

# Wyoming Department of Education Required Virtual Education Course Syllabus

## Niobrara County School District # 1

Program Name	Wyoming Virtual Academy	Content Area	FA
Course ID	D-ART-500AV1-CEN	Grade Level	9-12
Course Name	AP Art History- Semester 1	# of Credits	0.5
SCED Code	05154H0.5012	Curriculum Type	K12 Inc

### COURSE DESCRIPTION

Generally offered 1<sup>st</sup> semester. Students explore a wide range of art, from the earliest works made by prehistoric ancestors in caves to the soaring cathedrals of the Gothic era and beyond. As they study painting, sculpture, architecture, and other artwork across cultures, students acquire tools for careful observation and analysis of visual expression. This course provides opportunities for students to practice new visual vocabulary and concepts through engaging discussions, relevant research, and reports about museum experiences. Course learning objectives and enduring understanding statements that support the three big ideas for AP Art History are integrated into each unit. Instructional activities build student skills to ensure that they master the essential knowledge statements. Students will build on these foundations as they explore works of art, scholarly resources, primary and secondary source documents, videos, museums, and virtual museum visits.

### WYOMING CONTENT AND PERFORMANCE STANDARDS

STANDARD#	<a href="#">BENCHMARK (Standard/Indicator) Use the Standards and Benchmarks as Spreadsheets</a>
FPA11.2.A.1	Students observe and describe in detail the physical properties of works of art.
FPA11.2.A.2	Students interpret and analyze the intentions of artists through themes, subjects and symbols. Students question and explore the implications of the artists' various purposes.
FPA11.2.A.3	Students state preferences for individual works of art and provide rationale for those preferences based on an analysis of artistic elements and principles.
FPA11.2.A.4	Students form and defend their preferences for artists, specific works and styles.
FPA11.3.A.1	Students differentiate among a variety of historical, environmental and cultural contexts in terms of characteristics and purposes of works of art.
FPA11.3.A.2	Students describe the function and explore the meaning of specific art objects within varied cultures, eras, and environments.
FPA11.3.A.3	Students analyze relationships of works of art to one another in terms of history, aesthetics, environment, and culture and place their work within the continuum of the visual arts.

SCOPE AND SEQUENCE		
UNIT OUTLINE	STANDARD#	OUTCOMES OBJECTIVES/STUDENT CENTERED GOALS
Chapter 1: Art in the Stone Age Lesson 1: Semester 1 Introduction	FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3	<ul style="list-style-type: none"> <li>• Understand that the first sculptures and paintings antedate the invention of writing by tens of thousands of years.</li> <li>• Be able to explain that Paleolithic humans' decision to represent the world around them initiated an intellectual revolution of enormous consequences.</li> <li>• Appreciate how humans began to represent the world during the Paleolithic era.</li> <li>• Discuss the Paleolithic fact that women were far more common subjects than men, but animals, not humans, dominate Paleolithic art.</li> <li>• Understand the pictorial conventions employed in Paleolithic and Neolithic art.</li> <li>• Be aware of how climatic change affected artistic production in the Neolithic era.</li> <li>• Comprehend how shifting social systems contributed to the differences between Paleolithic and Neolithic art.</li> <li>• Understand the techniques of monumental architecture during the Neolithic era.</li> <li>• Know that during the Neolithic period coherent narratives became common in painting.</li> <li>• Explain why during the Neolithic period artists began to represent human figures as composites of frontal and profile views—a formula that would remain universal for a very long time.</li> </ul>
Chapter 2: Ancient Mesopotamia and Persia	FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3	<ul style="list-style-type: none"> <li>• Explain the importance of registers in two-dimensional narratives.</li> <li>• Be aware that Akkadian artists may have been the first to cast hollow life-size bronze sculptures.</li> <li>• Compare and contrast Mesopotamian and Persian palace architecture.</li> <li>• Compare and contrast Mesopotamian and Persian relief carving.</li> <li>• Explain the relationship of art, architecture, and religion in ancient Mesopotamian and Persian.</li> <li>• Describe early writing systems and their impact on Mesopotamian cultures.</li> <li>• Discuss the function of religious and secular art and architecture in both Mesopotamian and Persian cultures.</li> </ul>

