

# COURSE PACING

## FALL TERM: (18 weeks)

### UNIT #1 PREHISTORIC ART ANCIENT ART (1 WEEK) \*(Including Summer Reading)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities /Assessments
Chapter 1	Pre-Historic Art * Covered in Summer Assignment	<ul style="list-style-type: none"> <li>Aesthetic Valuing: What is Art? Why is art made? What makes Art “Good” or “Bad”?</li> <li>Functions of art throughout history.</li> <li>Vocabulary and Elements of Art and Principles of Design</li> <li>Earliest human expressions &amp; ritual objects</li> </ul>	Go over class procedures, Syllabus and Course Contract, get binder and organize materials.

### UNIT #2 ANCIENT ART (2 WEEKS) \*(Including Summer Reading)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities /Assessments
Chapter 2	Ancient Near East <ul style="list-style-type: none"> <li>Sumerian</li> <li>Babylon &amp; Neo-Babylonian</li> <li>Assyrian</li> </ul> * Covered in Summer Assignment	<ul style="list-style-type: none"> <li>Distinguishing between: content, context, function, and stylistics of particular works</li> <li>Conventional representation of the body</li> <li>Methods for analyzing sculpture: Pose, Proportion, and Abstraction, Stylization, Idealization and Realistic, Material</li> <li>Introduction of written record of history</li> <li>Cultural/Religious beliefs, formalized religion, and creation of monumental structures</li> </ul>	* Summer Assignment Due this week. Reading notes/Q-card format Familiarizing with course procedures such as Quiz and Homework due.
Chapter 3	Ancient Egypt <ul style="list-style-type: none"> <li>Pre-Dynastic</li> <li>Early Dynastic</li> <li>Old Kingdom</li> <li>Middle Kingdom</li> <li>New Kingdom</li> <li>Amarna Period</li> </ul>	<ul style="list-style-type: none"> <li>Myths of origin, gods and goddesses,</li> <li>Beliefs in the afterlife: burial rituals, tomb construction, tomb painting, commemorative statues, and everyday items preserved for the afterlife.</li> <li>Strict adherence to rules of representing and idealizing the body.</li> <li>Major artistic shift during the Amarna period and the rule of Akhenaten</li> </ul>	Modeling conventional poses of the figure from both the Near East and Egypt.  Unit Test #1 & #2

### UNIT #3 ANCIENT GREECE (1.5 WEEKS)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities /Assessments
Chapter 5	Ancient Greece: <ul style="list-style-type: none"> <li>Geometric</li> <li>Orientalizing</li> <li>Archaic</li> <li>Etruscan Rome (Ch 6)</li> <li>Early/Transitional</li> <li>Mature Classical</li> <li>Late Classical</li> </ul>	<ul style="list-style-type: none"> <li>Philosophy: development of the human mind &amp; concept that “man is the measure of all things”</li> <li>Concept of Aesthetics (appreciation of idealized beauty) based harmony achieved through mathematics and rational proportions</li> <li>Classical aesthetics applied to architecture and figurative sculpture</li> <li>Religion: beliefs in numerous gods and goddesses</li> <li>Temples for worship, elements of Greek Architecture</li> <li>Politics: development of democracy and unified city-state</li> </ul>	Pre-teaching: “Relative Dating Game” for analyzing stylistic development through comparison/contrast  Modeling conventional poses and discussion of origin/influence of poses

### UNIT #4 ANCIENT ROME (2 WEEKS)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities /Assessments
End of Ch 5	Hellenistic Greece	<ul style="list-style-type: none"> <li><i>HELLENISTIC: Classical</i>(rational) vs. <i>Anti-Classical</i> (expressionistic) styles</li> <li>Influences: seeing the stylistic links between Greece and Rome, understanding the contextual connections</li> </ul>	Writing a Comparison Essay: -Feature-by-Feature -Block Format

