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FUNDAMENTALS OF ART

REGINALD F. LEWIS HIGH SCHOOL

Course Description

AP Art History is a survey of the history of art from pre-historic times to work being create by artists who are alive today! By studying the historic relevance and contemporary significance of art, students connect to humanity now and through the ages. Students explore questions such as,

What is art and how is it made?
Why and how does art change?
How do we describe our thinking about art?

Covering over 30,000 years of art history in every pocket of the globe, students will have the opportunity to expand their historical understanding and cultural consciousness through traditional lecture, collaboration, projects, artmaking, film, and field-trips.

Textbook

Kliner, Fred S. *Gardner's Art Through the Ages: A Global History*. 13th ed. United States: Wadsworth Cengage Learning, 2009.

Strickland, Carol, Ph.D. *The Annotated Mona Lisa: A Crash Course in Art History From Prehistoric to Post-Modern*. Kansas City: Andrews and McMeel, 1992.

Additional Resources

Class library

Ms. Sims Visual Art, by Ms. Sims (Class Website): hksims.weebly.com

Primary resources such as artists' writings and video recordings.

College Board: <http://www.collegeboard.org/>

Art History Resources: <http://www.collegeboard.com/student/testing/ap/arthistory/add.html?arthist>

For Students: <http://student.collegeboard.org/>

Tests (AP Art History): http://www.collegeboard.com/student/testing/ap/sub_art.html?arthist

[Khan Academy:](#)

Art History Images, Videos, Timelines, and Resources:

<https://www.khanacademy.org/humanities/art-history/S-basics>

Heilbrunn Timeline of Art History: <http://www.metmuseum.org/toah/>

Learner Objectives

Artists Manipulate materials and ideas to create and aesthetic object, act or event.

What is art and how is it made?

- 1.1: Students differentiate the components of form, function, content and/or context of a work of art.

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

Art making is shaped by tradition and change

Why and how does art change?

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

Interpretations of art are variable

How do we describe our thinking about art?

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

Units of Study

Unit 1: Global Prehistory 30,000-500 B.C.E. (11 works)

- Human expression existed across the globe before the written record. 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.
- 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.
- Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists

Capstone Project: Working with the essential knowledge that “Artists Manipulate materials and ideas to create an aesthetic object, act or event,” in order to answer the question, “What is art and how is it made?” art historians will create a piece of art inspired by their understanding of the form, function, content and context of selected works from our unit on Global Prehistory. Historians may create site-specific art in the building inspired by the Hall of Bulls, a functional sculpture inspired by The Beaker with Ixet Motif, or design a large-scale architectural artwork inspired by Stonehenge. After creating their artwork either individually or in small groups, historians will work like archaeologists and art historians in order to infer or explain the possible intentions of the artwork created by their peers. (1.1, 1.4, 3.1, 3.3)

Unit 2: Ancient Mediterranean 3500 B.C.E.-300 C.E. (36 works)

Ancient Near East, Ancient Egypt, Ancient Greece, Etruscan, Roman, Late Antiquity, Byzantine

- 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.
- 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.
- 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
- The art of Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth.
- 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.
- 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.
- Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers.

Capstone Project: Using the enduring understanding that art making is shaped by tradition and change, art historians will identify and conduct research on an architectural site in Baltimore that is inspired by Ancient Greek or Ancient Roman architectural traditions. Historians will create a presentation for the class which analyzes and compares the key formal influences and will explain their theories about why our local architecture is influenced by Ancient Greek and Roman traditions. (1.4, 2.2, 2.3, 3.2, 3.5)

Unit 3: Early Europe and Colonial Americas 200-1750 C.E. (51 works)

Early Medieval, Romanesque, Gothic, Italian Gothic Art, Northern Renaissance, Early Italian Renaissance, High Renaissance and Mannerism, Baroque, Rococo, Neoclassicism

- 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. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region.
- 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.
- Medieval art (European, c. 300-1400 C.E.; Islamic, c. 300-1600 C.E.) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.
- Art from the Early Modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. 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. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.
- 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. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.
- 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.

