

**AP ART HISTORY SYLLABUS**  
**FALL, 2014**  
**Holly Springs High School Art Department**



**Instructors: Mr. Volkman**  
**Location: 1612**  
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## Course Overview

The AP Art History course teaches students to understand works of art within their historical context by examining such issues as politics, religion, patronage, gender, function, and ethnicity. The course also teaches students formal visual analysis of works of art, as well as contextual analysis based on major themes of study incorporated throughout the course. My course at Holly Springs High School primarily focuses on the study of Western art, which includes painting, sculpture, and architecture. The art is representative of the ancient Middle East, Egypt, Greece, and Rome, and European-based cultures from the Middle Ages to the present. A week of study is devoted to art and cultures beyond the European tradition, including Africa (excluding Egypt), the Americas, Asia, and Oceania.

AP Art History enables students, regardless of their level of art experience, to develop skills in appreciating artwork, with an emphasis on contextual and visual analysis. The course also helps prepare them for travel and the appreciation of art around the world. The study of art history aids students in making connections between the various disciplines, enhancing their understanding of politics, literature, philosophy, science, religion, culture, and traditions. The goal is that students will find this college-level course to be exciting, challenging, and rewarding.  
, students must read

Students must, take thorough notes, participate in class discussions and projects, and have consistent attendance. They practice test-taking skills with quizzes and unit exams and by taking the complete AP Art History Released Exams. Writing is a major component of the AP Exam, so it is a focus of this course.

In addition to the tremendous sense of enjoyment and accomplishment found in meeting the AP Art History standards, students receive many additional benefits from this course. College admissions offices view the AP experience as a factor for future success at the college level. Participation in an AP course strengthens college applications and increases eligibility for scholarships. It may also exempt students from an introductory course in college, as students who earn a grade of 3 or higher on the AP Exam are eligible to receive advanced placement, credit, or both at certain institutions.

## COURSE PROCEDURES:

The procedure for expectations in terms of student conduct and performance are clearly posted in the front of the classroom. Items that deserve special attention are:

- ☐ *Be in your assigned seat when the tardy bell rings. Tardiness will be strictly enforced*
- ☐ *Once the bell rings, food and drink items are put away. Failure to do so will result in possible confiscation of the items or other disciplinary action if deemed necessary. This will also hold true for all other electronic and digital devices. **I will follow school policy relating to electronic devices.***
  - ☐ *For hats, sun glasses, etc.*
    - First offense:** warning
    - Second offense** teacher will keep the item to the end of the next school day
    - Third offense** – a parent/guardian must pick up the item
    - Fourth offense** – item is turned in to the administration
- ☐ *The student is to remain in assigned seats until told to do otherwise.*
- ☐ *The student is to properly utilize class time. Come to class ready to work. Do not waste your time by wasting mine.*
- ☐ *Profanity or the discussion of inappropriate subject will not be tolerated. Failure to abide this policy will result in disciplinary action. Possible writing, work detail, extra assignments, etc. The choice is up to the student.*
  - ☐ *Students are permitted to leave the classroom for personal reasons a maximum of **five (5) times** during the nine week grading period. Signing out for the **sixth** time results in work detail, Medical concerns will be taken into account*
  - ☐ *No more than three **(3) students** may leave the class during any given class period. Any further requests will result in automatic work detail.*
  - ☐ *No passes will be issued for the first **10 minutes** of class, or for the last **10 minutes** of class. This will cut down on any unnecessary interruptions.*
  - ☐ *Students out of class longer than **5 minutes, or caught skipping**, face disciplinary action and a loss of privileges for a period of one week.*
  - ☐ *Students are remain in assigned seats until the ringing of the bell*

- o **Throughout the semester, proper procedural conduct to address the following classroom situations will be emphasized:**

Entering the classroom

Tardys

Starting the class

Leaving the classroom

End of class dismissal

Listening/responding to questions

Having materials ready

Sharpening your pencil

Turning in projects/papers

Discipline

Gaining my attention

When you are absent

Knowing the daily assignment

When someone knocks

Asking a question

Working cooperatively

An emergency alert

Keeping a notebook

Classroom movement

**Procedures and expectations for acceptable student conduct will be spelled out orally as the need arises.**

#### **CLASS RULES:**

Be advised of the policies of the assertive discipline plan, which are clearly spelled out in your student handbook. These rules will be enforced.