Chapter 6	<ul style="list-style-type: none"> <li>Imperial Rome</li> <li>Republican Rome</li> <li>Augustan Period</li> <li>Imperial Period</li> <li>Late Empire</li> </ul>	<ul style="list-style-type: none"> <li>Art used in the service of Propaganda (Portrait Sculpture): Realism, Idealism or Abstraction</li> <li>Architecture: innovation of CONCRETE (allowing arches and larger expansions of space)</li> <li>Imperialism-spread of the Roman Empire, large-scale public works &amp; monumental sculpture</li> <li>Urbanism and painting preserved in the city of Pompeii</li> </ul>	<p>Getty Villa Field Trip- Actual Antiquities</p> <p>Unit Test #3 &amp; #4</p>
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### UNIT #5 EARLY CHRISTIAN & MEDIEVAL (1 WEEK)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities /Assessments
Chapter 7	Early Christian, Byzantine	<ul style="list-style-type: none"> <li>Life and iconography of Jesus</li> <li>Persecution to Paul's Missionary Journeys</li> <li>Impact of Constantine (Legalizing Christianity)</li> <li>Fusion of Greco-Roman-pagan-Christian imagery</li> <li>Christian Imperial period: origin and development of Church Architecture</li> <li>Byzantine iconoclasm resulting in conventional abstraction/stylization of the human face &amp; form</li> <li>Byzantine Architecture- representation of the spiritual/metaphysical glory of God through light and color</li> </ul>	<p>RECREATION: Medieval Manuscript project (Catacomb, Mosaic, Manuscript, or Cathedral)</p> <p>(Project Due Before Thanksgiving)</p>
Chapter 14	Early Medieval in Europe	<ul style="list-style-type: none"> <li>Spread and influence of Christianity: Charlemagne and Three Ottos establishing new Christian empire</li> <li>Syncretism with local mythology/religions</li> <li>Manuscript illuminations <i>Vienna Genesis</i></li> <li>Portable Arts (purse covers &amp; broaches)</li> </ul>	Unit #5 Quiz

### UNIT #6 ISLAMIC ART (1.5 WEEKS)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities /Assessments
Chapter 8	Islamic Art	<ul style="list-style-type: none"> <li>Life of Muhammad</li> <li>Beliefs and practices of Islam</li> <li>Conventions of Islamic Art (Script vs Iconography)</li> <li>Ancient Sacred Spaces &amp; connection to Judaism + (Old Testament Christianity)</li> <li>Pilgrimage</li> <li>Architectural Elements</li> <li>Palaces, Mausoleums = Power and Authority</li> </ul>	<p>RECREATION: Medieval Manuscript project (Catacomb, Mosaic, Manuscript, or Cathedral)</p> <p>Unit Test #5 &amp; #6- Combined with Non-Western Research</p>

### NON-WESTERN UNIT: Research (During Thanksgiving) & Mask Project (During Winter Break) (1 WEEK)

Chapters:	Date/Period/Culture	Concepts and Themes	Projects/Activities /Assessments
<p>(**Works will be sprinkled throughout the first semester, some of the "250" are not in your textbook)</p> <p>Chapter 9/20</p> <p>Chapter 10/ 21</p> <p>Chapter 11/22</p> <p>Chapter 12/23</p> <p>Chapter 13/24</p>	<p>India</p> <p>China</p> <p>Japan</p> <p>Korea</p> <p>Cambodia/Nepal (central &amp; northern)</p> <p>Americas</p> <p>Africa</p> <p>Pacific Cultures</p> <p>+ Contemporary Artists (researched during Spring Break)</p>	<ul style="list-style-type: none"> <li>World Religions/Philosophical and meditative practices: Christianity, Judaism, Hinduism, Daoism, Confucianism, and Buddhism.</li> <li>Artistic representation of deities</li> <li>god, spirit, nature &amp; cosmos</li> <li>Sacred Spaces (comparing with the development of early Christian churches)</li> <li>Power &amp; Authority: separation of religion and politics, imperial power, social classes,</li> <li>Emphasis on tradition and skill</li> <li>THEMES: Cultural identity, Gender Roles, Power &amp; Authority, Sacred Spaces</li> </ul>	<p>Partner RESEARCH PROJECT on Non-Western Cultures</p> <p>*Take Home Essay</p> <p>HANDS on PROJECT: Mask &amp; Performance Presentation Tying in terminology and stylistics of art from beyond the European tradition.</p>

