, social mores and customs, as well archetypal artworks artists' wish to emulate or change will be interwoven when viewing canons of world art history. Students will identify, analyze and describe artworks in the vocabulary of art history. Students will analyze works of art by style and culture as well as compare and contrast works from varying cultures, identifying differences and connections between them. Students will develop an understanding of and appreciation for their own and others' aesthetic endeavors, accomplishments and longings, and a commonality of cultures, civilizations and epochs that will inform them in future decisions about the arts, other disciplines and life. Students will develop an art historically based argument and from scholarly research in accredited sources, support or refute this original idea in writing. Students will make judgments about artworks, reflecting on scholarly preparation while researching various cultural approaches to understanding art. Students will be introduced to a wide spectrum of writings about art from canonical pieces of art history literature and additional texts in the classroom, to recent periodicals and publications. Primary sources will be used whenever applicable and available.

### Required Text

Fred Kleiner, Gardner's Art Through The Ages: A Global History, 13<sup>th</sup> Edition, 2009  
Mary Anne Staniszewski, Believing Is Seeing, 1995

### Student Evaluation

#### Semester One

Quizzes/ In Class/ Journal Work	20 %
Participation/ Cooperation	15%
Homework	15%
Tests	25 %
Mid-Term Exam	Test Grade
Papers -2, 1 per Quarter	25%

Papers: Based on scholarly research, observation and sustaining an argument,  
3 to 5 pages with annotated bibliography, MLA method, format discussed in class

## Semester Two

Quizzes/ In Class/ Journal Work	20%
Participation/ Cooperation	15%
Homework	15%
Tests (3)	25%
Final Exam	10%
Papers 2, 1 per Quarter & Paper/ Final Project Presentations	25%

Paper/ Final Project: Power point presentation and accompanying final project paper with Annotated Bibliography (5-10 pages)

### **Additional Information:**

Make up work is due the day of return to school. No late work is accepted.

Tests must be made up the date of return to school.

Submitting plagiarized work is unacceptable and automatically earns an F. If in doubt, refer to the teacher, class handouts, the MLA Method text and WordReference.com. for assistance and clarification.

Attendance at one or two Saturday/ or vacation review/ exam prep classes in April is required.

The dates for these two review days will be posted in advance.

Tutorial appointments are available after school 2:15-3:30 or by appointment during tutorial periods within the school day. Tutorial / study group is required if a students' grades fall below a "C".

Private discussions regarding; grades, class work or personal requests are conducted during appointment times, not publically in class.

## **Essential Questions Guiding Instruction, Research and Writing:**

### **Some essential questions about art:**

What is art?

Why is it important?

What purpose does it serve?

What makes good art “good”?

Why does some art stand the test of time and become valuable or treasured?

Why is some art beautiful and some not?

Why are symbols (iconography) so important in art?

### **Some important questions to ask when looking at or writing about art:**

What is the purpose of this artwork?

What was the artist’s intention when making this art?

Was this intention realized or successful?

Does the artist’s choice of medium support his/her intention?

Does the artist’s use of the principles and elements of design support this intention?

Considering the boundaries or limitations of this medium as a criteria for evaluation, is it well made?

Did the artist create or invent a new or unique application of this method, material or technique?

Did the artist depict a unique view of this subject matter?

Has this artwork and the artist’s use of the methods, materials, medium and meaning herein altered the way artists make art or people view or critique art?

Was this artwork created to be site-specific or was its setting left to the discretion of the patron or owner?

Has this artwork been altered over time including; moved, cut down, defaced or re-worked by owners, restorers, or thieves?

Do these alterations affect how we see it today as opposed to how the artist and his/her original contemporaries did?

What did people think about this artist and artwork while he /she was actively creating art?

Does the artist use personal or universal symbols?

Is this artwork depicting sacred (spiritual or religious subject matter) or secular (common or everyday life) images and/ or symbols?

How does this artwork fit into the context of the culture it springs from?

Examples include; is it exalting, shocking, agreeable, archetypal, Nationalistic, patronizing, sacred, profane or sarcastic?

How was it originally viewed?

How is it viewed today? Has the impact of this artwork changed?

Was it used didactically, for propaganda or to promote power and control, or to glorify or reveal something about a spiritual or religious figure or concept, or the human condition and common human experiences?

Does this artwork encourage us to accept, think, question or feel?

Do contexts of culture, religion, spirituality, time and geographic location affect artist’s choices when creating works of art?

Do economic, social, political and emotional trends affect style, process, content and presentation in art making?

Who or what triggered this creation?

Is there a difference from this artwork's original function and the one it occupies today?

In its original context, who could view and purchase this art?

Did the artist have sole control of this creation or was his/her employer also involved in the decision making process?

If so, to what degree did the artist have control over the process of creating and installing his/her own work?