		<ul style="list-style-type: none"> <li>• Identify instances of intercultural exchange between ancient Mesopotamian and Persian civilizations and other parts of the ancient world.</li> <li>• Describe the form and function of the Mesopotamian ziggurat.</li> </ul>
Chapter 3: Egypt from Narmer to Cleopatra	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Explain the shift in formal and iconographic characteristics during the Amarna Period of the New Kingdom.</li> <li>• Discuss the funerary function and content of Egyptian art and architecture.</li> <li>• Understand the role of the Nile River in Egyptian life as well as Egyptian art and architecture.</li> <li>• Be able to describe the differences and commonalities in Egyptian funerary and temple architecture.</li> <li>• Discuss the materials of Egyptian art.</li> <li>• Contrast the primary building materials of early Mesopotamian and early Egyptian architecture.</li> <li>• Explain the development and use of the Egyptian hieroglyphic writing system.</li> <li>• Identify examples of intercultural contact between Egypt and other ancient civilizations.</li> </ul>
Chapter 4: The Prehistoric Aegean	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Explain how the formal characteristics of Cycladic, Minoan, and Mycenaean art differ from those of Egypt, Mesopotamia, and Persia.</li> <li>• Explain the function of prehistoric Aegean art and architecture.</li> <li>• Be aware of characteristics of Prehistoric Aegean art and architecture that will resemble those of Ancient Greece.</li> <li>• Discuss the evidence of intercultural contact among the three Aegean cultures, and among the Aegean cultures and ancient Mesopotamian and Egyptian civilizations.</li> <li>• Identify and describe the materials used to create prehistoric Aegean art.</li> <li>• Understand the differences between Minoan and Mycenaean building materials and techniques.</li> </ul>
Chapter 5: Ancient Greece	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Distinguish among the formal and iconographic characteristics of Geometric, Orientalizing, Archaic, Classical, and Hellenistic art.</li> <li>• Identify the sources, orders, and parts of ancient Greek architecture.</li> <li>• Discuss the influence other cultures exerted on Greek art and architecture.</li> </ul>

		<ul style="list-style-type: none"> <li>• Explain the meaning of Idealism in Greek thought and the impact of idealism on Greek sculpture and architecture of the fifth century.</li> <li>• Explain the rivalry between idealism and realism in Greek sculpture after the fifth century.</li> <li>• Be able to explain the unique role played by the city-state of Athens in ancient Greek art and culture.</li> <li>• Identify historical events and characters that exerted influence on the development of Greek art and architecture.</li> <li>• Describe the changes in representations of the human figure from the Geometric to the Hellenistic period.</li> <li>• Be able to explain the unique and important place that both the Kritios Boy and the Doryphoros of Polykleitos play in Greek art and thought.</li> </ul>
Chapter 6: The Etruscans	FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3	<ul style="list-style-type: none"> <li>• Be able to describe the important role of terracotta in Etruscan art.</li> <li>• Explain the forms, materials, and construction of Etruscan tomb architecture.</li> <li>• Describe what we are learning about Etruscan ideas of an after-life by examining the decoration of Etruscan tombs.</li> <li>• Identify the major characteristics of an Etruscan temple.</li> <li>• Talk about the Etruscan use of metal in art and in everyday objects.</li> <li>• Describe the “smile” found on Etruscan terracotta figures as it relates to Greek art; what name is given to it?</li> </ul>
Chapter 7: The Roman Empire	FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3	<ul style="list-style-type: none"> <li>• Illustrate with concrete examples the freedom with which the Romans handled the classical vocabulary of architecture inherited from the Greeks.</li> <li>• Describe the major differences between Roman Republican portraiture and portraits of the Imperial period.</li> <li>• Describe the forms, materials, and construction techniques of Roman architecture.</li> <li>• Explain how Roman architecture and engineering helped the Roman Empire keep the conquered lands relatively calm and accepting of Roman rule.</li> <li>• Discuss relationship of civic building programs and imperial politics.</li> <li>• Discuss the importance of the arch in Roman architecture and engineering.</li> <li>• Explain the relationship of social status and artistic expression.</li> </ul>