- o **The contents of the assertive discipline plan are posted in the front of classroom.**
  - ☐ **First Offense:** Teacher/student conference- incident documented
  - ☐ **Second Offense:** Documented classroom interventions including (and not limited to) clean up, extra assignments, loss of privileges, etc. -Incident documentation - Failure to comply will result in further disciplinary action.
  - ☐ **Third Offense:** Parent contact/conference/phone call/behavior contract— incident documentation

#### **Fourth Offense: Refer to the administration**

- ☐ *Possible rewards/ incentives will be discussed with the individual class as the need arises.*

***Students must exhibit exceptional behavior. Art is a discipline therefore must be taught in a disciplined environment.***

#### **CLEAN-UP AND CARE OF ART MATERIALS:**

All students are responsible for cleaning up their work spaces and returning any materials used during class to the appropriate storage areas. If a student breaks or destroys art supplies, he or she is destroying school property and will be required to replace the item(s) or face other disciplinary actions. Fees will be turned in at the end of each semester to the office

Clean up duty will be given in groups of three (3). Clean up Duty will be given to each student for one week per nine (9) week grading period. This will be included as a participation grade.

#### **Students who leave supplies out or do not clean area will follow these consequences**

- **First Offense:** Verbal Reprimand
- **Second Offense:** Clean up duty
- **Third Offense:** Loss of privilege of use of materials and will be given substitute material to be able to complete project. Example if we are painting, student will be given marker/crayon.
- **Fourth Offense:** Loss of privilege of using that material for the remainder of the 9 weeks.

#### **CLASS PROJECTS:**

Students will be assigned in-class art projects in various art media (drawing, painting, printmaking, sculpture, etc.). Each student is responsible for completing each project by the due date and keeping that project in his or her portfolio (provided and stored in room) until the end of the semester

#### **HOMEWORK:**

- Homework will not be given on a daily basis, but on certain occasions it is to be turned in by the due date. Students may find it necessary to take work/projects home to complete assignments in

a timely manner by the due date.

### **ABSENCES:**

- Follow the guidelines established in your student handbook. Remember that it is the *student's* responsibility to make up any missing work within **five (5) days** of an excused absence.
- Class attendance is expected. This is a studio course, which means the bulk of the assignments are done during class time. Regular attendance is essential to the continued progress of the student, as each assignment builds on the skills developed in prior assignments. Failure to make up any assignment, test, notebook work, etc will result in a zero.

### **VISUAL ART DISCLAIMER:**

During the course you will be studying art history with relevance to project assignments. Some of the visuals will have partial nudity. As young adults, you are expected to be mature in participation. The human body is one of the most reproduced forms in art and it is very important to study.

### **Copyright:**

Copying any image that is not your own is prohibited under copyright laws. This includes using many images of others to create a new composition or changing the colors of an image.

### **PARENTAL CONTACT:**

If you have any questions or concerns, please feel free to call me at the school at 577-1444 between the hours of 6:30- 8:00, 12:00-1:00, or from 2:30- 3:30

Parents are welcome to come and visit the classroom to observe what is going on, or to have a conference. Just let me know in advance.

### **ART SUPPLIES YOU WILL NEED FOR THE CLASS:**

- Notebook
- Writing utensils
- Other materials- I will let you know as the need arises

Course Planner  
AP ART HISTORY  
Mr. Volkman

***Week One***

Introduction: Syllabus, course overview

What is art history?

Chronology overview

Themes in art history

Structures of art

Elements and principles of art

Composition and style

How to take notes

Sketching works of art

*Quiz:* Chronology and structures of art

***Week Two***

The birth of art

Art of the ancient Near East: Sumerians, Persian Empire

Art of ancient Egypt

Aegeans

*Unit Exam:* Ancient Near East, Egypt, Aegeans

Art of ancient Greece

***Week Three***

Art of ancient Greece (continued)

*Quiz:* Greek mythology, Greek pottery

*Project:* Red-black figure vase (this is described in the Teaching Strategies section of this syllabus)

Etruscans

Art of ancient Rome: Republic

Art of ancient Rome: Early Empire through Late Imperial

***Week Four***

The fall of Rome

Late Antiquity; the emergence of Christian Rome

*Unit Exam:* Greece, Etruscans, Rome

Byzantine art

***Week Five***

Daily art talks begin (this is described in the Student Activities section)

Art of Islam

Medieval art

Holy Roman Empire

*Unit Exam:* Late Antiquity, Byzantine, Islam, and Medieval Europe

Romanesque: Pilgrimages, the Crusades, and taking back the Holy Land

***Week Six***

Daily art talks

Early Gothic  
High, Mature French Gothic  
Gothic outside of France  
Late Italian Gothic  
*Unit Exam:* Romanesque and Gothic  
*Video:* View *Cathedral*

### ***Week Seven***

Daily art talks  
Fifteenth-century Northern European and Spanish art  
Fifteenth-century Italian Renaissance  
*Project:* One-point perspective drawing (this is described in the Teaching Strategies section)

### ***Week Eight***

Daily art talks (last week)  
*Computer Lab:* Research for “Master Artists” project (this is described in the Student Activities section)  
Sixteenth-century Italian art: High Renaissance, Mannerism, Venetian Renaissance