Why does one culture or Civilization value specific styles, methods and mediums more highly than another?

Should people pay money for art?

Why are more famous artists men rather than women?

Is being an artist an occupation to be learned or is it a way of seeing one is "born with"?

Is there such a thing as an "artistic temperament" or is this a myth?

Are my sources of information accurate and reliable?

Am I using scholarly websites?

Congratulations! And welcome to AP Art History! You have chosen a fascinating and challenging subject to study next semester. Studying AP Art History will change the way you view the arts, culture, history and our world forever! AP Art History is a fast paced class. You will be expected to read, research and write diligently and rigorously. Attached is a copy of the syllabus that is subject to change! Read it carefully to realize how quickly we will pass through civilizations, cultures and movements in the arts. You are required to know 250 works of art as well as supporting works.

Of course, this class is intended to teach you visual literacy. It is also intended to help you pass the AP Exam with a great score! If you need extra help or feel like you are getting behind, speak up! It is too late in the end to make up work. There will be one exam review day scheduled during April vacation.

We will be using MLA Method for paper writing format and works cited. Plagiarism automatically equals an F. If you have questions, ask for help. Be careful of the Internet, as many sites are not “scholarly”. Anyone can have a web site. It does not mean their information is accurate or worthy of your time and research. We will discuss this further in class.

In class we will use a text and visual aids. On the AP exam the emphasis will be comparing and contrasting (called juxtaposing in Art History language) two works of art from different times and places or identifying themes and viewing works from within the context they were made. We will take tests and quizzes in class as well as practice exams. You will be very familiar with the vocabulary, structure and routine by the time the exam rolls around.

This summer, the best preparation you can give yourself is to start looking. Visit museums and galleries. There are some good local galleries and museums, including the Bruce Museum in Greenwich, the American Art Museum in New Britain, Impressionist Museums in the Lyme/ New London area and the Aldrich Museum in Ridgefield. We are near New Haven, Yale Art Gallery and Museum, and the British Museum of Art. In New York City there are hundreds of galleries and museums. The Met, MOMA, Whitney, Guggenheim and New Museum are great places to start. There are many local galleries and art shows. I do not mean craft fairs. These are not considered “Fine Arts”. We will discuss this distinction early in the Semester. Bring the essential and important questions on page 2 & 3 with you when you go to look at art. See how many of these questions you can answer while looking at artworks.

The next best thing you can do is read. “Art News”, (chatty and informative with emphasis on business of art/commodity culture) “Art In America” (more scholarly) “Art Forum” (most scholarly) Magazines can be found in the library. Visit the library and pull up a chair and read! If you have a Norwalk Library card you can visit Westport and Fairfield libraries as well and take out books with your card. Attached is a suggested reading list for this summer. **No one is expected to read all these books! Skim through a few and read one or two to familiarize yourself with the language and thought processes involved in studying art history. Wait for a rainy day and browse the library or online learning sites ID'd herein. Don't forget to have fun this summer!**

## Assignment: SUMMER WORK

### 1. Watch and read the following sites

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

Look at each category on the left side bar. Read the short information and watch the videos. This will help you prepare for the next assignment.

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

Annenberg Learner, Art Through Time A Global View

**2. When we return to school, bring a short three-page paper you wrote with you to class on the first day.** I want you to write an observation paper. **Try writing about two works of art you look at this summer. Include a picture of each artwork. Clearly state the title, artist, medium (art material it is made of i.e., marble, oil on canvas) date made and location of each piece of art. When writing about these artworks, explain where they are located now and if possible, where they were originally intended to be housed. What was the original purpose for each work? Who commissioned this artwork and how much say did he/she have in its creation?** Use the attached essential and important questions as your guide when looking at, writing and later learning about these two artworks. Give yourself time to look at and think about these two artworks. If you arrive to class the first day, paper in hand with an open mind and more questions than answers, that's a great place to start!

**3. Bring the questions with you. Stand in front of the artwork and try to answer as many as possible. Do no research. This is an observation paper... allow yourself to ruminate and guess. After you have written your observations in a paper, stop writing!**

Look up some scholarly research on these two artworks (if any exists) and learn what prominent Art Historians have written about them. You may be surprised to find you have come to some of the same conclusions already? You may want to do some re-writing but remember do not. this is supposed to be **your own observations**.

Also, include a one-page annotated bibliography citing three sources of information you read after you wrote your paper. Include the author, title, date and brief description of the usefulness and accuracy of the information contained in your three favorite sources. These sources could include gallery handouts, newspaper articles or reviews, books, Internet sites, interviews with Art Historians or Museum publications etc. Also in your annotated bibliography, critique (discuss the merit of) these three sources you researched that most influenced or contradicted your ideas and observations when writing about these two juxtaposed artworks.

