

**BEXLEY HS FINE ARTS DEPARTMENT**  
**AP Art History – M. Ponce de León (BHS #7113)**  
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## Introduction

This exciting and newly redesigned course is open to everyone (grades 9 through 12) and prepares students to take the Advanced Placement Art History examination. In this global, chronological survey spanning 30,000 years of art history, students view, discuss, read, and write about a wide range of art issues. Slide lectures and a flipped classroom approach complement our focus on class discussions, art projects, writing, and other activities to facilitate the study and analysis of the visual products of humanity across time. The additional use of field trips, scavenger hunts, documentaries, primary source readings, the Internet, and other resources enable students to make visual connections to different periods and styles. Students may visit local galleries and museums to further their studies.

Global art history involves the study of history, culture, politics, religion, and customs as these relate to specific iconography and styles in art and architecture. According to the new guidelines from the College Board, "The AP Art History Framework articulates big ideas and essential questions that encourage students' investigation of art, and it contains clear learning objectives that represent the art historical skills valued by art historians and higher education faculty." Thus, students learn to "see" art objects in context with the cultures that created them and discover the differences, similarities, and connections between works across different periods and cultures.

The central questions in this course include the following: What is art and how is it made? Why and how does art change? How do we describe our thinking about art? Through these essential questions, students explore the big ideas of AP Art History, effectively and precisely articulating an artwork's meaning and function, its maker's methodology, and the ways it reflects and affects its historical and cultural context [CR2]. With these core questions as the foundation, this course is organized into ten cultural/chronological units, emphasizing daily practice of questioning techniques, methods of discussion, analytical paradigms, guided discovery, and independent learning. These enable our students to develop critical thinking and visual literacy skills with which they can mine meaning from any artwork they encounter throughout their lives. [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.

## GRADING:

In-Class Scoring		Advanced Placement Scoring	
20%	Quizzes	5	Extremely well qualified
20%	Homework & Participation	4	Well qualified
20%	Papers & Research	3	Qualified
40%	Unit Tests	2	Possibly qualified
		1	No recommendation

## Resources

### Primary Textbook and Resources:

- Kleiner, Fred S., *Gardner's Art Through the Ages: A Global History*, 14th edition. Boston: Wadsworth, Cengage Learning, 2013. [CR1a]—Students and teachers use a college-level art history textbook.
- Nici, John B. *Barron's AP Art History*, Third Edition. Hauppauge: Barron's Educational Series. 2015.
- Gardner's Art Through the Ages. A Concise Global History*, 2<sup>nd</sup> Edition, by Fred S. Kleiner
- A Short Guide to Writing About Art*, by Sylvan Barnet, Harper-Collins College, New York

- *The Annotated Mona Lisa*, by Carol Strickland, John Boswell, Andrews and McNeel, A Univ. Press Syndicate Co.
- **[CR1b]**—*Students and teachers use primary sources of different types.*
- **[CR6]**—*Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.*

#### **Supplementary Primary and Secondary Sources:**

- These include Smarthistory/ Khan Academy, *Art Through Time: A Global View*, PBS Nova, PBS's *Art21*, *The Getty* on YouTube, *Heilbrunn Timeline of Art History*, *Mesolore: A Research and Teaching Tool on Mesoamerica*, Stokstad & Cothren's *Art History* and DeWitte, Larmann, & Shields's *Gateways to Art*, and various other digital and analog sources.
- **[CR1c]**—*Students and teachers use secondary sources.*

#### **Presentations:**

- At the end of this unit, students work on illustrated presentations to the class of works they choose from the unit. Each work is analyzed in both visual and contextual terms. **[CR5]**
- **[CR5]**—*Students are provided opportunities to analyze works of art both visually and contextually*

#### **Field Trips/ Experiencing Art:**

- **September:** Capital University's Schumacher Gallery
- **October:** Local architecture field trip/ activity
- **December:** Columbus Museum and/or Wexner Center for the Arts
- **May:** Art around Columbus
- **[CR9]**—*Students are provided opportunities to experience actual works of art or architecture.*

#### **The Basics:**

**SAFETY/ PROCEDURES:** Please learn these important safety procedures. The **fire exit** is our back door... exit and continue left to the baseball field and quietly listen for instructions. The **tornado exit** is out the front door... exit the room and remain along the walls of the hallway avoiding any glass cases or doors and quietly listen for instructions. In the event of a **lockdown**, remain quietly in the classroom. If there's a **medical emergency**, remain in your seat and quietly listen to instructions. If you **witness an emergency**, please get the staff member on duty immediately.