### ***Week Nine***

*Project:* Drawing Classical architecture (this is described in the Teaching Strategies section)  
*Video:* View *Masters of Illusion*  
Sixteenth-century Northern European and Spanish art  
*Unit Exam:* Fifteenth- and sixteenth-century Italian, Northern European, and Spanish art  
*Computer Lab:* Assign groups for “The World Beyond Europe” project (this is described in the Student Activities section), determine division of group responsibilities, begin researching and creating group *PowerPoint* presentations  
Gallery or museum critiques for the first term are due (these are described in the Student Activities section)  
*End of First Term, Beginning of Second Term*

### ***Week Ten***

Art of Africa, the Native Americas, Oceania, and Asia (Japan, Southeast Asia, China, and Korea)  
Daily “The World Beyond Europe” group presentations (includes two quizzes per class)

### ***Week Eleven***

Daily “Master Artists” presentations  
Baroque: Art of the Counter-Reformation  
Baroque: Flanders versus Dutch

### ***Week Twelve***

Daily “Master Artists” presentations  
Baroque: Dutch, French, and English  
Late Baroque  
*Unit Exam:* Baroque  
Rococo and the Enlightenment

### ***Week Thirteen***

Daily “Master Artists” presentations  
Neo-Classical art

Romanticism

Realism

*Take-home Exam:* Rococo, Neo-Classical, Romanticism, and Realism

Impressionism

*Project:* Begin research for the “Artists of the Modern World: Impressionism Through Contemporary Art” projects (this is described in the Student Activities section)

### ***Week Fourteen***

Daily “Master Artists” presentations

Development of Modernism: Post-Impressionism, Expressionism, the Avant-Garde, Fauvism,

Die Brücke, Der Blaue Reiter, Cubism, Purism, Futurism, Dada, the Ashcan School,

Abstraction, New Objectivity, Surrealism, Suprematism, Constructivism, De Stijl, the

Bauhaus, International Style, kinetic sculptures, political and social art, Regionalism

World War II and its aftermath: Abstract Expressionism, Post-Painterly Abstraction,

Minimalism, performance art, Conceptual Art, Pop Art, Super-Realism, Earth Art, Post-

Modernism, Neo-Expressionism, installations, gender and cultural issues

Technology and global culture

Summary: Where do we come from? What are we? Where are we going?

Take-home essay questions from past AP Exams

### ***Week Fifteen***

AP Exam preparation

After-school study sessions; computer lab

In-class final exam and take-home essay questions for those students not taking the AP Exam

### ***Week Sixteen***

*Computer Lab:* Complete “Artists of the Modern World” projects

Begin studio time

### ***Week Seventeen***

Studio time

### ***Week Eighteen***

Studio time on Monday and Tuesday

Daily “Artists of the Modern World” presentations on Wednesday, Thursday, and Friday

### ***Week Nineteen***

Gallery or museum critiques for the second term are due

Daily “Artists of the Modern World” presentations all week

Finals schedule

Daily “Master Artists” presentations

Neo-Classical art

Romanticism

## About AP Art History Course Organization

### Teaching Strategies

Teaching the AP Art History course on a block schedule has its rewards, including being able to engage in daily classroom discussion and to cover more content during the week. Such a schedule allows time for lectures, discussions, video clips, and activities all in one period. A block schedule has its challenges, though. It requires a significant amount of daily preparation, and unit exams are given more frequently; this can be overwhelming at times for the students. At my school, AP Art History is a Fall semester course. This timing helps my students retain the material, which is concentrated into a few months rather than spread out over an entire school year. Having only one semester to teach the course, however, means that a significant amount of material must be covered in a short period of time before the AP Exam in May.

### Lectures and Discussions

Art throughout history has shared common themes. I address them continually in the course of the semester, embedding them in lectures and discussions. Students incorporate them into their assigned presentations as appropriate. Common themes include:

- Visual Analysis of Composition Time and Space
- Elements and Principles of Art Narrative in Art
- Media and Techniques Technology and Art
- Styles (artist, regional, and period) Political Themes
- Iconography and Symbolism Religious Art
- Gender and Ethnicity The Human Body
- Power and Authority Functional versus Nonfunctional
- Sacred Spaces Settings of Works
- Patronage Portraiture, Nature, Still Life

Almost every class period begins with a five-minute *PowerPoint* slide lecture, and I always include prompts for discussions in the lectures. Responses to the lectures vary from journal writing, to partner or group discussions, to whole-class discussions. I expect my students to take notes on the lectures and make thumbnail sketches of the major works. My intent is to encourage a greater appreciation for the works of art. This exercise requires a closer examination of details and composition, which students frequently miss when they take text notes only.

They find they have an increased interest in and connection with a work when they have sketched it. I have had positive feedback from students, who tell me that when they are not required to make sketches they are not able to recall the works as easily. When they study for unit exams, students rely on the sketches that accompany their notes. Grades for their sketches are based on credit or no credit.