## UNIT #7 LATE MEDIEVAL (1 WEEK)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities
Chapter 15	Romanesque	<ul style="list-style-type: none"> <li>• Monastic communities: development of religious culture separate from the “outside world”</li> <li>• Impact of relics, crusades and pilgrimage on economics and church construction</li> <li>• Church building expansion and decoration</li> <li>• Apocalyptic “Last Judgment” view of Jesus weighing souls (good vs. evil)</li> </ul>	
Chapter 16	Gothic	<ul style="list-style-type: none"> <li>• Cathedral as center of civic pride &amp; regional variations</li> <li>• Heightening, enlightening and ornamentation of architecture</li> <li>• “Cult of the Virgin” shifting focus from Jesus as judge to Mary as compassionate mother</li> <li>• Increasing naturalism and realism in figurative sculpture and painting (Italian Gothic Painting) setting the stage for the Renaissance</li> <li>• Scholasticism, movement to reconcile faith and reason</li> </ul>	<p>“Gram Cracker Cathedrals” group construction of a particular Cathedral, Mosque, Temple, Pagoda, or Stupa. Reinforcing understanding of special construction and elements of architecture</p> <p>Unit Test #7</p>

## UNIT #8 RENAISSANCE (3 WEEKS)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities
Chapter 17	Early Renaissance	<ul style="list-style-type: none"> <li>• Renewed interest in Classical subjects, rationalism, and humanism</li> <li>• Importance of scientific advancements, anatomical study and representation of what is seen (Naturalism &amp; Realism)</li> <li>• Guilds, apprenticeship and rising status of the artist leading to celebration of individual artistic achievement, “the Old Masters”</li> <li>• Invention of oil paint, linear perspective, printmaking</li> <li>• Patronage: Wealthy families &amp; Papal commissions</li> <li>• Northern vs. Southern influences and stylistics</li> </ul>	<p>Individual research project on an artist of the Renaissance; including information about the artists’ biography, main stylistics, influences, and key commissions.</p> <p>Students prepare an informal presentation to go along with the lecture schedule.</p>
Chapter 18	High Renaissance & Mannerism	<ul style="list-style-type: none"> <li>• Key artists and commissions/contests</li> <li>• Role of Papal patronage, using art and architecture as propaganda to promote and empower (especially Julius II)</li> <li>• Protestant Reformation and the sack of Rome, religious conflict and affects on artistic patronage.</li> <li>• Role of the printing press, increasing middle-class scholastic and theological knowledge, spread of information</li> <li>• Northern Renaissance shift away from religious subject matter, appealing to middle-class; increasing <i>secular</i> subjects such as portraiture, landscapes, genre, still lives, and moralizing allegories.</li> <li>• <i>Mannerism</i> as a stylistic shift away from rational, humanism of the High Renaissance forming a bridge to the more emotional and theatrical Baroque style.</li> <li>• Emphasis on mood and suggestion/evocation rather than traditional iconographic meaning</li> </ul>	<p>Unit Test #8 FALL FINAL</p>



UNIT #10.5 COLONIALISM & POST-COLONIAL/GLOBAL ART (1/2 WEEK)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities
	Viceroyalty (New Spain) Colonized Americas	<ul style="list-style-type: none"> <li>• Exploration &amp; Conquest</li> <li>• Blend of artistic influence from <i>Native Cultures</i> and <i>Colonial Powers</i>.</li> <li>• <i>Cultural Oppression</i></li> <li>• Globalization (trade)</li> <li>• Multi-Cultural Heritage</li> <li>• Pluralism</li> </ul>	Comparisons and connections with “Non-Western” artists and Multi-Cultural Contemporary trends Unit #10 & #10.5 (possible Take Home Essay)

