

Teacher: Carey Mogianesi (Ms.Nesi)

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Materials

- ◇ Colored Index cards 5x8 – (LOTS OF THEM!)
- ◇ Box or Rings for organizing flashcards
- ◇ Note taking paper
- ◇ 1.5" Binder With
- ◇ 11 dividers (purchased or self-created)
- ◇ Writing utensils

Resources

Primary Textbook & Sources

- ◇ Art History 6th edition, Pearson, 2017
- ◇ Canvas Course
- ◇ *Image set*: Images of all 250 required works are available to students at the Khan Academy[®] website.
[khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/a/required-works-of-art-for-ap-art-history](https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/a/required-works-of-art-for-ap-art-history)

Secondary Texts

- ◇ Annotating the Mona Lisa. 2nd edition

Supplementary Sources

- ◇ www.collegeboard.com/apstudents
- ◇ www.witcombe.sbc.edu/ARTHLinks.html
- ◇ www.thinker.org
- ◇ www.youtube.com/user/theartassignment

Grading Scale

Tests / Exams: **40%**

Classwork / projects / Essays: **30%**

Quizzes / Participation: **20%**

Homework / Q Flash Cards: **10%**

I do not "bump up" grades, so please do not ask. The grade you receive in the class is the grade you have earned.

Course Introduction

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 methods, and the ways it reflects and affects its historical and cultural contexts. With these core questions as the foundation, this course is organized into 10 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.

Big Ideas

These serve as the foundation of the course, enabling students to create connections across course concepts and develop deeper conceptual understanding:

- ◇ Culture
- ◇ Interactions with other Cultures
- ◇ Theories and Interpretations
- ◇ Materials, Processes, and Techniques
- ◇ Purpose and Audience

Course Objectives

Upon completion of AP Art History, students should be able to:

- ◇ Understand the role of visual art and architecture within a larger context
- ◇ Describe and discuss works of art in a formal manner using appropriate Art vocabulary
- ◇ Identify and categorize works of art from ancient times to present day
- ◇ Develop visual perception, critical thinking, and written analysis
- ◇ Examine and analyze visual traditions between the works of art and recognize connections across cultures
- ◇ Evaluate media, techniques and methods employed by artists in the creative process
- ◇ Compare and contrast recurring themes and their presence throughout the history of art

AP Art History Course Content & Outline

The course content is organized into ten commonly taught units, which have been arranged in the following suggested, logical sequence:

- I. Global Prehistory, 30000 – 500 BCE (4%) – 11 works
- II. Ancient Mediterranean, 3500 BCE – 300 CE (15%) – 36 works
- III. Early Europe and Colonial Americas, 200 – 1750 CE (21%) – 51 works

Pre-Unit:

Topics	
Elements of Art	Principles of Design
Identifying Media	Understanding Language
Navigation of Materials	Identifiers in Art
Understanding constructed analysis: comparative, Context, visual, formal, content, function, historiographic, etc.	

Unit 1: Global Prehistory (30,000–500 BCE)

Topics	Skills
1.1 Cultural Influences in Prehistoric Art	1.A, 2.A
1.2 Materials, Processes, and Techniques in Prehistoric Art	1.B, 1.C, 5.A, 5.B
1.3 Theories and Interpretations of Prehistoric Art	7.A, 7.B

Unit 1: In AP Classroom, Complete **Personal Progress Check K MCQ**

Unit 2: Ancient Mediterranean (3500 BCE–300 CE)

Topics	Skills
2.1 Cultural Contexts of Ancient Mediterranean Art	1.A, 1.B, 1.C, 2.A, 2.B, 2.C, 3.A, 5.A, 5.B, 6.A, 6.B
2.2 Interactions Within and Across Cultures in Ancient Mediterranean Art	4.A, 4.B
2.3 Purpose and Audience in Ancient Mediterranean Art	2.B, 2.D
2.4 Theories and Interpretations of Ancient Mediterranean Art	8.A, 8.B

Unit 2: In AP Classroom, Complete **Personal Progress Check MCQ, FRQ Part A, FRQ Part B**

- IV. Later Europe and Americas, 1750 – 1980 (21%) – 54 works
- V. Indigenous Americas, 1000 BCE – 1980 CE (6%) – 14 works
- VI. Africa, 1100 – 1980 CE (6%) – 11 works
- VII. West and Central Asia, 500 BCE – 1980 CE (4%) – 11 works
- VIII. South, East, and Southeast Asia, 300 BCE – 1980 CE (8%) – 21 works
- IX. The Pacific, 700 – 1980 CE (4%) – 11 works
- X. Global Contemporary, 1980 – Present (11%) – 27 works

Unit 3: Early Europe and Colonial America (200–1750CE)

Topics	Skills
3.1 Cultural Contexts of Early European and Colonial American Art	2.A, 2.D
3.2 Interactions Within and Across Cultures in Early European and Colonial American Art	3.B, 4.A, 4.B, 4.C, 4.D
3.3 Materials, Processes, and Techniques in Early European and Colonial American Art	1.C, 6.A, 6.B
3.4 Purpose and Audience in Early European and Colonial American Art	2.B, 2.D
3.5 Theories and Interpretations of Early European and Colonial American Art	7.A, 7.B, 8.A, 8.B, 8.C