**PHONE PODS/ PARKING:** ALL students will put away phones unless the teacher requests that they keep them out. When you walk in the door each day, please park your cell phones in the allotted slot for phone parking. Sometimes, I will let you use your phones to take photos or look up information. Everyone will comply so that we can have a productive a fun year. Do any final checks of email, texts, or social media between bells and quickly store your phone. I expect you to be seated with your phones parked in the phone pods.

**RESTROOM USE:** Please ask me first. Be sure I've heard your questions and have answered before you leave. If you've been using your phone on a given day, please park your phone, sign your name on the pass "eraser board." Take your lanyard pass, and go quickly. Please wash your hands after.

**WI-FI & PHONES FOR CLASS:** Students can use their own laptops with Adobe Photoshop and/or cell phones for in-class activities. However, they are responsible for taking care of their own equipment. Most days, students will follow the cell phone protocol listed above.

**CANVAS/ SCHOOL E-MAIL:** This class uses both Canvas and school e-mail for **ALL** its communication. You **must have a working network login and check Canvas and e-mail regularly** to be in this class. I provide all class information, assignments, slide shows, demos, and deadlines on Canvas. **Not knowing current and due assignments is NOT an excuse.**

#### **WEEKLY SCHEDULE:**

<u>Mondays:</u>	discussions, vocabulary cards, style cards, pre-unit activities
<u>Tuesdays-Thursdays:</u>	lectures, quizzes, art organizers, subject discussions, reading/ discussions
<u>Fridays:</u>	long/ short essays, unit tests, Art 21 & other videos, activities

#### **TESTS AND ESSAYS:**

To help build the skills necessary for success in this course, the class uses formative daily reading quizzes, research and presentations, and follow-up discussions. In addition, AP students regularly practice writing and re-writing essays on a number of “organizer” topics -- receiving feedback to help improve thinking and writing skills. Finally, summative ‘APAH-style’ unit tests enable students to use their knowledge and skills and prepare Pre-AP students to take AP Art History in the future.

#### **NOTE ABOUT PLAGIARISM:**

Students **MUST** author their own work. Copyright materials such as books, Internet articles, etc. are someone’s intellectual property. A plagiarized assignment will receive an automatic zero. In addition, administration and parents will receive notification and the incident will appear on the student’s record. The consequences of second offenses are more serious. Please read the *Bexley Student Code of Conduct* for rules about plagiarism.

#### **FLASH CARDS:**

Students make flash cards/ image handouts for each image within all ten content areas in College Board’s APAH publication. I will collect three to five daily flashcards from assigned for the previous night’s homework.

- Side 1: Complete identifying information and image of artwork.
- Side 2: Important facts and tie-ins to other cultures and themes.

Students use these flash cards to study for ID quizzes and for essay questions that ask them to analyze relationships among works of art based on various criteria (similarities, differences, context, media, etc.). Some students prefer Quizlet or other similar surveys. I will always, however, collect the paper flash cards.

#### **EXTRA HELP:**

Visit me before or after class, during lunch, or during a study hall most days, as long as you get a pass. Please inform me in advance so we can set the time. **DO NOT WAIT** until the last minute! **Everyone** willing to work hard and ask questions can succeed in this class.

#### **COURSE STRUCTURE:**

This course is structured around the big ideas and essential questions from the AP Art History Course and Exam Description. [CR2]

**[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.

**Essential Question:** What is art and how is it made?

- **Learning Objective 1.1:** Students differentiate the components of form, function, content, and/or 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 context to infer or explain the possible intentions for creating a work of art.

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

**Essential Question:** Why and how does art 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 group of related works.
- **Learning Objective 2.3:** Students analyze the influence of a single work of art or group of related works on other artistic production.