When introducing my students to the concept of drawn notes, I demonstrate how to simplify compositions to circles, squares, and other basic shapes in figurative works. I do not often require sketches of the architectural slides, though students will occasionally draw a contour or an outline of the building. I also do not require students to do their sketching during the lectures; while some are able to sketch the images in 10 to 20 seconds, others prefer to use the textbook to make their sketches at home. Some choose to spend more time outside of class adding details and developing their sketches out of personal interest.



## Images

I am primarily using digital images. Each *PowerPoint* slide includes the image, the artist's name, the title of the work, and the date, and I save the slides to CD-ROMs and external drives.

I use the Internet as a reference to find images, access museum collections and AP Central, and project the occasional video clip (e.g., Google Earth) from the classroom computer onto a screen. Films—whether they be on the Internet, VHS tapes, or DVDs—are often a way to start or end the class period. I ask my students to watch films actively, and I reinforce their viewing; for example, when they watch *Masters of Illusion* during the Renaissance unit, they take notes, discuss what they have seen, and do an in-class one point perspective drawing. Typically, students watch snippets of video for several minutes at a time. I show a few videos in their entirety but only if they are relevant, informative, and interesting to my students.

## Doing Art

My students do hands-on art projects in class throughout the course of the semester, and then they spend about two weeks at the end of the semester doing nothing but creating art. Sometimes they work individually and other times in pairs. They receive points for completing a project (credit or no credit). Each project takes no more than 15 minutes, and they are done only as time is available. We worked on the following projects during the year this syllabus was taught:

- **Red–Black Figure Vase.** This project, done during our study of ancient Greek art in the third week, is intended to simulate the process of creating Greek pottery. Because I also teach ceramics, I am able to guide students through coil-building using terra cotta, smoothing the surface out, painting a black cover coat or slip, and then using the method of sgraffito to etch a Greek motif or drawing onto the surface. I fire the finished works in the kiln.
- **One-Point Perspective Drawing.** When we study fifteenth-century Renaissance art in the seventh week, students follow my step-by-step demonstration of creating a drawing in one-point perspective.
- **Classical Architecture.** To help students appreciate the connections between the sixteenth-century Italian architecture we study in the ninth week and the architecture of ancient Greece and Rome, I tell my students to use a minimum of 15 Classical elements to create an architectural rendering of a facade. Time permitting; I schedule additional art activities between individual units. Usually these activities take 20 minutes in an 85-minute class period. They are related to topics of study and intended to give students the opportunity to sample different uses of media and techniques and to understand the methods used by artists: oil on canvas or panels, thinning and creating glazes, building thick layers for impasto, and printmaking using a woodblock or engraving on a copper plate. Sometimes I do a demonstration for my students to follow, while at other times they work independently or with partners.

## **About AP Art History ARTWORK CREATION**

Students love creating artwork based on what we have learned in class. Even if it is for only a small portion of class time, they find they have a greater appreciation and understanding of methods and processes. It provides them with an opportunity to synthesize and reinforce vocabulary, concepts, and methods, and to apply them. These projects help my students see the connection between viewing and creating art.

### **Studio Time**

We spend about two weeks after the AP Exam on studio time. It is easy to schedule studio time because I teach the course in my studio art classroom where many supplies are right at hand. Students find this portion of the course to be rewarding. After viewing hundreds of works of art throughout the semester, they are ready to create their own. By this point, they have a greater appreciation for the art they have studied for months, and they are beginning to truly understand how those works were actually made. For many, this is the first chance they have had to paint on canvas, sculpt in stone, or model with clay. My desire is to foster a love not only for viewing art but for creating it as well. My approach often prompts students to sign up for studio art courses the following year, whether it is their senior year at Holly Springs High School or their first year at college.

### **Contemporary Art**

Throughout the course I introduce contemporary artists and trends; this often takes the form of a slide at the beginning of class. Students also select topics of interest, including the work of contemporary artists the students have a personal interest in, to share with their peers for the art talks they give a few weeks into the course. Just before the AP Exam I spend approximately one week on twentieth- and twenty-first-century art and photography; I present the developments in architecture over one to two days

### **AP Exam Preparation**

My unit exams are designed to reflect the AP Exam. Question types on my exams include slide identification, multiple-choice questions, slide identification in the form of short essay questions, multiple-choice questions that deal with major contextual themes, and essay responses in single- and multiple paragraph formats based on prompts and slide identification. Text-based free-response questions appear on the unit exams once or twice a term, and one unknown appears on each exam throughout the semester.

Occasionally I begin a class period with a free-response question based on an unknown slide.

A couple of weeks before the AP Exam I give my students the Released Exams, divided into manageable 10- to 20-minute sections. This exercise, which I typically do not grade, helps students become familiar with the exam's format and also allows for discussion. We review the scoring guidelines, and the students use them to grade essay responses written by their peers. I read the essays as well and provide feedback.

