

AP Art History

COURSE DESCRIPTION

Welcome to Advanced Placement Art History! AP Art History, an elective course within the Fine Arts Department at North High School, is a challenging, college-level course. You will acquire the tools enabling you to be conversant about any piece of art you encounter for the rest of your life, mastering how to approach a work of art, the vocabulary and analytical methods with which to discuss it, and the knowledge of how it fits into the general sweep of art historical periods and styles. We will also work toward achieving an understanding of the interconnectedness of art with other aspects of world culture. By giving “voice” to works by lesser-known artists and from unfamiliar cultures, we will aim to develop as broad as possible a perspective about and appreciation for both European-based and non-Western art.

The curriculum is aligned with the College Board AP Art History Course Description and with information covered in most college freshman level art history courses. In order to be successful in this course and on the APAH exam, students will need to demonstrate a high degree of commitment to academic work and possess academic skills that would meet undergraduate college standards. In order to chronologically cover artwork from the Prehistoric times through to the present, the course is paced very quickly and students need to stay on schedule.

No prior experience in art history or art studio is assumed. All students will be required to take the APAH exam in May and if a qualifying score is earned, it is likely that college placement and/or credit may be awarded.

COURSE GOALS AND OBJECTIVES

Students should:

1. Acquire the ability to recognize, understand and compare many types of artwork including works from different periods, styles, artists, and media.
2. Increase awareness of the relationship of artworks to their respective cultures, including the impact of rulers, patrons, religion, geography, economics, and other societal issues.
3. Engage in analytical and critical thinking, creating valid comparisons between artworks.
4. Approach studies in a self-disciplined manner, including preparation for class, reading, visual and written note-taking, essay writing, and class participation.
5. Prepare to successfully complete the College Board exam by completing study guides and by writing AP style essays and tests throughout the year.
6. Leave this course with an appreciation and enjoyment of the history of art, and with the motivation to pursue further study formally or informally through college courses and/or museum patronage.

CURRICULAR REQUIREMENTS

- **CR1a** Students and teachers use a college-level art history textbook **CR1b** Students and teachers use primary sources of different types **CR1c** Students and teachers use secondary sources
- **CR2** The big ideas and essential questions in the AP Art History Course and Exam Description are used as a conceptual foundation for the course
- **CR3** Each of the 10 AP Art History content areas in the AP Art History Course and Exam Description receives explicit attention
- **CR4** Students have opportunities to engage with all 12 course learning objectives in the AP Art History Course and Exam Description through specific assignments and activities.
- **CR5** Students are provided opportunities to analyze works of art both visually and contextually
- **CR6** Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources
- **CR7** Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas
- **CR8** Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.
- **CR9** Students are provided opportunities to experience actual works of art or architecture.

REQUIRED TEXTBOOK [CR1a]

Stokstad, M., & Cothren, M. W. (2011). *Art history* (4th ed.). Upper Saddle River, N.J.: Prentice Hall/Pearson.
ISBN 10: 0-205-74422-2

PRIMARY SOURCES:

- Public Broadcasting Service, *Art 21*. Artist interviews, studio visits, on DVD: Seasons 1-4, and online at <http://www.Pbs.org/art21/> [CR1b]
- *ARTnews* online. Profiles section--artist interviews and artist's statements. <http://www.artnews.com/category/profiles/> [CR1b]

SECONDARY SOURCES:

- This AP Art History course has an online presence. It is a course where the unit packets, unit images, videos, and links to reading assignments beyond the textbook are posted online at www.swaderart.weebly.com. [CR1c]
- Source of scholarly essays: The Metropolitan Museum of Art's *Heilbrunn Timeline of Art History*: <http://www.Metmuseum.org/toah/> [CR1c]
- *SmartHistory*: Virtual tours of museums, architecture, and specific works of art. [CR1c]
- Podcasts of collections at museums, such as the Art Institute of Chicago. [CR1c]
- *ARTnews*: Online has sections about collectors, legal issues, reviews of shows. *New York Times*: Online — Arts section. [CR1c]