**Big Idea 3:** Interpretations of art are variable.

**Essential Question:** How do we describe our thinking about art?

- **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 of an unknown work of art.
- **Learning Objective 3.5:** Students analyze relationships between works of art based on their similarities and differences.

## Course Outline

- **Content Area 1: Global Prehistory, 30,000 – 500 B.C.E. - 11 works (4%)**  
(Ancient Africa, Neolithic Europe, Western Asia, Central and East Asia, Oceania, Americas)
- **Content Area 2: Ancient Mediterranean, 3500 B.C.E – 300 C.E. - 36 works (15%)**  
(Ancient Near East, Dynastic Egypt, Greece, Rome)
- **Content Area 3: Early Europe and Colonial Americas, 200 – 1750 C.E. - 51 works (21%)**  
(Medieval, Islam, Early Modern Western Europe, Early Modern Atlantic World)
- **Content Area 4: Later Europe and Americas, 1750 – 1980 C.E. - 54 works (22%)**
- **Content Area 5: Indigenous Americas, 1000 B.C.E. – 1980 C.E. - 14 works (6%)**  
(North America, Mesoamerica, Andean America)
- **Content Area 6: Africa, 1100 – 1980 C.E. [CR3] - 14 works (6%)**
- **Content Area 7: West and Central Asia, 500 B.C.E. – 1980 C.E. - 11 works (4%)**
- **Content Area 8: South, East, and Southeast Asia, 300 B.C.E. – 1980 C.E. - 21 works (8%)**
- **Content Area 9: The Pacific, 700 – 1980 C.E. [CR3]- 11 works (4%)**
- **Content Area 10: Global Contemporary, 1980 C.E. to Present - 27 works (11%)**

## Unit 0: Introductory Activities

- Is it art? Differing Interpretations
- Visual Analysis

- Tradition and Change
- Thematic Connections
- Sample Assessments

<p><b>Week 1—</b>  <b><u>Introduction</u></b>, <i>What is Art History</i>, p. 1-13</p> <p><b><u>Discussions:</u></b></p> <ul style="list-style-type: none"> <li>• <i>Theory &amp; methods of art history</i></li> <li>• <i>art terms</i></li> <li>• <i>architecture intro.</i></li> <li>• <i><u>Writing About Art</u> book &amp; ideas</i></li> <li>• <i>Greek Festival (Labor Day Weekend)</i></li> </ul>	<p><b>Calendar/ Homework for Each Unit (see below):</b></p> <ul style="list-style-type: none"> <li>• <i>Preview/ Research/ Class Activity</i></li> <li>• <i><u>Writing About Art</u></i></li> <li>• <i>Study reading &amp; study questions – daily quizzes!</i></li> <li>• <i>Umbrella Themes – fill out a sheet for each unit</i></li> <li>• <i><u>Benchmark works</u> – upload 1 of each to Canvas drop-box each reading (see details below)</i></li> <li>• <i><u>Canvas Review:</u> quizzes, lectures, review slide shows</i></li> <li>• <i>Friday Tests/ Essays</i></li> </ul>
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## FIRST SEMESTER