		<ul style="list-style-type: none"> <li>• Identify the influence of other ancient cultures on Roman art and architecture.</li> <li>• Identify historical events and characters that influenced the development of Roman art and architecture</li> </ul>
Chapter 8: Late Antiquity	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Explain the iconographic relationship of Late Antique Jewish and Christian art.</li> <li>• Discuss the relationship of Roman and Early Christian art and architecture.</li> <li>• Identify the sources of Late Antique Christian architecture.</li> <li>• Identify the classical sources of Late Antique Christian iconography.</li> <li>• Describe the plan and elevation of an Early Christian church of the fourth century.</li> <li>• Explain the organization, function, and ornamentation of Early Christian catacombs.</li> <li>• Discuss the materials, techniques, and processes used to create Late Antique art and architecture.</li> <li>• Identify historical events and characters that exerted influence on the development of Late Antique art and architecture.</li> <li>• Describe the persistence of classical art in the Late Antique period.</li> <li>• Talk about the unique role of Constantine the Great in bridging classical (see note) and Christian worlds</li> </ul>
Chapter 9: Byzantium	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Describe the close relationship between Byzantine church architecture and Byzantine church decoration during the Middle Byzantine period.</li> <li>• Explain the unique contribution of Hagia Sophia to the history of architecture.</li> <li>• How did the icon define major uses of Byzantine art and architecture.</li> <li>• Explain the roles of iconophiles and iconoclasts in Byzantine religion and art.</li> <li>• Identify and discuss the persistence of classical traditions in art produced in the Early, Middle, and Late Byzantine periods.</li> <li>• Explain the materials and techniques of Byzantine mosaic.</li> <li>• Explain the relationship of Byzantine mosaic and architecture.</li> <li>• Talk about Byzantine art created for private devotional use.</li> </ul>
Chapter 10: The Islamic World	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3</p>	<ul style="list-style-type: none"> <li>• Describe the architecture of the Early Islamic culture and how it related to Early Christian and Judaic examples.</li> </ul>

	<p>FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Relate Islamic art and architecture with Greco-Roman, Early Christian, and Byzantine art and architecture.</li> <li>• Describe the mosque and its features; differentiate the features between what is required for worship and what is electively added by the architects.</li> <li>• Discuss Islamic minor arts, including calligraphy.</li> <li>• Differentiate between early Islamic architecture and later Islamic architecture.</li> <li>• Compare and contrast the architecture of the Alhambra and that of the architect Sinan.</li> <li>• Compare and contrast the Mosque of Selim II and Hagia Sophia.</li> <li>• Discuss the luxury arts of the later Islamic world.</li> </ul>
<p>Chapter 11: Early Medieval Europe</p>	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• How does Celtic art announce the beginning of a brand new attitude toward European painting?</li> <li>• Discuss the influence of classical and early Christian sources on early Medieval art and architecture.</li> <li>• Explain the role of vaulting in Early Medieval church architecture.</li> <li>• Describe the Carolingian Renaissance and its impact on art and architecture.</li> <li>• Analyze the role monasteries played in the creation, preservation, and dissemination of manuscripts.</li> <li>• Discuss the role of metalwork in early Medieval art.</li> </ul>
<p>Chapter 12: Romanesque Europe</p>	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Discuss the development of Romanesque building techniques.</li> <li>• What effects did pilgrimage have on Romanesque architecture?</li> <li>• Discuss economic forces affecting Romanesque art and architecture.</li> <li>• Identify the regional variations in Romanesque figural arts.</li> <li>• Explain how and where large-scale figural sculpture returned to Europe during the Romanesque period.</li> <li>• Discuss the significance of Santiago de Compostela to Romanesque art and architecture.</li> <li>• Explain the role of monastic orders in the creation of Romanesque art and architecture.</li> <li>• Describe the effect the Crusades had on Romanesque architecture and art.</li> <li>• Describe the effect that Romanesque architecture and art had on the Crusades.</li> </ul>
<p>Chapter 13: Gothic Europe</p>	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3</p>	<ul style="list-style-type: none"> <li>• When one mentions Gothic, most people think of France. Be prepared to describe the unique qualities of Gothic expression in England and Germany.</li> </ul>