Unit 3: In AP Classroom, Complete **Personal Progress Check MCQ and FRQ A & B**

Unit 4: Later Europe and the Americas (1750–1980 CE)

Topics	Skills
4.1 Interactions Within and Across Cultures in Later European and American Art	2.C, 3.B, 4.A, 4.B, 4.C, 4.D
4.2 Purpose and Audience in Later European and American Art	2.B, 2.D
4.3 Materials, Processes, and Techniques in Later European and American Art	1.C, 6.A, 6.B, 8.B
4.4 Theories and Interpretations of Later European and American Art	7.B, 8.A, 8.B

Unit 4: Complete in AP Classroom **Personal Progress Check FRQ Part A and FRQ Part B**

Unit 5: Indigenous Americas (1000 BCE–1980 CE)

Topics	Skills
5.1 Interactions Within and Across Cultures in Indigenous American Art	2.A, 2.C, 4.A
5.2 Materials, Processes, and Techniques in Indigenous American Art	1.B, 1.C, 5.A
5.3 Purpose and Audience in Indigenous American Art	2.B, 2.D
5.4 Theories and Interpretations of Indigenous American Art	7.B

Unit 5: In AP Classroom, Complete **Personal Progress Check MCQ and FRQ**

Unit 6: Africa (1100-1980 CE)

Topics	Skills
6.1 Cultural Contexts of African Art	1.C, 2.A, 2.C, 3.A, 4.A, 4.B, 5.A, 5.B
6.2 Purpose and Audience in African Art	2.B, 2.D, 6.A, 6.B
6.3 Theories and Interpretations of African Art	7.A

Unit 6: In AP Classroom, Complete **Personal Progress Check MCQ and FRQ**

Unit 7: West and Central Asia (500 BCE–1980 CE)

Topics	Skills
7.1 Materials, Processes, and Techniques in West and Central Asian Art	1.C
7.2 Purpose and Audience in West and Central Asian art	2.B; 2.C; 2.D
7.3 Interactions Within and Across Cultures in West and Central Asian Art	4.A, 4.B, 4.D, 8.D

Unit 7: In AP Classroom, Complete **Personal Progress Check FRQ Part A and FRQ Part B**

Unit 8: South, East, and Southeast Asia (300 BCE–1980 CE)

Topics	Skills
8.1 Materials, Processes, and Techniques in South, East, and Southeast Asian Art	1.C, 3.A, 3.B, 6.A
8.2 Purpose and Audience in South, East, and Southeast Asian Art	2.B, 2.C, 2.D
8.3 Interactions Within and Across Cultures in South, East, and Southeast Asian Art	4.A, 4.B, 4.C, 4.D
8.4 Theories and Interpretations of South, East, and Southeast Asian Art	8.A, 8.B

Unit 8: In AP Classroom, Complete **Personal Progress Check FRQ part A & B**

Unit 9: The Pacific (700–1980 CE)

Topics	Skills
9.1 Materials, Processes, and Techniques in Pacific Art	1.B, 1.C, 5.A, 5.B
9.2 Interactions Within and Across Cultures in Pacific Art	2.A, 2.B, 2.C
9.3 Theories and Interpretations of Pacific Art	7.A, 7.B

Unit 9: In AP Classroom, Complete **Personal Progress Check MCQ**

Unit 10: Global Contemporary (1980 CE–Present)

Topics	Skills
10.1 Materials, Processes, and Techniques in Global Contemporary Art	1.B, 1.C
10.2 Purpose and Audience in Global Contemporary Art	2.B, 2.D, 3.A, 3.B
10.3 Interactions Within and Across Cultures in Global Contemporary Art	4.A, 4.B, 4.D
10.4 Theories and Interpretations of Global Contemporary Art	7.A, 7.B, 8.D

Unit 10: In AP Classroom, Complete **Personal Progress Check FRQ part A & B**

Developing Art Historical Thinking Skills

Thinking skills are an important component in communicating specifics regarding an artworks’ form, content, context, and function. The following 8 thinking skills review the main ideas of each and provide general concept as well as examples that the Collage Board has provided regarding the types of assignments you may encounter during the AP Art History Course.

1: Visual Analysis

In the first days of class, as an introduction to AP Art History, students will look at the projected image of Gericault’s Raft of the Medusa in silence for one full minute. Next, in groups, students use their whiteboards to draw what they remember from the scene. We then discuss what elements stood out the most and what most groups included in their renderings. We then discuss what details we can see and what

we think the story of the work might be. Students are then given a document detailing the story behind the painting as homework, which we discuss in class the next day. Students then identify, describe, and explain key visual elements of the work.

2: Contextual Analysis

After the completion of the study of the Palace of Versailles, students are given an essay assignment to compare Versailles with the Forbidden City based on the theme of power and authority.