<p><b>Week 2—</b></p> <p><b>Unit 1: Global Prehistory Readings</b>  <b>Unit 2: Ancient Mediterranean (ANE &amp; Egypt) Readings</b></p> <p><b>(Make note of terms/ ideas using the reading handout.)</b></p>	<p><b><u>Gardner's Concise:</u></b></p> <ol style="list-style-type: none"> <li>1. (p. 45) Big Picture</li> <li>2. (p. 17-23) Prehistory &amp; (p. 24-32) ANE <ul style="list-style-type: none"> <li>• <i>PREH Benchmarks: archit., painting, sculpture</i></li> <li>• <i>ANE Benchmarks: archit., sculpture, relief</i></li> </ul> </li> <li>3. (p. 33-44) Egypt, (p. 37) Great Pyramids <ul style="list-style-type: none"> <li>• <i>EGY Benchmarks: archit., sculpture, relief</i></li> </ul> </li> </ol> <p><b>Big Gardner's:</b> (p15) Prehistory, (p31) ANE, (p53) Egypt</p> <ul style="list-style-type: none"> <li>• <b>TEST #1</b></li> </ul>
<p><b>Week 3—</b></p> <p><b>Unit 5: Indigenous Americas Readings</b>  <b>(North America, Mesoamerica, Andean America)</b></p> <p><b>(Make note of terms/ ideas using the reading handout.)</b></p>	<p><b><u>Gardner's Concise:</u></b></p> <ol style="list-style-type: none"> <li>1. (p. 531) Big Picture</li> <li>2. (p. 511-22) Mesoamerica, (p.515, 521) Ball game, Aztecs <ul style="list-style-type: none"> <li>• <i>MESO Benchmarks: archit., sculpture, relief or ptg.</i></li> </ul> </li> <li>3. (p. 522-26) Andean/ S. Amer., (p. 526-30) N. America <ul style="list-style-type: none"> <li>• <i>S.AM. Benchmarks: archit., sculpture, relief or ptg.</i></li> <li>• <i>N.AM. Benchmarks: archit., sculpture, relief or ptg.</i></li> </ul> </li> </ol> <p><b>Big Gardner's:</b> (chp14, p365-91), Americas before 1300, (chp32, p853-69) Americas after 1300</p> <ul style="list-style-type: none"> <li>• <b>TEST #2</b></li> </ul>
<p><b>Week 4—</b></p> <p><b>Units 6 &amp; 9: Historical Africa &amp; The Pacific Readings</b>  <b>(Oceanic Art)</b></p> <p><b>(Make note of terms/ ideas using the reading handout.)</b></p>	<p><b><u>Gardner's Concise:</u></b></p> <ol style="list-style-type: none"> <li>1. (p.549) Big Picture</li> <li>2. (p. 533-48) Africa, (p. 536, 546) Leadership, Masquerades <ul style="list-style-type: none"> <li>• <i>KING. Benchmarks – sculpt., archit., body art/ regalia</i></li> <li>• <i>TRIB. Benchmarks – sculpt., archit., body art/ mask</i></li> </ul> </li> <li>3. Oceania (in big book, p. 871) <ul style="list-style-type: none"> <li>• <i>OCE. Benchmarks – sculpt., archit., body art/ mask</i></li> </ul> </li> </ol> <p><b>Big Gardner's:</b> (chp15, p393-405) Africa before 1800, (chp34, p889-807) Africa after 1800, (chp.33, p871) Oceania</p> <ul style="list-style-type: none"> <li>• <b>TEST #3</b></li> </ul>
<p><b>Weeks 5 &amp; 6—</b></p> <p><b>Unit 2: Ancient Mediterranean Readings (Aegean/ Greek)</b>  <b>(Make note of terms/ ideas using the reading handout.)</b></p>	<p><b><u>Gardner's Concise:</u></b></p> <ol style="list-style-type: none"> <li>1. (p. 85) Big Picture</li> <li>2. (p. 47-55) Aegean, (p. 49) gods <ul style="list-style-type: none"> <li>• <i>AEG Benchmarks: sculpt., pottery, archit., painting</i></li> </ul> </li> <li>3. (p. 55-65) Archaic Greek, (p. 59) temples</li> <li>4. (p. 65-75) Early-High Classical Greek, (p. 66) bronze</li> <li>5. (p. 75-84) Late Classical/ Hellenistic Greek <ul style="list-style-type: none"> <li>• <i>GRK Benchmarks: 2 pottery, 5 sculpture, architecture</i></li> </ul> </li> </ol>

