

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-500BV1-CEN	Grade Level	9-12
Course Name	AP Art History-Semester 2	# of Credits	0.5
SCED Code	05154H0.5022	Curriculum Type	K12 Inc

COURSE DESCRIPTION

Generally offered 2nd 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#	BENCHMARK (Standard/Indicator) Use the Standards and Benchmarks as Spreadsheets
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 20: Late Medieval and Early Renaissance Northern Europe	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"> • Explain the contributions of the Dukes of Burgundy on late Medieval and early Renaissance art. • How does Claus Sluter's Well of Moses point toward a new kind of sculpture in Northern Europe? • Why is iconography such an important part of the study of art history in Flemish regions? • Explain the domestic localization of holy stories in Flemish painting (for example, the Merode Altarpiece). • Explain how economic conditions were reflected in works of art. • Identify the role of shifting devotional patterns and practices in the creation of works of art. • Discuss the role of politics in 15th-century Northern Europe. • Identify the influence patrons had on examples of 15th-century Northern Europe. • Be sure that you can describe the importance of the donor-portrait in northern painting.
Chapter 21: The Renaissance in Quattrocento Italy	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"> • What impact did Renaissance humanism have on art in Florence? • What are the major formal developments in Quattrocento sculpture? • What are the major formal developments in Quattrocento painting? • Discuss the formal and material characteristics of 15th-century Italian architecture. • Describe the first public demonstration of perspective. • Describe the role and influence of patrons. • Identify and describe the integration of sacred and secular concerns. • Explain the relationship of science, humanism, and artistic production. • Explain the role of princely courts on innovations in and support of art.

		<ul style="list-style-type: none"> • Describe the materials and techniques of Renaissance painting, sculpture, and printmaking.
Chapter 22: Renaissance and Mannerism in Cinquecento Italy	<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"> • Describe the role of Florence in the Italian High Renaissance. • Describe the role of Rome in the Italian High Renaissance. • Describe the role of Venice in the Italian High Renaissance. • Identify the characteristics that distinguish Mannerist art from High Renaissance art. • Explain the religious and philosophical influences on High Renaissance art. • Describe the role of fresco in High Renaissance painting. • Discuss the status of artists in Renaissance society. • Explain how the experiments of 15th-century artists were employed by 16th-century artists. • Compare the artistic philosophies that distinguished Venetian Renaissance art from contemporary Florentine and Roman work.
Chapter 23: High Renaissance and Mannerism in Northern Europe and Spain	<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"> • Describe Dürer's art theory and its impact on his work. • Explain how 16th-century Northern European art reflects the principles of the Protestant Reformation. • Describe how 16th-century Spanish art embodies the principles of the Catholic Counter-Reformation. • Consider how patrons employed art and architecture in the 16th century. • Explain the influence of Italian Renaissance and Mannerist art in Northern Europe and Spain. • Discuss the history, processes, and functions of prints in Northern Europe.
Chapter 24: The Baroque in Italy and Spain	<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"> • Describe how Bernini and Borromini manipulated classical architectural elements to engender a sense of energy. • Describe the differences between Italian Baroque architecture in Rome and Turin. • Define tenebrism and describe its impact on art both inside and outside of Italy.

		<ul style="list-style-type: none"> • Describe the critical part played by Caravaggio and Gentileschi in defining a new kind representation in painting. • Be prepared to compare and contrast the art of the Italians to the art of Spanish José de Ribera, Francisco de Zurbarán, and Diego Velázquez. • Discuss the significance of social and political events in the production and use of art and architecture. • Explain how absolutist rhetoric is embodied in examples of 17th-century art and architecture. • Describe the influence the Catholic Counter-Reformation exerted on 17th-century art and architecture. • Explain the significance of the classical tradition in examples of 17th-century art and architecture. • Analyze the shifting status of artists and architects in the 17th century
<p>Chapter 25: The Baroque in Northern 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"> • Explain why Baroque art in Flanders is more closely tied to the Baroque art of Italy than is the art of much of the rest of northern Europe. • Describe the role of Peter Paul Rubens in Flemish art and also in other spheres of life in Flanders. • Explain why painting in the Dutch Republic favored private commissions of portraits, genre scenes, landscapes, and still lifes rather than the more traditional religious works of the previous century. • Give reasons for the abundance of luxury items represented in Dutch painting, especially fine clothing and jewelry in portraits. • Describe the work and career of Rembrandt van Rijn. • Describe instances of pronounced kingly influence on art and architecture in some parts of Europe. • Explain how classical ideas and ideals survived in Northern Europe during the Baroque. In what country is the survival most notable?