## **Student Evaluation**

Students are evaluated through quizzes and unit exams and on their notes, projects, and activities. The approximate breakdown for each form of assessment is as follows:

- Quizzes 5–10%
- Unit Exams 55–60%
- Notes 20%
- Projects and Activities 15%

- **Quizzes.** I give my students quizzes periodically throughout the semester, timing them to be about 10 minutes long. Their content varies depending on the information in need of review between unit exams.
- **Unit Exams.** Unit exams are administered every three to four chapters, or approximately once every week and a half. I use a combination of questions from the Released Exams, the *Gardner's* teacher guide, and questions I have written.
- **Final Exam.** Students who do not take the AP Exam must take a comprehensive final exam for the course. Those who take the AP Exam do not have to take the final. A little over 90 percent of students in the class take the AP Exam.
- **Notes.** Students are to complete the assigned reading and take notes on it as preparation for the following day. Occasionally I give free-response questions as homework. Students are graded (credit or no credit) for answering questions and taking notes.
- **Projects and Activities.** These include student presentations, art talks, and museum and gallery visits and written critiques.
- **Extra Credit.** Students may write one additional museum or gallery critique per term for extra credit (up to 2 percent of their final grade).

## Teacher Resources

Handouts

Web-based images

Art materials

Teacher Resources

Primary Textbook

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. 2 vols. Belmont, Calif.:

Wadsworth, 2005Thomson/.

Supplementary Texts

I use the following references for information but primarily for images not found in Gardner's.

Atkins, Robert. *Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*. 2nd ed. New York: Abbeville Press, 1997.

Atkins, Robert. *Artspoke: A Guide to Modern Ideas, Movements, and Buzzwords, 1848–1944*. New York: Abbeville, Press, 1993.

Both books provide a summary of ideas, terms, and artists. Students use them as a quick reference.

## Films

*Cathedral*. 1986. Hosted by David Macaulay. Distributed by PBS Home Video, 2000. DVD and VHS.

60 minutes.

I show this over two consecutive days, and students take notes while they watch it. The film is entertaining and informative, and it allows those who have not visited the cathedrals to appreciate their scale. Available from the PBS Store at [www.shoppbs.org](http://www.shoppbs.org) and from Amazon.com.

*Masters of Illusion*. 1991. Hosted by James Burke. Produced by the National Gallery of Art. Distributed by Homevision, 2000. VHS. 30 minutes.

Available from Amazon.com.

## Web Sites

Links to Art Images

Artchive, <http://artchive.com>

Over 1,000 images of paintings, sculpture, and photography.

CGFA, <http://cgfa.dotsrc.org/index.html>

Over 1,000 images of paintings and sculpture.

Olga's Gallery, [www.abcgallery.com](http://www.abcgallery.com)

Over 12,000 paintings by almost 300 pain

Web Gallery of Art, [www.wga.hu](http://www.wga.hu)

A virtual museum of European art from the twelfth through the nineteenth centuries, with period music.

Links to Local Museums and Institutions

NC Art Museum

Mint Museum of Art

Links to National Museums

Art Institute of Chicago, [www.artic.edu](http://www.artic.edu)

Metropolitan Museum of Art (New York), [www.metmuseum.org/collections](http://www.metmuseum.org/collections)

Museum of Modern Art (New York), [www.moma.org](http://www.moma.org)

National Gallery of Art (Washington, D.C.), [www.nga.gov](http://www.nga.gov)

## Student Activities

Student presentation of topics is a valuable and exciting method for mastery of learning, and in my course students do a significant amount of presenting research to the class. Some of these presentations require them to follow a prescribed format, while others allow for more flexibility.

### Art Talks

During weeks five through eight, students take turns presenting an art talk based on subjects of personal interest, regardless of the material we have covered in class, after I have approved the topic. The daily talks are meant to be brief, just three to five minutes each and only two or three per period, but they help the class make connections with the units of study. I encourage students to use visuals, and they typically do.

I also expect them to turn in an information sheet on their topic of discussion for this graded activity. Art talks in the past have included brief *PowerPoint* presentations on contemporary artists (Jeff Soto, Banksy, Audrey Kawasaki), art theft, art history in Hollywood films, photos of a family vacation to Spain (the Court of the Lions, within the context of architecture), a demonstration of Japanese calligraphy with a brief explanation of its cultural significance, and a presentation of a student's own artwork from Advanced Studio or an AP Studio Art course, accompanied by a brief discussion of techniques, processes, and influences.

### “The World Beyond Europe” Project

Due to the time constraints, we have only weeks 9 and 10 to spend on art outside of Europe. The way I choose to cover this area of art history is to have my students become specialists for a textbook chapter on art beyond the European tradition, which they then teach to their peers. It is also up to them to read any information from the other chapters that may not be discussed in depth. During week 10 we listen to two presentations per class period, and the students take two quizzes based on the material covered in the two presentations given the previous day. I outline the requirements on the following assignment sheet.