	<p><u>Big Gardner:</u> (chp4, p82-97) Aegean, (chp5, p98-157) Greek</p> <ul style="list-style-type: none"> <li>• <b>TEST #4</b></li> </ul>
<p><b>Weeks 7 &amp; 8—</b></p> <p><b>Unit 2: Ancient Mediterranean Readings (Etruscan/ Roman)</b> (Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>1. (p. 119) Big picture</li> <li>2. (p. 87-92) Etruscan</li> <li>• <i>ETR Benchmarks: architecture, sculpture, sarcophagus</i></li> <li>3. (p. 92-101) Republic, (p. 93) R. history, (p. 96) concrete</li> <li>4. (p. 102-107) Early Empire, (p. 107-112) High Empire</li> <li>5. (p. 112-118) Late Empire, (p. 97) Roman house</li> <li>• <i>ROM Benchmarks: sculpt., archit., 4 ptg. types, reliefs</i></li> </ol> <p><u>Big Gardner's:</u> (chp9, p223-235) Etruscan Art, (chp10, p236-87) Roman Art</p> <ul style="list-style-type: none"> <li>• <b>TEST #5</b></li> </ul>
<p><b>Weeks 9 &amp; 10—</b></p> <p><b>Unit 3: Early Europe &amp; Colonial Americas Readings (Late Antiquity/ Byzantine/ Early Medieval)</b> (Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>6. (p185) Big picture</li> <li>7. (p121-30) L. Antiquity, (p124-5) Jesus, (p129) mosaics</li> <li>• <i>L.ANT Benchmarks: fresco, mosaic, archit./ central</i></li> <li>8. (p130-44) Byzantine, (p134) pendentives, (p139) icons</li> <li>• <i>BYZ Benchmarks: mosaic, archit., icon, relief sculpt.</i></li> <li>9. (p159-69) Early Medieval, (p165) monasteries</li> <li>• <i>E.MED Benchmarks: metalwork., illumin., archit., sculpt.</i></li> </ol> <p><u>Big Gardner's:</u> (chp11, p289) Late Antiquity, (chp12, p311) Byzantine Art, (chp16, p407) Early Medieval (West)</p> <ul style="list-style-type: none"> <li>• <b>TEST #6.1</b></li> </ul>
<p><b>Week 11—</b></p> <p><b>Unit 7: West and Central Asia Readings</b> (Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>10. (p. 157) Big picture</li> <li>11. (p. 147-56) Islamic art, (p.149) Islam, (p. 150) mosque</li> <li>• <i>ISLAM Benchmarks: mosaic, architecture, luxury arts</i></li> </ol> <p><u>Big Gardner's:</u> (chp13, p341) The Islamic world</p> <ul style="list-style-type: none"> <li>• <b>Test #6.2</b></li> </ul>
<p><b>Weeks 12 &amp; 13—</b></p> <p><b>Unit 3: Early Europe &amp; Colonial Americas Readings (Romanesque &amp; Gothic Art)</b> (Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>1. (p185) Romanesque Big Picture</li> <li>2. (p169-84) Romanesque, (p170, 189) Pilgrimages, Rib Vaults</li> <li>• <i>ROM Benchmarks: trumeau/ cloister det., tympanum, archit. (Fr/It), reliquary</i></li> <li>3. (p205) Gothic Big Picture</li> <li>4. (p187-200) Fr. Gothic, (p193, 195) cathedral, stained glass</li> <li>5. (p201-04) English Gothic</li> <li>• <i>GOTH Benchmarks: archit. (Fr/It/Eng/Ger), stained glass, sculpt.</i></li> </ol> <p><u>Big Gardner's:</u> (chp17, p431-59) Roman, (chp18, p460-95) Gothic</p> <ul style="list-style-type: none"> <li>• <b>TEST #7</b></li> </ul>

<p><b>Weeks 14, 15, &amp; 16—</b></p> <p><b>Unit 3: Early Europe &amp; Colonial Americas Readings</b> (Late Gothic, Early Renaissance, Italy &amp; N. Europe, 1300-1500)</p> <p>(Make note of terms/ ideas using the reading handout.)</p>	<p><b>Gardner's Concise:</b></p> <ol style="list-style-type: none"> <li>1. (p215) L.Gothic Big Picture</li> <li>2. (p204-14) Late Gothic/ Italy</li> <li>3. (p251) North/ E. Ren. Big Picture</li> <li>4. (p217-27) Northern E. Renaissance <ul style="list-style-type: none"> <li>• <i>N.REN Benchmarks: altarpiece/ ptg., fresco/ ptg., archit., sculpt.</i></li> </ul> </li> <li>5. (p251) Italy/ E. Renaissance Big Picture</li> <li>6. (p228-37) Italian E. Renaissance</li> <li>7. (p238-50) Italian E. Renaissance <ul style="list-style-type: none"> <li>• <i>I.REN Benchmarks: altarpiece/ ptg., fresco/ ptg., archit., sculpt.</i></li> </ul> </li> </ol> <p>Big Gardner's: (chp19, p497) Late Gothic Art/ Italy (1200-1400); (chp20, p519) 15<sup>th</sup> C Art/ N. Europe/ Spain (1400-1500); (chp21, p541) 15<sup>th</sup> C Italian Art (1400-1500)</p> <ul style="list-style-type: none"> <li>• <b>TEST #8</b></li> </ul>
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## December: MIDTERM EXAM