Capstone Project: Inspired by internet memes and art historical trivia games like “How to Recognize Famous Painters According to The Internet”, art historians will select a genre from Early Europe and Colonial Americas and will create or creatively describe an artwork in the stylistic conventions of that period, which will be presented to the community for attribution. (1.1, 2.1, 3.1, 3.4)

Unit 4: Later Europe and Americas 1750-1980 C.E. (54 works)

Romanticism, Late 19th Century and Mid-20th Century Art

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

Capstone Project: The Baltimore Museum of Art’s Cohn Collection is a wonderfully rich collection of art from the Later Europe and Americas time period. Our capstone project for this unit is to visit the Cohn Collection where students will have the opportunity to see artwork by artists covered in the required works of the AP Art History exam. Students will select one work from the Cohn Collection and will explain how artistic decisions about art making shape the artist’s work. (1.2, 3.2)

Unit 5: West and Central Asia 500 B.C.E.-1980 C.E. (11 works)

Islamic Art, Buddhist Art

- 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.
- The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam.
- Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.
- Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures.
- Important forms include ceramics, metalwork, textiles, painting, and calligraphy.
- Each of the 10 AP Art History content areas in the AP Art History Course and Exam Description receives explicit attention

Capstone Project: Art historians will read the article, “*Seeing the Body: The Divergence of Ancient Chinese and Western Medical Illustration*” and will analyze the ways in which the East and the West came to have such divergent views on the human body. Historians will interpret the authors assertion that, “Seeing, in art as in anatomy, is an acquired skill,” and will apply that interpretation to Ancient Greek and Ancient Chinese artwork cited in the text. Historians will then explore the traditions of Islamic Medieval in conjunction with Anatomy 1 as a cross-disciplinary unit of study. (1.3, 1.4, 2.2, 3.3)

Unit 6: South, East, and Southeast Asia 300-1980 C.E. (21 works)

Indian, Southeast Asian, Chinese, Korean, Japanese

- The arts of South, East, and Southeast Asia represent some of the world’s oldest, most diverse, and most sophisticated visual traditions.
- 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.
- South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.
- Asian art was and is global.
- 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.

Capstone Project: For the capstone project for the South, East, and Southeast Asian unit of study, art historians will visit the Walters Art Gallery and will explore the gallery’s extensive collection of Ancient Chinese art. Historians will then read an interview by contemporary Chinese artist Liu Dan (<http://www.aaa-a.org/programs/conversation-with-liu-dan/>) and will compare and contrast his work titled “Dictionary”, also on display at the Walters, with Ancient Chinese cultural context. (1.2, 1.3, 1.4, 2.2, 3.5, 3.5)

Unit 7: Indigenous Americas 1000 B.C.E.-1980 C.E. (14 works)

- Art of the Indigenous Americas is among the world’s oldest artistic traditions. While its roots lie in northern Asia, it developed independently between c. 10,000 B.C.E. and 1492 C.E., the beginning of the European invasions. 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.
- Ancient Mesoamerica encompassed what are now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E. to 1521 C.E. the Mexican (Aztec)

downfall. 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.

- The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile. 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.
- 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. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression.
- 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.

Capstone Project: Art historians will explore the question, “How and why does art change?” by imagining the evolution of the art of the Indigenous Americas if European invaders and colonists were not part of its history. Art historians will write a brief revision of the history of the region focusing how desperate traditions either will remain in geographic isolation or grow and become influenced by each other peacefully or in conflict. Historians will then create an artwork based on their imagined historical events. (1.2, 1.3, 2.1, 2.2, 2.3,3.3)

Unit 8: Africa 1100-1980 C.E. (14 works)

- Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.
- Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.
- 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. African arts are often described in terms of the contexts and functions with which they appear to be associated.
- 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. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.

Capstone Project: We return to the Baltimore Museum of Art to explore their extensive African Art collection along with contemporary artist Nick Cave’s *Soundsuit*. Inspired by the enduring understanding that African arts are by nature meant to be performed rather than simply viewed, art historians will research Nick Cave’s work and will analyze museum culture with regard to both historic and contemporary art that is intended to be performed rather than simply viewed. (1.1, 1.2, 3.5)

Unit 9: The Pacific 700-1980 C.E. (11 works)

- 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. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented.
- 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

- The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society. Pacific arts are objects, acts, and events that are forces in social life.
- 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. 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.

Capstone Project: In order to understand the importance that the sea has on Oceanic culture, we will listen to NPR's Code Switch pod cast titled: Hokule'a, The Hawaiian Canoe Traveling the World By A Map Of The Stars. Art historians will imagine how Hokule'a looks and how she dresses. Art historians will design a costume or cosmetic application to reflect Hokule's love of tradition and participation in contemporary society. (1.3, 3.2)

Unit 10: Global Contemporary 1980 C.E. to Present (27 works)

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

Capstone Project: Art historians will identify a living artist from the Global Contemporary section of the AP Art History exam and will research the artist's life and work using mainstream media as a primary source. Based on the enduring understandings or essential questions from this unit, historians will develop one question from their research and will contact the artist asking for feedback about their question. (1.2, 3.1)