OTHER RESOURCES

- Barnet, Sylvan, *A Short Guide to Writing about Art*. 10th ed. Pearson, 2010.
- Davies, Penelope, et al. *Janson's History of Art: The Western Tradition*. 8th ed. Pearson, 2010
- Kleiner, Fred, *Gardner's Art Through the Ages: A Global History*. 14th ed. Cengage Learning, 2012.
- A large collection of books about individual artists, techniques, schools of art, and collections, as well as encyclopedias of art, show catalogues, and several large poster sets are available in the classroom.
- The school library has a range of current reference books for all periods of art history and art techniques, as well as a small collection of biographical DVDs of artists, including Dalí, Magritte, and Pollock. The library staff is an invaluable resource for the exploration of works of art. They are knowledgeable about the various databases to which the school subscribes and teaching students to use online research tools.
- The classroom is equipped with a computer with Internet for each student. The room is equipped with an LCD projector, sound system, Promethean Board, and printer. A color printer is available in the front office.

REQUIRED COURSE CONTENT

Each content area is represented by a number of exemplary works of art within a prescribed image set of 250 works. AP Art History required course content is defined to support students' in-depth learning, critical analysis, and understanding of connections among global artistic traditions by focusing study on works representing the diversity of art through time and place. The image set consists of approximately 65 percent works from the Western tradition and 35 percent from non-Western artistic traditions. Students will also be asked to attribute works of art outside the image set based on their knowledge and understanding of works within the set; attributions should be provided in the same format and with the same level of detail as identifying information for each work of art within the image set. Students will include works they choose to study beyond the image set as AP Art History course content. [CR2]

CLASS EXPECTATIONS

- **Participation**

Being present and prepared for class is the single best thing a student can do for him/herself. Most classroom presentations and discussions are difficult to repeat and therefore it is the student who ultimately loses out by missing the daily classroom experience. Participation points, timed writings, activities, and written work missed due to unexcused absences or tardies are forfeited. *If the cause for an excused absence is known ahead of time, work needs to be submitted in advance of the absence.*

- **Readings, Notes Sheets, and Study Guides**

Readings and study guides must be completed in *advance* of each class discussion and are always due on the first day of class on any given topic. These study guides will be critical in preparing for the AP exam and will be kept in each student's APAH binder. Notes will be taken in a "See, Wonder, Think" format, will be done in class during lecture, and will also be kept in each student's APAH binder.

- **Short Response Essay Writing**

We will be practicing writing A LOT in this class in order to prepare for the College Board exam in May. You will be asked daily to complete a short response timed essay writing to help you review previously learned content while practicing and enhancing your writing skills. You will have the opportunity to make "cheat sheets" at home for the Short Response Essays by completing an "Art in Context" graphic organizer prior to the Short Response Essay being assigned.

- **Art Journals**

We will often be comparing and contrasting art pieces through art journals. These journals will be kept in your APAH binder and will focus on fundamental art historical issues questions.

- **Classroom assessments**

We will have several daily assessments for students to demonstrate what they're learned. These will compare information from several different units.

- **Research Projects**

Students will complete one research project second semester and teach their new-found knowledge to the class.

- **Visually Themed Assignments**

Students will complete book entries and writings based on various themes that correlate with topics learned in AP Art History. Examples of artwork will be provided for comparison purposes but students will be in charge of individually learning, compiling, and presenting the information to the class in a book format.

- **Academic Integrity**

All NHS students are expected to adhere to the school rules. If students are unsure of what constitutes plagiarism, it is their responsibility to seek assistance. Mrs. Swader, the NHS librarian, and the NHS English teachers are all here to help.

Cheating in class, copying homework assignments, or plagiarism will result in no credit for the assessment or assignment and may result in parental notification and/or administrative referral. Plagiarism involves taking the words or ideas of another (including materials available on the Internet or from peers) and presenting them without giving credit to the source, thereby suggesting that the words or ideas are the student's own. Work containing ANY plagiarized material is subject to sanction.