Have fun this summer. I am looking forward to working with you and having a great year!  
Ms. O'Connor

**Bookmark the following websites we will be using on your home computers, i-Pads, i-Phones, etc.**

<http://smarthistory.org/create-your-own-content1.html>

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

**These two art sites are invaluable for helping you to organize your thinking and analysis skills around the groupings of artist, style, time and themes.**

**Familiarize yourself with both these websites early in the year as well as the AP website. They will serve you well as we progress in this course!**

## IDEAS FOR SUMMER READING

Ideas for summer reading include the following choices. **NO ONE expects you to read all or any of these books! There is a wide array listed below.** Some are very dry, objective and factual. Some are very emotional and subjective. Some include contemporary thinking about analyzing art. Some are older and approach looking at, writing about and critiquing art from different viewpoints. Skim a few. Read what interests you. Read at least one or two to familiarize oneself with how people think about and write about art! Use the library, it's free and you will need to know how to use the card catalogue/internet search system for research. Conquer this over the summer while you have time to play with researching an idea or subject.

Newspapers: The "New York Times", Arts Section

Any periodical or publication such as:

"Art In America", "Art News", "Art Forum", "American Artist", "Southwest Art Magazine", "Architectural Digest", "Cowboys And Indians", "Smithsonian", "Aperture", and "Photography" are great sources of visual and factual information. Reading them will also help you pick up on vocabulary and art ideas.

Any catalogue or book published by a museum or gallery is great for information and ideas.

Some ideas for books to consider are:

Connelly, Joan The Parthenon Enigma

National Museum of American Art, American Art

Fred Kleiner, Christin Mamiya, Gardner's Art Through The Ages, 13<sup>th</sup> Edition, 2008

Maranci, Christina, A Survival Guide for Art History Students, Pearson Education, NJ, 2005

Chimel, Frank, Krieger, Larry, AP Art History, Research & Education Association, NJ, 2007

Carol Strickland, John Boswell, The Annotated Mona Lisa: A Crash Course in Art History from Pre-historic to Post-Modern, Kansas City, MO, 1992,

Joshua C. Taylor, Learning to Look, A Handbook for the visual Arts, 2<sup>nd</sup> Edition, Univ. of Chicago Press,

David Wilkins, Art Past Art Present, Pearson, NJ, 2009

<http://www.metmuseum.org/research/metpublications>

Adams, Laurie Schneider, Art Across Time, McGraw Hill, NY 2007

Mary Anne Staniszewski, Believing is Seeing: Creating the Culture of Art, (Paperback), Penguin Books, N.Y., 1995,

Marilyn Stokstad, Art History, Combined (3<sup>rd</sup> Edition) 2007, (Hardcover),

H Arnason, P. Kalb, History of Modern Art, 2003,

Garb, Tamar, Bodies of Modernity, Thames and Hudson, Ltd. London, 1998  
Smithsonian Magazine

Nochlin, Linda, Representing Women, Thames and Hudson Ltd. London, 1999

Parsch, Susanna, Franz Marc, Taschen, Cologne, 1991  
(any Taschen series book is great and they are sold in art book stores or the MOMA book store as well)

Kandinsky, Concerning the Spiritual in Art,

Vasari, Giorgio, The Lives of the Artists, Penguin, NY, 1987

Machiavelli, The Prince

Jude the Obscure

Any art writings by Pliny the Elder

Feest, Christian F, Native Arts of North America, Thames & Hudson World of Art, London, 1992

Berger, John, Ways of Seeing, Penguin, NY, 1991

Barnet, Sylvan, A Short Guide to Writing About Art, 6<sup>th</sup> Ed., Longman, NY, 1999

Bearden, Romare, Henderson, Harry, A History of African –American Artists- From 1792 to the Present, Pantheon, NY 1993

Lee, Sherman, E., A History of Far Eastern Art, 5<sup>th</sup> Ed., Abrams, NY 1994

Anything written by Stuart Davis about his art and his contemporaries' art & politics.

Any book written by artists themselves (called original or primary sources)

The Greek Stones Speak

Anything written by: Susan Sontag, Barbara Rose, Clement Greenburg,

Clark, Kenneth, Leonardo Da Vinci, Penguin, NY, 1993

Nochlin, Linda, Realism, Penguin, NY, 1990

Read novels by Emile Zola or Baudelaire

Brown, Milton, American Art, Abrams, NY 1988

Rosenblum, A World History of Photography, Abbeville Press

Wells, Liz, Ed., Photography: A Critical Introduction, 2<sup>nd</sup> ed., Routledge, 2000

Mails, Thomas, Mystic Warriors of the Plains

Look at books about Marcel Duchamp, Cezanne and Matisse

The Secret Lives of Great Artists  
Art Attack