## Requirements

1. Each person in your group of four or five must share the responsibility of the presentation. Attendance is mandatory.
2. We will meet in the computer lab for two days. You will need to meet with your group outside of class before your presentation next week.
3. Each group must provide the class with a photocopy of the images that will be discussed during the presentation (approximately 10 to 15 images). This may be in the form of a handout in outline form. You will turn it in for credit.
4. The presentation must be in a *PowerPoint* format. Images should be of the highest resolution possible. Avoid thumbnails, and do not distort proportions. Artifacts are more than welcome! Music, readings, video clips, performances, skits, and cuisine will make the presentations more enjoyable and memorable.
5. *Check your PowerPoint files the day before your presentation to ensure they function.*

*Note:* You do not need to discuss every image in your chapter. It is up to each group to select the images, vocabulary, and concepts from the reading to discuss. Use the textbook's study guide. You are also encouraged to select works not included in the twelfth edition of *Gardner's Art Through the Ages*. I will be able to assist you as needed.

## Checklist

Plan on using 25 to 30 minutes for your entire unit of presentation, which must include:

- ☐ A map identifying the geographic regions of the culture
- ☐ Historical background for your group's region
- ☐ A presentation, shared equally by all members of the group, of works of art
- ☐ A handout of images for the class
- ☐ Activities (optional)
- ☐ A brief quiz (approximately 15 multiple-choice, short essay, and fill-in questions, and four or five slide or image identifications), which you will create and grade
- ☐ Emphasis on the following themes: religion and art, sacred spaces, the human body in art, narrative in art, purpose and function, symbolism, and cross-cultural influences when applicable (e.g., European influence, colonialism). You may refer to the list of common themes for additional relevant themes.

Be ready to hand in a rough outline of your presentation and quiz on the day of your presentation. These should be approved by me at least one day before your presentation.

## Grading

Grades will be based on the following criteria:

- Organization and preparation
- Clear and accurate presentation
- Historical background for your group's region
- Meeting all of the listed requirements

Group presentation and the creation of a chapter quiz—100 points possible

The chapter quizzes you take for the other presentations—50 to 75 points

## **“Master Artists: The Renaissance Through the Nineteenth Century” Project**

For this project students are to pick an artist from the specified time frames, research that artist, and create and then give a 5- to 10-minute *PowerPoint* presentation that includes the titles, dates, and media of the works of art they have chosen from that artist’s oeuvre. I also ask my students to bring in a song or musical score of their choice to accompany their slide presentation.

Students have week 11 to work on their presentations. Two students present to the class every day for three weeks, and the class is expected to take notes on each presentation. The completed artist research notes handouts are worth 20 points, the presentations are worth 25 points, and the music for the presentations is worth 5 points. The following handout helps students organize their research for both this project and the “Artists of the Modern World” project they work on at the end of the semester.

### **Artist Research Notes Handout**

Complete the following information using your textbook, reference books on the syllabus, library books, encyclopedias, and online sources.

- Name of artist:
- Art movement:
- Region(s)/cities where the artist worked:
- Patrons of the artist:

Completely research three to five major works:

### **Title Dates Media Subject Matter/Characteristics**

- Where would these works originally have been viewed?
- Where can these works be found now?
- In what style(s) did the artist create each major work? (Describe)
- What influenced the artist (e.g., other artists; historical/religious/sociopolitical climate)?
- Who were the artist’s mentors and contemporaries?
- What lasting impact did this artist have?
- What are some quotes from the artist?
- Which is your favorite work and why?
- 

## **“Artists of the Modern World: Impressionism Through Contemporary Art” Project**

During the two weeks after the AP Exam, students explore the art of the modern world. Working individually, each student intensively researches one of the great modern artists, produces a paper, and during weeks 18 and 19 presents that artist to the class. I give my students the following assignment sheet, which outlines the requirements and grading criteria for the project.

### **Requirements**

The Age of Industry changed the way artists viewed the world. These “modern” artists accepted some of the Renaissance ideals of art, yet they rejected others and developed new styles of art, including Impressionism, Cubism, Surrealism, Dadaism, Abstractionism, and nonobjective art. The Classical type of art we studied in the Greek and Renaissance units was challenged and changed. You are going to become an expert on one of the great modern artists.