	<p>FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Identify the parts of the plan and elevation of Gothic churches and explain their functions.</li> <li>• Explain how economic conditions are reflected in Gothic art and architecture.</li> <li>• Identify examples of classical influence in Gothic sculpture.</li> <li>• How did the cult of the Virgin Mary affect Gothic art and architecture?</li> <li>• Explain the evolution of Gothic vaulting in cathedral architecture.</li> <li>• Why was the search for light an important catalyst for changes in cathedral architecture?</li> <li>• Describe the materials and techniques of Gothic stained glass.</li> </ul>
Chapter 14: skipped		Not Covered
Chapter 15: South and Southeast Asia before 1200	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Characterize the handling of the human figure in early Indus Valley art.</li> <li>• Explain how Buddhist beliefs were reflected in the art and architecture of ancient India and Southeast Asia.</li> <li>• Explain how Hindu beliefs were reflected in art and architecture in ancient India and Southeast Asia.</li> <li>• Identify at least three iconographic details that indicate differences in Hindu beliefs in different parts of India and Southeast Asia.</li> <li>• Differentiate between southern and northern style Hindu temples.</li> <li>• Describe Southeast Asia's contributions to Hindu and Buddhist art and architecture.</li> <li>• Discuss the influence trade exerted on art and architecture in ancient India and Southeast Asia.</li> <li>• Identify examples of intercultural contact within India and Southeast Asia, and between Asian and other ancient civilizations.</li> </ul>
Chapter 16: China and Korea to 1269	<p>FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3</p>	<ul style="list-style-type: none"> <li>• Identify innovations of Neolithic China in art.</li> <li>• Describe the significant artistic and architectural elements of the dynasties prior to the Period of Disunity (Shang, Zhou, Qin, and Han).</li> <li>• Explain how the excavations of early Chinese tombs has affected our view of early Chinese art.</li> <li>• Discuss the impact the Buddhism had on Chinese art and architecture.</li> <li>• List the materials and formats used by Chinese painters.</li> <li>• Describe the architectural and artistic accomplishments of the Tang and Song dynasties.</li> </ul>

		<ul style="list-style-type: none"> <li>• Explain the Korean debt to Chinese art and architecture.</li> <li>• Describe the unique contributions of Korea to art and architecture.</li> </ul>
Chapter 17: Japan before 1333	FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3	<ul style="list-style-type: none"> <li>• Discuss the artistic and architectural accomplishments of each of the pre-Buddhist periods in Japan.</li> <li>• Distinguish between Shinto and Buddhist shrine architectural strategies.</li> <li>• Talk about the unique place of the inner shrine at Ise in the history of architecture.</li> <li>• Describe the materials and styles of Japanese Buddhist sculpture.</li> <li>• Explain the relationship of scroll painting and Japanese society and culture.</li> <li>• Discuss how communication with China and Korea impacted Japanese art and architecture.</li> </ul>
Chapter 18: Native American Cultures before 1300	FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3	<ul style="list-style-type: none"> <li>• Discuss the Olmec culture and its role as the mother-culture of Mesoamerica.</li> <li>• Describe the art and monumental architecture of Teotihuacán.</li> <li>• Identify the formal and iconographic characteristics of the art and architecture of the Classic Maya culture.</li> <li>• Identify the South American cultures and their artistic and architectural accomplishments.</li> <li>• Explain the portability of art objects created by Early Native American Woodlands artists.</li> <li>• Discuss the architecture of the Native Americans from the mounds of the Mississippian culture to the pueblos and kivas of the Anasazi.</li> <li>• Describe the ceramic traditions of American cultures including Mimbres pottery, Nasca and Moche ceramics, and Jaina clay sculpture.</li> <li>• What are the major monuments of Southwest Native American societies?</li> </ul>
Chapter 19: Africa before 1800	FPA11.2.A.1 FPA11.2.A.2 FPA11.2.A.3 FPA11.2.A.4 FPA11.3.A.1 FPA11.3.A.2 FPA11.3.A.3	<ul style="list-style-type: none"> <li>• Explain the impact of Christian and Islamic inroads on Sub-Saharan cultures.</li> <li>• Describe the core beliefs held by many African cultures and identify their expression in art.</li> <li>• What innovations are evident in the Great Mosque, Djenné, Mali?</li> <li>• Explain revealing iconographic details of the Waist pendant of a queen mother, from Benin, Nigeria.</li> <li>• Discuss the traditions of full-round sculpture practiced by distinct African cultures.</li> <li>• Explain how the African objects functioned in their social contexts.</li> </ul>

		<ul style="list-style-type: none"><li>• Describe the trade network of the Great Zimbabwe culture and the impact it had on their artistic and architectural production.</li><li>• Explain the impact that the Portuguese had on the artworks of the Sapi culture.</li></ul>
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