COURSE SCHEDULE

1st Quarter

Introduction: Methodology, Context, and Visual Analysis

Understand the methods used to analyze works of art and interpret their meanings within their original and subsequent cultural contexts

1. Assess the way art historians identify conventional subject matter and symbols (iconography)
2. Writing about Art (essay structure) — Argumentative, Comparison, Formal Analysis
3. Research — Library Tutorial: reliable, scholarly, primary, secondary sources
4. Roles and Rules — Student Researchers, Forum and Discussion Etiquette, Working in Groups

Unit 1: Global Prehistory 30,000-500 BCE (11 works) – 4 days [CR3]

1. Human expression existed across the globe before the written record
2. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.
3. First instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread.
4. Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists

Unit 2: Ancient Mediterranean 3500 BCE-300 CE (36 works) – 10 days [CR3]

1. Artistic traditions of the ancient Near East and dynastic Egypt focus on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts
2. Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world.
3. Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings, who themselves assume divine attributes
4. The art of dynastic Egypt embodies a sense of permanence
5. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth
6. The art of Ancient Greece and Rome is grounded in civic ideals and polytheism Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism
7. Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records, as well as from archaeological excavations conducted from the mid-18th century onward
8. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers

Unit 3: West and Central Asia 500 BCE-1980 CE (11 works) – 12 days [CR3]

1. The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchanges that have occurred in these lands that link the European and Asian peoples
2. The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam
3. Use of figural art in religious, contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia
4. Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures
5. Important forms include ceramics, metalwork, textiles, painting, and calligraphy

2nd Quarter

Unit 4: South, East, and Southeast Asia 300-1980 CE (21 works) – 15 days [CR3]

1. The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions
2. Many of the world's great religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions
3. South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices
4. Asian art was and is global
5. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history

Unit 5: Early Europe and Colonial Americas 200-1750 CE (51 works) – 4 days [CR3]

1. European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions.
2. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region
3. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art
4. Medieval art (European, c 300-1400 CE; Islamic, c 300-1600 CE) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning
5. Art from the Early Modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium

6. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments
7. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations
8. The arts of 15th-century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas, but with a pronounced interest in compositional complexity, dynamic movement, and theatricality
9. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact
10. The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and South-western European art with respect to form, function, and content
- 11.

Mid-term – “Practice” APAH exam will be given as an assessment of student progress to date.

3rd Quarter

Unit 6: Later Europe and Americas 1750-1980 CE (54 works) – 4 days [CR3]

1. From the mid-1700s to 1980 CE, Europe and the Americas experienced rapid change and innovation
2. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars
3. Countries and governments were re-formed; women’s and civil rights movements catalyzed social change
4. Artists assumed new roles in society
5. Styles of art proliferated and often gave rise to artistic movements
6. Art and architecture exhibited a diversity of styles, forming an array of “isms”
7. Works of art took on new roles and functions in society and were experienced by audiences in new ways
8. Art of this era often proved challenging for audiences and patrons to immediately understand

Unit 7: Indigenous Americas 1000 BCE-1980 CE (14 works) – 3 days [CR3]

1. Art of the Indigenous Americas is among the world’s oldest artistic traditions.
2. While its roots lie in northern Asia, it developed independently between c 10,000 BCE and 1492 CE, the beginning of the European
3. Invasions
4. Regions and cultures are referred to as the Indigenous Americas to signal the priority of First Nations cultural traditions over those of the colonizing and migrant peoples that have progressively taken over the American continents for the last 500 years

5. Ancient Mesoamerica encompassed what are now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 BCE to 1521 CE, the Mexican (Aztec) downfall. General cultural similarities of ancient Mesoamerica include similar calendars; pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena; and highly valued green materials, such as jadeite and quetzal feathers.
6. The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile.
7. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicity (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.
8. Despite underlying similarities, there are key differences between the art of Ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to the present, and sources of information.
9. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors.
10. Persecution, genocide, and marginalization have shaped current identity and artistic expression.
11. Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world.

4th Quarter

Unit 8: Africa 1100-1980 CE (14 works) – 5 days [CR3]

1. Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa.
2. The earliest African art dates to 77,000 years ago.
3. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.
4. Human beliefs and interactions in Africa are instigated by the arts.
5. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.
6. Use and efficacy are central to the art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed.
7. African arts are often described in terms of the contexts and functions with which they appear to be associated.
8. Outsiders have often characterized, collected, and exhibited African arts as primitive, ethnographic, anonymous, and static, when in reality Africa's interaction with the rest of the world led to dynamic intellectual and artistic traditions that sustain hundreds of cultures and almost as many languages, contributing dramatically to the corpus of human expression.
9. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.