### **1. Select an artist from the list below (alternate choices must be preapproved by me).**

Ansel Adams American photographer

Robert Arneson Ceramic sculptor  
 Max Beckmann Expressionism, New Objectivity  
 George Bellows American Realism  
 Thomas Hart Benton American Regionalism muralist  
 Alexander Calder Surrealism, kinetic/moving sculpture  
 Marc Chagall Fantasy Art painter  
 Judy Chicago Conceptual Art  
 Chuck Close Post-Modernism  
 Salvador Dalí Surrealism painter  
 Willem de Kooning Action Painting  
 Charles Demuth Abstractionism  
 André Derain Fauvism  
 Marcel Duchamp Dadaism  
 Antonio Gaudí Spanish architect  
 Alberto Giacometti Expressionism sculptor/painter  
 Duane Hanson Super-Realism  
 Barbara Hepworth Abstract sculptor  
 Edward Hopper American Scene painter  
 Jasper Johns Pop Art  
 Frida Kahlo Mexican painter  
 Wassily Kandinsky Abstract Expressionism  
 Anselm Kiefer Neo-Expressionism  
 Paul Klee Subconscious/Fantasy Art painter  
 Kathë Kollwitz German Expressionism  
 Dorothea Lange American photographer  
 Jacob Lawrence African-American Social Realism painter  
 Le Corbusier International Style architect  
 Maya Lin American contemporary architect (Vietnam Veterans Memorial)  
 René Magritte Surrealism painter  
 Man Ray Dadaism/photographer  
 Henri Matisse Fauvism  
 Amedeo Modigliani Italian painter/sculptor  
 Henry Moore Abstract sculptor  
 Edvard Munch Expressionism  
 Alice Neel Contemporary painter (portraits)  
 Louise Nevelson Assemblage sculpture  
 Georgia O'Keeffe Abstract painter  
 Meret Oppenheim Surrealism (The Object)  
 Pablo Picasso Diverse, gifted, twentieth century  
 Jackson Pollock Abstract Expressionism  
 Diego Rivera Mexican muralist  
 August Rodin French sculptor  
 Mark Rothko Color Field/Abstractism  
 Henri Rousseau Primitive, Naïve painter  
 David Smith American sculptor  
 Alfred Stieglitz American photographer  
 Louis Sullivan American architect  
 Mark Tansey Post-Modernism  
 Wayne Thiebaud Neo-Pop Art  
 Victor Vasarely Op Art

Andy Warhol Pop Art (1950s)  
Edward Weston American photographer  
Grant Wood American Regionalism painter  
Frank Lloyd Wright American architect  
Andrew Wyeth American Regionalism painter

**2. Research your artist.** Approximately one-third of your paper should be based on the information you have gathered from finding answers to the following questions. To complete this step, use the artist research notes handout you used when you prepared your “Master Artists” presentation.

- When and where was the artist born and trained?
- When and where did the artist produce the main body of work?
- Who were the artist’s art mentors (teachers) and contemporaries?
- What else influenced the artist’s art?
- What movements was the artist associated with?
- What medium/media, subject matter/content, composition, and style did this artist work in?
- What was the social climate at the time the artist worked?
- What is it about the artist’s work that has had a lasting impact?
- Discuss the most important works by this artist. Where are they? Who commissioned them?

**3. Write your paper.** Analyze, in your own words, the style, medium, and subject matter of two to three specific works of art to support your thesis. When writing your paper, remember these guidelines:

- Write in your own words. No cut-and-paste research! You may rephrase information, but you should also include your own insights.
- Use accurate terms acquired from this course as well as from your research.
- Include direct quotes from the artist.
- Document and cite every source you use.
- Your paper should be typed, five to seven pages long, and double-spaced. Use 12-point font and standard one-inch margins.
- You may use the following resources: classroom books, library books (from the school library, the public library, and college libraries), Web sites, periodicals, newspapers, museums, and so on.

**4. Prepare a 10-minute PowerPoint presentation/discussion based on your research.**

**5. Draw, paint, or construct a reproduction of at least one work by the artist, or create an original work in the style of the artist** to accompany your presentation. The original work of art on which your reproduction is based will need to be on display throughout your entire presentation, and your presentation will need to include a slide with an image of your reproduction next to an image of the original. This step requires careful observation, experimentation, and my guidance. It will help you learn the brushstrokes, composition, subject matter, and palette of your artist.

### **PowerPoint Presentation Requirements**

#### **I. Components**

##### **Checklist:**

- ☐ 5–10 minutes



☐ 12–15 slides

A. Select works that are representative of the artist's overall body of work: different movements, styles, phases

B. Show 10–15 works of art

C. Discuss three of the images

**Checklist for each image:**

☐ Include a portrait, photo, or self-portrait of the artist

☐ Include biographical information

☐ Include *all* of the required information from your artist research notes handout

☐ Include a slide of the image you chose to reproduce

D. Display a photograph of your finished artwork side by side with an image of the artist's work that your own is based on.

**Checklist:**

☐ Include titles, dates, and medium in your *PowerPoint* presentation

**II. Quality**

A. Images should be of the highest quality: high resolution, constrained proportions, cropped

B. Use the Internet, a scanner, a digital camera

C. Make sure the text you use is easy to see (consider size, color, contrast)

D. Images should accompany all slides that have text on them

**III. Oral Presentation**

A. Be prepared!

B. Know your information

C. Speak loudly enough for the class to hear what you have to share

D. Speak with confidence and enthusiasm

**IV. Your Reproduction**

A. Display your reproduction during the entire presentation

B. Discuss your work

1. Why did you choose that specific work to reproduce?

2. What medium did you use?

3. What was your process? How did you get to the end result?

C. Explain what you learned or discovered

**Grading**

- Your grade will be based on the following components:

- Artist research/notes 25 points

- Research paper 50 points

- *PowerPoint* presentation 50 points

- Art reproduction 50 points

**Total 175 points**

**Gallery and Museum Visits and Critiques**

On their own, students are to visit both a museum and a local art gallery showing regional artists. They are to visit each of these places at least once during the semester and write a short critique about the art they have seen there. They may choose which term to go to an art gallery and which term to visit a museum. I give them a list of art galleries and tell them that when they go, they should talk with the artist, ask meaningful questions, and take notes.