		<ul style="list-style-type: none"> • Explain why architecture was the most important art form in England during the 17th century.
Chapter 26: Rococo to Neoclassicism: The 18 th Century in Europe and America	<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"> • Describe similarities and differences in French Rococo and French Baroque art. • Explain why fête galante paintings were popular in Rococo France. • Name and describe the work of an artist who adapted the Rococo manner to huge ceiling frescoes. • Explain what effect the Enlightenment had on European and American art of the 18th century. • Identify which French painters were most closely allied with the thinking of Rousseau. • Describe the role of Neoclassicism in the end of the Rococo style as well as the relationship of Neoclassicism and politics in France. • Describe the role of Thomas Jefferson in popularizing Neoclassicism in the United States.
Chapter 27: Romanticism, Realism, Photography: Europe and America, 1800-1870	<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"> • What part did Neoclassicism play in art and architecture under Napoleon? • Describe the differences between Neoclassicism and Romanticism. • Describe the differences between Neoclassicism and Romanticism on the one hand and Realism on the other. • Describe the influence of the exotic, erotic, and fantastic in the development of European art in the 18th century and most noticeably in the early 19th century. • Explain how you classify Francisco Goya's work in terms of "-isms." • Compare and contrast Romanticism in Germany, England, and the United States. • Describe the relationship between realism in French painting and printmaking and the social order of France in the mid-19th century.

		<ul style="list-style-type: none"> • Describe the vehemence of the French Academy in condemning Realism. • List the major realist painters in France who found themselves in continual battle with the Academy. • Explain the argument that French Realism had with it the seeds of modernism in art. • Defend the idea of “realism in architecture.” • Describe the influence that photography had on painting. • Describe photography’s inherent qualities that argued in favor of its acceptance as a fine art.
<p>Chapter 28: Impressionism, Post-Impressionism, Symbolism: Europe and America, 1870 to 1900</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"> • Talk about time and transient effects in relation to Impressionism. • Describe the relationship between Impressionism and the out-of-doors urban scene in Paris. • Explain why Post-Impressionism is not a unified style. • Describe the approach to painting by four major Post-Impressionist artists. • Explain why Symbolism is very different from both Impressionism and Post-Impressionism. • Explain why Rodin had such an important influence on modern art. • Describe the aims of both the Arts and Crafts movement and the Art Nouveau movement. • Describe three pieces of architecture that embraced new building materials and techniques before the end of the 19th century.
<p>Chapter 29: Modernism in Europe and America, 1900 to 1945</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"> • Name and describe the characteristics of three art movements in the early 20th century that departed radically from 19th century art. • Describe why the short period from 1905 to 1910 was crucial to the development of modern art and modern physics. • Describe the effects of the Armory Show on American art and attitudes. • Explain why Alfred Stieglitz was an important figure in the development of painting and sculpture and photography in early modern American art.

		<ul style="list-style-type: none"> • Explain the relationship between art and World War I. • Explain the meanings of “total architecture” and “machines for living.” • Describe the kinds of art (-isms if you wish) that are suggested by these two phrases: 1. Concrete irrationality 2. Pure plasticism. • Talk about art movements and artists in Mexico from 1930 to 1945.
<p>Chapter 30: Modernism and Postmodernism in Europe and America, 1945-1980</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"> • Distinguish between Gestural Abstraction and Chromatic Abstraction in American art. • Understand the reaction represented by Post-Painterly Abstraction. • Explain how Pop Art reacted against the idea of abstract art. • Describe the marriage of social concerns and certain forms or forces in modern art. • Explain the difference between Modern Architecture (including the International School) and Postmodern architecture. • Explain why some critics explain Conceptual art as an attack on the economics of art. • Talk about the significance of Performance Art in the evolution of work in the 20th Century. • Describe the role of “new media” in the evolution of modern art.
<p>Chapter 31: Contemporary Art Worldwide</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"> • Explain with examples the fact that many contemporary artists use art to address pressing social and political issues and to define their personal identities. • Give examples of artists for whom gender and sexuality are central themes. • Why must contemporary art be considered on a worldwide or global basis? • What art movements or which artists reflect contemporary political and social issues? • Define “brutal realism” • Explain how figural art is sometimes made abstract in the contemporary world. • Provide basic distinguishing characteristics of Hi-Tech architecture of Deconstructivist architecture. • Describe how site-specific works blur the distinction between sculpture and other forms of creation.