### Winter Break

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## SECOND SEMESTER

<p><b>Week 1—</b></p> <p><b>Unit 8: South, East, and Southeast Asia Readings</b> (India &amp; SE Asia)</p> <p>(Make note of terms/ ideas using the reading handout.)</p>	<p><b>Gardner's Concise:</b></p> <ol style="list-style-type: none"> <li>1. (p. 469) Big Picture</li> <li>2. (p. 452-57) India: Indus Valley, Vedic, Maurya, Kushan, (p. 454) Buddhism <ul style="list-style-type: none"> <li>• <i>BUDDH. Benchmarks: arch., sculpture, ptg./ relief</i></li> </ul> </li> <li>3. (p. 457-64) India: Gupta, Medieval, Mughal</li> <li>4. (p. 464-68) India, SE Asia, (p. 459) Hinduism <ul style="list-style-type: none"> <li>• <i>HINDU. Benchmarks: arch., sculpture, ptg./ relief</i></li> </ul> </li> </ol> <p>Big Gardner's: (chp6, p157) South/ Southeast Asia (India &amp; beyond) before 1200, (chp26, p705) South/ Southeast Asia (India &amp; beyond) after 1200</p> <ul style="list-style-type: none"> <li>• <b>Test #9</b></li> </ul>
<p><b>Weeks 2 &amp; 3—</b></p> <p><b>Unit 8: South, East, and Southeast Asia Readings</b> (China &amp; Japan)</p> <p>(Make note of terms/ ideas using the reading handout.)</p>	<p><b>Gardner's Concise:</b></p> <ol style="list-style-type: none"> <li>1. (p. 491) Big Picture – China</li> <li>2. (p. 471-83) China – Prehistory-Song, (p. 473) Daoism/ Confucianism, (p. 476) Materials</li> <li>3. (p. 483-90) China – Yuan-Now, Korea, (p. 482) Wood beam construction <ul style="list-style-type: none"> <li>• <i>CHINA Benchmarks: archit., pottery, ptg., sculpture</i></li> </ul> </li> <li>4. (p. 508) Big Picture – Japan</li> <li>5. (p. 493-508) Japan, (p. 502) Zen, (p. 506) Woodblock <ul style="list-style-type: none"> <li>• <i>JAPAN Benchmarks - archit., pottery, ptg., sculpture</i></li> </ul> </li> </ol> <p>Big Gardner's: (chp7, p181) China/Korea before 1279, (chp27, p719) China/Korea after 1279, (chp8, p207) Japan before 1336, (chp28, p735) Japan after 1336</p> <ul style="list-style-type: none"> <li>• <b>TEST #10</b></li> </ul>
<p><b>Weeks 4 &amp; 5—</b></p> <p><b>Unit 3: Early Europe &amp; Colonial Americas Readings</b> <b>High Renaissance in Italy, Americas, &amp; N. Europe (1500-1600) Readings</b></p>	<p><b>Gardner's Concise:</b></p> <ol style="list-style-type: none"> <li>1. (p289) Big Picture</li> <li>2. (p253-66) Rome-Ptg.</li> <li>3. (p266-69) Italian Architecture <ul style="list-style-type: none"> <li>• <i>I.REN Benchmarks: painting, architecture, sculpture</i></li> </ul> </li> </ol>