Unit 9: The Pacific 700-1980 C.E. (11 works) – 3 days [CR3]

1. The arts of the Pacific vary by virtue of ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity.
2. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented
3. The sea is ubiquitous as a theme of Pacific art and is a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples of the Pacific.
4. The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society.
5. Pacific arts are objects, acts, and events that are forces in social life
6. Pacific arts are performed (danced, sung, recited, and displayed) in an array of colors, scents, textures, and movements that enact narratives and proclaim primordial truths
7. Belief in the use of costumes, cosmetics, and constructions assembled to enact epics of human history and experience is central to creation of and participation in Pacific arts.

Unit 10: Global Contemporary 1980 CE to Present (27 works) – 8 days [CR3]

1. Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness
2. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe
3. In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context

BIG IDEAS AND ESSENTIAL QUESTIONS [CR2] —The big ideas and essential questions in the AP Art History Course and Exam Description are used as a conceptual foundation for the course

Big Idea 1: Artists manipulate materials and ideas to create an aesthetic object, act, or event.

- Learning Objective 1.1: Students differentiate the components of form, function, content, and context of a work of art
- Learning Objective 1.2: Students explain how artistic decisions about art making shape a work of art
- Learning Objective 1.3: Students describe how context influences artistic decisions about creating a work of art
- Learning Objective 1.4: Students analyze form, function, content, and/or content to infer or explain the possible intentions for creating a specific work of art.

Big Idea 2: Art making is shaped by tradition and change.

- Learning Objective 2.1: Students describe features of tradition and/or change in a single work of art or in a group of related works
- Learning Objective 2.2: Students explain how and why specific traditions and/or changes are demonstrated in a single work or in a group of related works
- Learning Objective 2.3: Students analyze the influence of single work of art or group of related works on other artistic production

Big Idea 3: Interpretations of art are variable.

- Learning Objective 3.1: Students identify a work of art
- Learning Objective 3.2: Students analyze how formal qualities and/or content of a work of art elicit(s) a response
- Learning Objective 3.3: Students analyze how contextual variables lead to different interpretations of a work of art
- Learning Objective 3.4: Students justify attribution an unknown work of art
- Learning Objective 3.5: Students analyze relationships between works of art based on their similarities and differences

Sample Assignments

ID (on large index cards) create one card for each work in the image set I created a Google Slideshow for each Content Area. Students need to utilize these slideshows in whatever way is easiest for them to learn the 250 images.

The study of artworks should include an analysis of:

<u>Context</u>	<u>Formal</u>	<u>Style</u>	<u>Content</u>
Function	Subject	Personal	Meaning
Politics	Materials	Cultural	Iconography
Societal issues	Techniques	Canonic	Symbolism
Patronage	Elements		Influence
Religion	Principles		Narrative
Geography			Propaganda
Ethnicity			
Economics			

Visual and Contextual Analysis (LO 1.1, 1.4, 3.1) [CR4] [CR5] [CR4]—Students have opportunities to engage with all 12 course learning objectives in the AP Art History Course and Exam Description through specific assignments and activities. [CR5]—Students are provided opportunities to analyze works of art both visually and contextually

Activity #1: Attribution Challenge: Analyze an unknown work Provide your best attribution, and then write a paragraph justifying your attribution by means of comparison (LO 1.1, 3.4, 3.5) [CR4]

Activity #2: Analyzing an Interpretation: Analyze Elizabeth Garner’s interpretation of Albrecht Dürer’s Adam and Eve. How does Garner’s interpretation differ from Stokstad’s interpretation in the textbook? What specific evidence does Garner cite to support her views? Do you agree with her? (LO 1.3, 3.2, 3.5) [CR1c] [CR4] [CR6]

Activity #3: Timeline: Create a timeline of the Reformation and Counter-Reformation Illustrate it with works of art and architecture. Explain how historical contexts influenced the form, function, and content of the works. (LO: 1.1, 1.3, 2.1, 3.5) [CR4]

Activity #4: Group Assignment: Working in groups of three, create a presentation exploring the influence of an innovative artist (EX: Giotto, Caravaggio, Hokusai) on contemporary and subsequent artistic production Fully identify each work you illustrate (LO 1.1, 1.2, 2.1, 2.2, 2.3, 3.1, 3.5) [CR4]