The school's proximity to several major cities in North Carolina gives students the opportunity to visit a number of local museums and galleries to critique the works of local artists as well as the works of master artists.

### **Requirements**

1. Visit the museum for at least 45 minutes, long enough to evaluate most of the works of art. I must preapprove the museum and specific show. Remember to be courteous, and follow proper etiquette and the rules of the museum.
2. Pick up a flyer or an artist statement or save your museum receipt (you will not receive credit without this documentation) to attach to your paper. At student shows you must write your name on the sign-in sheet.
3. Select specific galleries to see before arriving at the museum. Depending on the size of the collection, you will realistically be able to visit only a portion of the galleries.
4. Choose works of art created in any medium you find interesting. Sketch the works in the boxes provided on the handout I have given you, and fill in the boxes that ask for the work's title, medium, date, and characteristics (identify the style or movement, point out possible symbolism, note personal observations and insights, and use appropriate vocabulary to describe the work). To help you with this, you may talk with a docent, read the printed information posted next to each work, and visit the museum store.
5. Type a two-page critique on one or more works created by the featured artist(s). Your responses must be well thought out and well written. Discuss your observations using terminology you have acquired during the semester.

### **Critique Outline**

Use this outline not as a checklist but as a guide when you write your critique.

#### **I. Introduction (introduction/first paragraph)**

- A. Identify the artist(s), the gallery/museum, and the title of the show.
- B. Give a general description of the overall theme or subject matter of the show.
- C. Discuss the medium used.
  1. Ceramics: coil mug, wheel-thrown mug, raku, bronze, glass, steel, etc.
  2. Painting: oil, acrylic, watercolor, etc.
  3. Drawing: Prismacolor® colored pencils, graphite, charcoal, etc.
  4. Photography: portrait, still life, landscape, action, etc.
  5. Mixed media: using several media together (photocopy transfers, found objects, etc.)

#### **II. Description of the Work (main body)**

- A. If three-dimensional, describe the overall form: tall, short, geometric, abstract, realistic, relief sculpture or in-the-round, subtractive or additive.
- B. If three-dimensional, describe the texture found throughout the work.
- C. Describe the medium (e.g., glaze, watercolor, acrylic).
- D. Describe the colors used: cool (blue, green, violet), warm (red, yellow, orange), neutral (tans and grays). Identify the dominant color scheme.
- E. For all forms of art, discuss the compositional techniques.

1. Elements: shapes, line, form, color, texture.
2. Principles: how the elements are applied, rhythm/movement (sense of motion or leading lines for eye flow), balance, proportion, variety, harmony, emphasis, unity, etc.

#### **III. Analysis/Interpretation (closing)**

- A. Describe the style and what it contributes to the overall work. Is it realistic/representational, abstract (recognizable, but deviates from the original source or model), or nonobjective (no recognizable image)?
- B. What does the medium contribute to the work?
- C. Interpret the content, subject matter, symbolism, and personal interpretation of the significance of the work. Include quotes from the artist, if possible.

D. What do you like or dislike most about the specific work?

E. Focus on possible influences, and provide an in-depth discussion of content and symbolism influences from the history of art, as well as how the work reflects our current culture/society. Include quotes from the artist.

**Grade**

A written critique on a Second Saturday (an opening show) is worth up to an A grade. Non-opening days and minor galleries are worth up to half credit. A written critique after a visit to a major museum is worth up to an A and possible extra credit.

I have shown this syllabus to my parents/guardian and understand the rules and regulations of the Wake County Public Schools as stated in my student handbook. I will conduct myself with self-discipline and restraint during my art class.

Student Print:\_\_\_\_\_

Student Signature:\_\_\_\_\_

Parent/ Guardian Print:\_\_\_\_\_

Parent/ Guardian Signature:\_\_\_\_\_

#### Parent Contact Information

Home:\_\_\_\_\_

Work:\_\_\_\_\_

Best Time to Call:\_\_\_\_\_

E-Mail:\_\_\_\_\_

#### Class Schedule with teacher

1\_\_\_\_\_ 2\_\_\_\_\_

3\_\_\_\_\_ 4\_\_\_\_\_

#### Extra Curricular Activities (Interests)

\_\_\_\_\_  
\_\_\_\_\_

**This copy remains on file in the event that there may be some questions in the future concerning the contents of the syllabus or the policies of the class. This is to verify that all parties have read, and understand, the above information.**