<p>Chapter 32: South and Southeast Asia, 1200 to 1980</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"> • Describe the movement of Islam across the Indian subcontinent. • Explain Indian architectural conventions and their relationship to religious practice. • Discuss the impact of the Mughal empire on the art of India. • Explain the circumstances surrounding the construction of the Taj Mahal. • Describe the artistic and architectural achievements of the dynasties following the Mughal. • Explain the role that the British played in Indian politics and artistic endeavors from colonization through Indian independence. • Discuss Buddhist beliefs and the religion's impact on art and architecture in Thailand and Myanmar (Burma).
<p>Chapter 33: China and Korea, 1279 to 1980</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"> • Discuss the impact the Mongol emperors had on the arts of China. • Differentiate Chinese literati painters in the Yuan and Ming dynasties. • Describe the Ming Imperial City including the Forbidden City and the pleasure gardens. • Discuss the concept of primordial line in Qing literati painting. • Elaborate on foreign influence in Chinese arts and culture. • Summarize the porcelain traditions in China from the Yuan to the present. • Discuss the impact of Communism on Chinese art. • Describe the impact of Chinese architecture on Korean architecture.
<p>Chapter 34: Japan, 1333 to 1980</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"> • Describe the religious and artistic changes that appeared during the Muromachi period in Japan. • What influence did Zen Buddhism have on Japanese art and architecture. • How does Japanese art of the Momoyama period reflect a time of warlord control of Japan. • Describe the importance of art to the Japanese tea ceremony. • Describe the gradual changes that appear in Japanese art when the capital moved from Kyoto to Tokyo.

		<ul style="list-style-type: none"> • What accounts for the rapid entry of Japanese art and architecture into the international milieu? • Differentiate between the Toyo and Kano schools of painting. • Discuss the advent of the Rinpa school as an alternative to the traditional schools of painting. • Describe how the combination of traditional art with crafts created new avenues of creation. • Explain how the increasingly urban population of Japan enabled both literati styles and ukiyo-e. • Differentiate between the westernization of Japanese oil painting and the work of Ernest Fenollosa and Okakura Kakuzo to resist this westernization. • Discuss how folk art and refined rusticity impacted ceramic traditions.
<p>Chapter 35: Native American Cultures, 1300-1980</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"> • Describe the extent of Aztec power in the period before the Spanish conquest. • What are the chief subjects of Aztec art? • Describe the architectural “wonders” of the Aztecs. • Explain the close relationship between Inka engineering and Inka art, architecture, and urban planning. • What are the major monuments of Southwest Native American societies. • Describe the role played by masks in the arts of nations of the Northwest. • Describe the impact of U.S. government actions on the arts and cultures of Plains societies.
<p>Chapter 36: Oceania before 1980</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"> • Describe the relationship of Dreamings and the X-ray style in Australian art. • Explain where one would find bisj poles; what was the purpose of bisj poles? • Describe the central architectural feature of a Iatmul village. • Describe the role of ancestors in the art and architecture of Oceania. • Describe the form and function of the Dilukai figures.

		<ul style="list-style-type: none"> • What was the likely purpose of the colossal monolithic sculptures on Rapa Nui (Easter Island). • Explain the uses of barkcloth in the art of Oceania. • Explain the purposes of tattooing in Polynesia. • Discuss the arts produced for the Hawaiian kings.
Chapter 37: Africa, 1800 to 1980	<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"> • Describe what traditional African arts survived into the 19th century. • Explain the hierarchy of importance of royal arts. • Understand and describe the importance of Akati Akpele Kendo. • Define and illustrate the power figure in African art. • Describe the technique and purpose of combining metal with woodcarving. • Explain the importance of the ancestral altar of King Eweka II of Benin in the 21st century. • Explain and support the assertion: “In Africa, art is nearly always an active agent in the lives of its peoples.” • Give an example of “coded information” included in African costume and jewelry and other forms of body adornment such as elaborate coiffures and body painting.