<p>(Make note of terms/ ideas using the reading handout.)</p>	<ol style="list-style-type: none"> <li>(p269-77) Mannerism/ Venetian Ptg. <ul style="list-style-type: none"> <li><i>MAN/VE Benchmarks: paintings, architecture</i></li> </ul> </li> <li>(p277-88) N. Europe/ France/ Spain <ul style="list-style-type: none"> <li><i>N.REN Benchmarks: painting, printmaking</i></li> </ul> </li> </ol> <p><u>Big Gardner's</u>: (chp22, p578-623) Italy, (chp23, p624-47) N. Europe/ Spain</p> <ul style="list-style-type: none"> <li><b>TEST #11</b></li> </ul>
<p><b>Weeks 6—</b></p> <p><b>Unit 3: Early Europe &amp; Colonial Americas Readings (Baroque Art in Europe &amp; Americas, 1600-1700)</b></p> <p>(Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>(p319) Big Picture</li> <li>(p291-301) Rome <ul style="list-style-type: none"> <li><i>ITA Benchmarks: Sculpt., archit., painting, ceiling ptg.</i></li> </ul> </li> <li>(p301-04) Spain, (p304-13) Flanders/ Dutch Republic</li> <li>(p313-18) France, England <ul style="list-style-type: none"> <li><i>N.EUR Benchmarks: Sculpt., archit., painting, ceiling ptg.</i></li> </ul> </li> </ol> <p><u>Big Gardner's</u>: (chp24, p648-71) Italy/ Spain, (chp25, p672-703) N. Europe</p> <ul style="list-style-type: none"> <li><b>TEST #12</b></li> </ul>
<p><b>Weeks 7 &amp; 8—</b></p> <p><b>Unit 3: Early Europe &amp; Colonial Americas Readings</b></p> <p><b>Unit 4: Later Europe &amp; Americas Readings (1700-1800 and 1800-1870)</b></p> <p>(Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>(p335) 1700-1800 Big Picture</li> <li>(p311-24) Rococo/ (p324-30) Enlightenment/ Natural <ul style="list-style-type: none"> <li><i>ROC/EN/NAT Benchmarks: interior décor, ptg, sculpt.</i></li> </ul> </li> <li>(p361) 1800-1970 Big Picture</li> <li>(p330-34) Neoclassical, (p330) Grand tour/ veduta <ul style="list-style-type: none"> <li><i>NEOC Benchmarks: painting, sculpture</i></li> </ul> </li> <li>(p338-48) Romanticism, Sublime, (p341) Romantic, (p345) Delacroix <ul style="list-style-type: none"> <li><i>ROM/SUB Benchmarks: painting, sculpture</i></li> </ul> </li> <li>(p348-55) Real./ (p355-60) Pre-Raphael./Archit./Photo, (p349) Courbet, (p351) litho, (p359) photo <ul style="list-style-type: none"> <li><i>REA/RAPH Benchmarks: painting, sculpture</i></li> <li><i>ARCH/ PHOTO Benchmarks: arch, photo</i></li> </ul> </li> </ol> <p><u>Big Gardner's</u>: (chp29, p751) 18<sup>th</sup> Century, Late Baroque/ Rococo/ Enlightenment/ Neoclassical, (chp30, p777) Europe &amp; US (1800-1870), Romanticism/ Realism/ Photography</p> <ul style="list-style-type: none"> <li><b>Test #13</b></li> </ul>
<p><b>Week 9—</b></p> <p><b>Unit 4: Later Europe &amp; Americas Readings (1870-1900)</b></p> <p>(Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>(p381) Europe/ US 1870-1900 Big Picture</li> <li>(p363-68) Impressionism, (p365) salons <ul style="list-style-type: none"> <li><i>IMP Benchmarks: archit., sculpt., painting</i></li> </ul> </li> <li>(p368-75) Post-Impressionism, Pointillism, (p370) color theory, (p371) Van Gogh's letters <ul style="list-style-type: none"> <li><i>POST Benchmarks: archit., sculpt., painting</i></li> </ul> </li> <li>(p376-79) Sculpture, Symbolism, Vienna (fin-de-siecle), (p379-80) architecture <ul style="list-style-type: none"> <li><i>SYM Benchmarks: archit., sculpt., painting</i></li> </ul> </li> </ol> <p><u>Big Gardner's</u>: (Chp31, p821) Europe &amp; US (1870-1900)</p> <ul style="list-style-type: none"> <li><b>Test #14</b></li> </ul>
<p><b>Weeks 10 &amp; 11—</b></p> <p><b>Unit 4: Later Europe and Americas Readings</b></p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>(p415) Modernism Big Picture</li> <li>(p383-92) Fauvism &amp; German Expressionism, Primitivism/ Cubism/ Futurism, (p385) Matisse/color, (p389) Primitivism</li> </ol>