Activity #5: Style Sheet: Create a style sheet for ten “isms” of the 20th century. Provide a column for 1) the artist’s name, 2) the name of the art movement, 3) your own descriptive words, 4) the title of the work, with year and medium, and 5) a thumbnail of the art work (LO 1.1, 1.3)

Activity #6: Oral Presentation: Choose and fully identify two works from the current unit, one that exemplifies tradition and one that demonstrates change from traditional forms. What do you think may have caused the creator of the second work to deviate from traditional forms? (LO 1.3, 1.4, 2.1, 3.1, 3.5) [CR4]

Activity #7: Interpreting Art Discussion: Study Kara Walker’s images of lithographs for DARKY TOWN REBELLION . What do you think the story is about? What is the mood of this group of related works? How does the artist use form and content to communicate meaning? Read Kara Walker’s “Artist’s Statement.” What factors explain Walker’s artistic decisions? Did reading the artist’s own words change your interpretation of the work? (LO 1.1, 1.3, 3.2, 3.3) [CR1b][CR4][CR6]

Activity #8: Formal Review: At the art museum refer to your study packet Choose one object to review The review must include a discussion of form, function, content, and context Analyze how the formal qualities and content of the work elicit a response from the viewer (LO 1.1, 3.2) [CR4][CR5][CR9]

Activity #9: Beyond the textbook: Choose and research a work of contemporary art Identify which of the Global Contemporary enduring understanding and essential knowledge statements relate to your research Use print and online

sources beyond the textbook for your research Create a short presentation of your analysis, which will include an image or video of the work, all identifying information, analysis of materials and techniques, form, function, content, and context, as well as work's place in art history—its connection to Global Contemporary understandings and knowledge. (LO 1 . 1, 1 . 2, 1 . 3, 2 . 2, 3 . 1, 3 . 2) [CR4][CR5][CR8]

Activity #10: Accountable talk: Each group will address one of these questions and then share their views with the class: When artists intend to shock us, what techniques do they use? When artists intend to elicit sympathy, how do they do it? When artists are working to change attitudes, what do they do? Each group will cite and fully identify specific examples (LO 1 . 1, 1 . 4, 2 . 1, 3 . 1, 3 . 2) [CR4]

Activity #11: Combining Cultures Challenge: Working in a group, choose an example of colonial art (EX: Our Lady of the Victory of Málaga by Luis Niño) Determine what part of the work has indigenous traditional forms and what part has European influences. Support your choices with comparisons. (LO 1 . 3, 2 . 1, 2 . 2) [CR4] [CR5]

Activity #12: Theme Gallery: “Collect” 10 examples of art that depict the human figure, one from each content area. Resize and print in color to 3. 5” X 2. 5”. Mount, in a row, on a 5” X 24” strip of black poster board Under each image, attach a label with the artist, title, medium, and date. On the back, attach the function and context information for each work. (LO 1 . 1, 1 . 3) [CR4] [CR7]

Activity #13: Hands On: Create a sculpture based on a specific theme, using various sculpture materials. Students will explain how the materials affect the form and content of the work (LO 1 . 1, 1 . 2) [CR4]

SAMPLE ASSESSMENTS

Sample Assessment#1 Sample essay question: Consider this question and cite specific examples. Throughout history, works of art have included symbolic or allegorical images. Select and fully identify two works of art that include symbolic or allegorical images. Your choices must be from two different content areas. Discuss how each work uses symbols or allegory to convey meaning.

(LO 1. 1, 1. 4, 3. 1, 3. 2, 3. 5) [CR4]

Sample Assessment#2 Sample test question: The student is presented with two images of works of art that depict the human figure. Fully identify each of these works. In a comparative essay, explore the relationships between the two in terms of form, function, materials and techniques, content and context. **(LO 1. 1, 1. 2, 1. 3, 1. 4, 3. 1) [CR4]**

Sample Assessment#3 Sample exam essay question: Describe the role of “new media” in the evolution of modern and contemporary art. Cite and fully identify at least two specific works in your answer. **(LO 1.1, 1.2, 1.3, 2.3, 3.1, 3.5) [CR4]**

Sample Assessment#4 Sample unit essay question: Analyze the form, function, content, and/or context to infer the intentions in a work of propagandistic art. **(LO 1. 1, 1. 4, 3. 2) [CR4]**