UNIT #11 PRE-MODERNISM (1 ½ WEEKS)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities
Chapter 27	Realism, Impressionism, Post-Impressionism, Symbolists	<ul style="list-style-type: none"> <li>• <i>Realism</i>: development from <i>Romantic</i> social consciousness combined with realistic, dignified depictions of the working poor. Displaying praise for the rural class and disdain for the metropolitan upper-class.</li> <li>• <i>Impressionism</i>: Artists began to use their modern environment and personal experiences of “bohemian”, domestic and upper-class entertainment scenes as subject matter. Artists displayed their work in an alternative to the academic salon, called the <i>Salon de Refuse</i>. Artist captured fleeting affects of reality by painting from observation and even out doors. Through rapid brushwork artists explored means of representing the light and atmosphere on objects at a specific time of day.</li> <li>• <i>Post-Impressionism</i>: Artists responded to the Impressionists by developing individual styles reflecting their own interests and experiences. Emphasis on the abstract elements of art and rejection of art’s traditional characteristics and functions.</li> <li>• <i>Symbolism &amp; Art Nouveau</i>: The outliers &amp; Fashionable trends</li> </ul>	Individual or Group Research Projects, Poster + Artwork & Presentation

UNIT #12 PRE-MODERNISM (Photography & Architecture) (2 WEEKS)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities
Various	Fast Forward Photography	<p><i>Impact of Photography</i>: Technological advancements allowing for realistic, inexpensive, reproducible images. Exploring the reasons why early of photography was not viewed as art.</p> <ul style="list-style-type: none"> <li>• Challenges to traditional values of art</li> <li>• unskilled artists, unoriginal designs, fast to make, doesn’t require talent and doesn’t display the artist’s hand laying the ground for “art for art’s sake.”</li> <li>• Later Photography (method for identity exploration) Cindy Sherman &amp; Shirin Nashat</li> </ul>	Philosophical Debate = Transition to Modernism <b>Self Portrait Project:</b> Identity Construction Feminism Cultural Heritage Stereotypes Mass Media Deconstructing Visual Culture/Social Media
Various	Fast Forward Architecture	<p><i>Modern Architecture</i>: Adoption of new materials (cast iron) and new techniques (prefabrication) allow architects to build stronger, taller, and faster. Minimal decoration, geometric stylistics and visible structural supports introduce the concept of “form=function” which became the new aesthetic in modern industrial/corporate architecture.</p> <ul style="list-style-type: none"> <li>• Methods of building – Steel “undraped” Construction</li> <li>• Efficiency “Form = Function” (Modernism)</li> <li>• Contradiction &amp; Complexity (Post-Modernism)</li> </ul>	Contrasting Modernism & Postmodernism in Architecture  Unit #12 Quiz  Unit Test #11 & #12

UNIT #13 MODERNISM (3 WEEKS)

Chapters	Date/Period/Culture	Concepts & Themes	Projects/Activities
Chapter 28	Early Modernism – High Modern Movements	<ul style="list-style-type: none"> <li>• Innovation &amp; Challenging Tradition</li> <li>• Series of short-lived Stylistic movements each responding to previous artists. Each movement served to “liberate” art and reject different aspects of traditional/past art styles or theories.</li> <li>• <i>Fauvism</i>- liberating color from its descriptive function exploring its expressive function.</li> <li>• <i>Expressionism</i>- (pre-WWI) rejection of academic naturalism in favor of highly stylized images that express angst, fears, sexual tensions, social alienation/isolation. Advocating primitive, pre-modern life that provided spiritual liberation.</li> <li>• <i>Cubism</i>-Analytical fragmentation of three dimensional form represented from various perspectives on a two dimensional plane. Synthetic collages together materials from “reality” and mass culture and brings them into the “art world”</li> <li>• <i>Futurism</i>-Nihilistic desire to eradicate the past through war and destruction in order to establish a new type of vision based on dynamism, which relates to the rapid speed of progress and technology.</li> <li>• <i>Constructivism &amp; De Stijl</i>- non-objective formal abstraction and expression of universal truth in art. Work that is solely self-referential (devoid of an external signifier) and the creation of work that displays “truth to materials” revealing the idea that each media, through its structural laws dictates a specific form.</li> <li>• <i>Dadaism</i>- breaking the boundaries of Art, Creating <i>Anti-Art</i></li> <li>• <i>Surrealism</i>- liberating art from logic, tapping into the unconscious through automatism, free association, word games and hypnotic trances. Fascination with the dislocation of image (sign) and meaning (signifier) breaking down rational notions of reality.</li> <li>• <i>Abstract Expressionism</i>- formally liberating the “gesture” from its descriptive function. These large scale gestural works, were created through processes similar to the surrealist practice of automatism, and are meant reveal what Carl Jung called the “collective unconscious”.</li> <li>• <i>Post-painterly Abstraction &amp; Op-Art</i>- Based on the aesthetic theories of Clement Greenberg and the modernist notion that abstraction is the culmination of progress in the history of art.</li> <li>• (<i>skipping</i>) <i>Minimalism</i>- reaction against the expressive gestures of Abstract Expressionism, aimed at creating work of complete purity and objectivity, therefore devoid of the attachment to the artist’s style or expressive mark. In sculpture, use of industrial materials modular units and symmetry suggest endless variations of placement and organization, rather than innovative technique or craft.</li> </ul>	<p>Individual research project introducing/reviewing each movement. Students give 5 min presentation identifying the movement’s key players, stylistics aims/messages, and influences.</p> <p>Debate: Is it Art?</p> <p>Practice AP Exam (2009) Multiple Choice (2015- Free Response &amp; Essays)</p> <p>Discuss changes for the RE-DESIGNED AP EXAM</p> <p>Unit Test #13 Essay questions addressing the aim of early modern movements and explaining the shifts away from previous art styles.</p>