<p>(Make note of terms/ ideas using the reading handout.)</p>	<ul style="list-style-type: none"> <li>• <i>Benchmarks: ptg., sculpt., new media</i></li> </ul> <ol style="list-style-type: none"> <li>3. (p392-404) Dada/ US Armory/ New Objectivity/ Surreal, (p393) Futurism, (p396) Art Matronage</li> </ol> <ul style="list-style-type: none"> <li>• <i>Benchmarks: ptg., sculpt., new media</i></li> </ul> <ol style="list-style-type: none"> <li>4. (p404-11) Suprematism, De Stijl, Sculpture, US Depression/ Regionalism, (p410) Rivera</li> </ol> <ul style="list-style-type: none"> <li>• <i>Benchmarks: ptg., sculpt., mural/ fresco</i></li> </ul> <ol style="list-style-type: none"> <li>5. (p411-14) Architecture</li> </ol> <ul style="list-style-type: none"> <li>• <i>Benchmarks: Bauhaus, Internat'l Style, Art Deco</i></li> </ul> <p><u>Big Gardner's:</u> (chp35, p908) Europe &amp; US 1900-1945</p> <ul style="list-style-type: none"> <li>• <b>TEST #15</b></li> </ul>
<p><b>Weeks 12 &amp; 13—</b></p> <p><b>Unit 10: Global Contemporary Readings</b> (Make note of terms/ ideas using the reading handout.)</p>	<p><u>Gardner's Concise:</u></p> <ol style="list-style-type: none"> <li>1. (p449) Big Picture</li> <li>2. (p417-25) Post WWII Europe, Abstract Expressionism, Post-Painterly Abstraction, Sculpture, Minimalism, (p420) Pollock, (p423) Color Field</li> </ol> <ul style="list-style-type: none"> <li>• <i>Benchmarks: 1 each for each style</i></li> </ul> <ol style="list-style-type: none"> <li>3. (p426-37) Pop Art, Super-realism, Neo-Expressionism, Feminism, Social-Political, Post-Modernism, (p431) Dinner Party, (p435) Public Funding</li> </ol> <ul style="list-style-type: none"> <li>• <i>Benchmarks: 1 each for each style</i></li> </ul> <ol style="list-style-type: none"> <li>4. (p438-43) Architecture (Modernism, Post-Modernism, Deconstructivism), (p440) Vietnam Memorial</li> </ol> <ul style="list-style-type: none"> <li>• <i>Benchmarks: 1 each for each style</i></li> </ul> <ol style="list-style-type: none"> <li>5. (p443-48) Environmental Art, Performance, Conceptual, New Media</li> </ol> <ul style="list-style-type: none"> <li>• <i>Benchmarks: 1 each for each style</i></li> </ul> <p><u>Big Gardner's:</u> (chp36, p969) Post WWII Art</p> <ul style="list-style-type: none"> <li>• <b>TEST #16</b></li> </ul>
<p><b>Weeks 14-15—Review</b></p>	<ul style="list-style-type: none"> <li>• <i>Review organizers/ Re-write essays</i></li> <li>• <i>Take full practice exams</i></li> <li>• <i>Review all units</i></li> <li>• <b>APAH EXAM: TUESDAY, MAY 3, 2016, NOON</b></li> </ul>
<p><b>Weeks 16-18—</b></p>	<ul style="list-style-type: none"> <li>• <b>NO FINAL EXAM! ☺</b></li> <li>• <i>All-Day Field Trip/s to Columbus Museums &amp; Galleries</i></li> <li>• <i>Final projects</i></li> </ul>