Sample Assessment#5 Sample unit test question: How does the Amarna period sculpture deviate from earlier Egyptian art? What factors may have caused the innovation in this particular time and place? In your answer, cite and fully identify at least one specific work of sculpture from the Amarna period. **(LO 1. 1, 1. 3, 2. 1, 2. 2, 3. 5) [CR4]**

Sample Assessment#6 Sample weekly quiz: Fully identify five works of art (see HOW TO FULLY IDENTIFY WORKS OF ART in syllabus). **(LO 3. 1) [CR4]**

Sample Assessment#7 Sample exam essay question: Justify an attribution of this “mystery” work of art by comparing specific formal aspects of the work to works in the AP required course content. **(LO 1. 1, 3. 4, 3. 5) [CR4]**

Experiencing Art: (Proposed Trips) Parthenon Replica/ Frist Art Museum in Fall, Art Institute and Architecture Tour in Spring, Local Museums and Galleries: Viewing actual works of art is important because, no matter how fine the resolution, something is lost when a work of art is digitized and projected. Students are encouraged to attend local art gallery and art lectures for course credit. Occasionally, works related to the course content come to town, for example, a collection of Andy Warhol photographs is currently on exhibit at the local museum. **[CR9]** Students are provided opportunities to experience actual works of art or architecture.

Studio Experience: Students have the opportunity to make art in class

Oil painting, encaustic, pastel, printmaking, charcoal drawing, and ceramics are available so students can experience working with the medium they are studying.

North High School
Art Department

Date Received:

2015-2016 School Year

To the parents of:

_____ AP ART HISTORY _____
Student's Name Class Period

Welcome! I am glad you and your child will be joining the NHS Advanced Placement Art History program and I am looking forward to an exciting art-filled year.

The attached syllabus explains our APAH policies including grading, attendance, workload, etc.

If you have additional questions or concerns, please don't hesitate to contact me. The easiest way to reach me is via email: heather.swader@evsc.k12.in.us

Thank You,



Mrs. Heather Swader
NHS AP Art History Instructor

I have received and read this syllabus and understand the responsibilities and requirements for the course.

STUDENT SIGNATURE PARENT SIGNATURE

STUDENT EMAIL PARENT EMAIL

Questions/Comments/Concerns:

Advanced Placement Honor Policy

Advanced Placement are college level courses offered to high school students. The curriculum is rigorous and intellectual. Due to the level of the courses North High School has a strict AP Honor Code. Any form of cheating or plagiarism will not be tolerated.

Plagiarism is defined as: the copying of language, structure, programming, computer code, ideas, and/or thoughts of another and passing off the same as one's own original work, or attempts thereof. Such acts include, but are not limited to, having a parent or another person write an essay (including works on-line) or do a project which is then submitted as one's own work; failing to use proper documentation and bibliography. Plagiarism is also defined as borrowing the sequence of ideas, arrangement of material, or the pattern of thought of someone else's without proper acknowledgement. These definitions are taken from The School of Ethical Education.

If a student is caught plagiarizing or cheating, and/or providing other students with material or answers will be subject to the following consequences:

First Offense	Second Offense
<ol style="list-style-type: none"> 1. The student's name will be filed with the Principal and AP Director 2. Parent contact will be made 3. Student will receive a zero on the assignment 4. Student will be referred to Dean where disciplinary action occur 5. Student will lose his/her citizenship of that semester and will not be able to earn it back 	<ol style="list-style-type: none"> 1. Parent conference with Principal, Teacher, Students, Counselor, and AP Director 2. Administration will suspend student from school from 1 to 5 days 3. All Honor Society and student leadership roles will be revoked (including student council and National Honor Society) 4. North's scholarship committee will be notified of the incident and may choose to use that information when making their decisions 5. Student will be removed from the class and will receive no credit which will adversely affect their GPA

This will be enforced across the board- what the student does in one AP class will reflect all AP classes.

Advanced Placement Drop Policy

North High School will only allow students to drop from any Advanced Placement class during the first two weeks of each semester. After that grace period, the student WILL NOT be allowed to drop from the program until semester. If any student is failing the class at semester it is recommended that the student drop the class and a requirement if the class is AP Literature or Language. The teacher reserves the right to recommend removal from the class on a case by case base due to performance.

By signing this both parents and students agree to follow the AP drop policy and honor code.

Parent Signature Date

Student Signature Date