## UNIT #14 POST- MODERNISM & GLOBAL CONTEMPORARY TRENDS (3 WEEKS)

<p>Chapter 29</p>	<p>Post-Modernism- “Anti-Art Movements”</p> <p>Art in the 1990’s to Present</p>	<ul style="list-style-type: none"> <li>• Art movements that question the logical and systematic progression of modern art and support the deconstruction of the “<u>art</u>” object. Art that challenges concepts of marketability and permanence.</li> <li>• Post-modern movements question the nature of art and make clever moves within the context of art history, “art about <u>Art</u>”</li> <li>• <i>Dadaism</i>- decisive disregard for the traditions of art and craft, questioning the nature of art and the importance of originality by presenting “ready-mades” within a traditional art system questioning their aesthetic value.</li> <li>• <i>Pop-Art</i>- reaction against the elite dialogue of formal abstraction. Embracing “low brow” objects from everyday life/mass culture pointing to the zealous consumerism and capitalism within society. Adopting strategies of appropriation and pastiche.</li> <li>• <i>Conceptual</i>-liberating art from the object. Engaging the mind of the viewer rather than his/her eye suggesting that creative ideas presented by artists and transferred to “viewers/audience” are the “<u>Art</u>” part.</li> <li>• <i>Performance, Video, Body Art, Installation, Earth Art</i> - Artists using their bodies or the landscape as ‘canvases through body/land manipulation and performance. Artists and settings become the <u>Art</u> by, staging opportunities for “viewers/audience” to experience and participate in an “art event” or an “art space”. Exploring the fragility of the human body in the age of Aids</li> <li>• <i>Feminism, Colonialism/Marginalization, Body Art, Identity &amp; Homosexuality</i>- deconstructing the messages presented by systems of mass culture. Traditionally women and minorities are not central to the history of art. The “Age of Globalism” challenges the idea of a single or universal standard. Artist use the same mass media systems (advertising, movies, comics, radio, and consumerism) to subvert and represent a new messages of sexual/gender and cultural pluralism.</li> </ul>	<p>SUNDAY REVIEW SESSIONS (Mandatory worth 20 participation points)</p> <p>Unit #14 Quiz</p> <p>SPRING FINAL</p>
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## UNIT #15 AFTER THE AP ART HISTORY EXAM: (6 ½ WEEKS)

- Art Since 2000 Research Projects & Current “Art-icles”
  - Topics include:
  - Modern and Contemporary art from non-western cultures
  - Aesthetic valuing question
  - Review of contemporary art Exhibition,
- Debates addressing and expanding on the concepts introduced by contemporary (Post-Modern) artists, critics and aesthetic theorists.
- Hands-on projects (Tee-shirt design contest, ceramic-models, and stylistic painting exercises)