These structures are similar in that they were made for rulers. What are the similarities and differences between the French and Chinese monarchies? How do the forms and functions of these palaces support each monarch's right to rule within their respective cultural contexts? Describe specific ways the rulers have both set themselves apart and included themselves in their respective courts.

3: Comparison of Works of Art

After the completing the study of the St. Peter's Basilica in Vatican City, students are asked to compare this structure with the Kaaba in Mecca. Students are asked to respond about both the idea of sacred spaces and importance of pilgrimage to both sites.

- ◇ The structures seen here have similar purposes for their audiences. What is the purpose of these structures? How do the form, function, content, and context aid the worshippers of these two faiths in achieving their goals?

4: Artistic Traditions

Students are given an art project to complete after we have studied Greek pottery from the Geometric to the Classical period (students are exposed to a variety of vessel types and their uses, and the black- and red-figure techniques of decoration). Students are then given a terra cotta clay body that emulates the color of the clay in Attic red-figure pottery. They design their own pot using a combination of pinch, coil, or other hand-building techniques, then create a design with black underglaze, approximating either the red-figure or black-figure technique. Students then discuss the transition from black-figure to red-figure in the sixth and fifth centuries BCE in Athens and propose possible reasons for this transition.

5: Visual Analysis of Unknown Works

After completion of the 10 course units, and as we spend a week in review for the AP Exam, we complete various activities with our class set of "Masterpiece Cards." Images are divided up at random among the groups in class and include 250 cards total from the Renaissance to Pop Art, with most of these works not being in the set of 250 images from College Board. Groups are asked to analyze visual elements of the works and identify and categorize the works in a variety of ways—including by known artists, by culture, by artistic style, and by medium.

6: Attribution of Unknown Works

After studying Greek sculpture from Archaic, through Classical, and into the Hellenistic styles, students are given an essay to complete where they need to attribute "unknown" works to each of these styles, giving supporting evidence for their attributions. The works included are the Sleeping Satyr, Apoxyomenos, and Lady of Auxerre.

- ◇ Label each of the works shown with their correct period style. Support your attributions with at least two pieces of evidence, as well as discussing similarities to a specific work from the image set from that period.

7: Art Historical Interpretations

Students are given the following homework assignment:

Architectural historian J. B. Ward-Perkins wrote: "The Forum and Markets of Trajan were contemporary and complementary monuments, the two halves of a single plan; and yet it would be hard to imagine two groups of buildings that were more different in almost every respect . . . the one ultra-conservative . . . the other the last word in contemporary tastes and techniques." (Roman Imperial Architecture, 1994).

Analyze Ward-Perkins' interpretation, referring to specific features of the materials, design, function and decoration of the Forum and Markets of Trajan.

In the following class, students share and discuss their analyses of the conservative and modern features of the two building complexes.

8: Argumentation

1. Students are asked to respond to an essay question addressing works of art that make powerful anti-war statements. Students may choose Goya's *The Third of May 1808*, Picasso's *Guernica*, or Lin's Vietnam Veterans Memorial, or they may choose another appropriate work (providing a full identification). Students must develop a thesis and support it using specific visual and contextual evidence.
2. Students write an essay on the following prompt: "What was the impact of photography on painting in the 19th century?" Students must develop a thesis and support it using specific visual and contextual evidence.

What to Expect

Image Set

The AP Art History course identifies 250 works of art that represent foundational exemplars of global artistic traditions. The works in this image set have been selected to encourage your careful study, critical analytical skills, and understanding of connections among international artistic practices. While we will review the vast majority of the works together in class as we progress through the course, the complete image set will be provided for you both online and in a separate handout. In addition, you will accumulate a glossary with the terms necessary for you to meaningfully discuss, understand, and write about the works of art that we study.

Canvas Course

You are each expected to "follow" the canvas course modules. It is my primary means of communication with you outside of the classroom, aside from Remind. All of the content we cover, and additional resources are available to you digitally. I will be posting your readings and other assignments there for you to submit. You must check it regularly or have it set to receive notifications of any updates via email. You will have many different assignments such as writing, discussion, current events, projects.

AP Classroom

At the beginning of the year, I will guide you through the process of accessing and logging into your AP Classroom website, created by the College Board. Throughout the year, you will be completing the Personal Progress Checks, which will help you and me gauge your understanding of the course content as we progress through the class.

Notebook

Each student is required to maintain a dedicated, organized notebook. As stated above, it should contain blank paper for in-class note-taking and pockets to keep the handouts and printouts that you will receive throughout the year. In addition, it should be organized with dated, titled entries. You must have this notebook by the end of the first week of school, no exceptions. The notebooks will be checked periodically and without warning, and it is your responsibility to have them in class with you daily.

Handwritten Notes & Flashcards

As stated above, you will be required to maintain a physical notebook with handwritten notes. Many studies have shown that the act of writing out notes aids in retention and comprehension. You may not use a tablet or other electronic device to take notes in class. Of course, you may transcribe the notes into an electronic format once you are home (that repetition will also help in retention and comprehension). Also, you will be required to create flashcards for the works we cover in class. These are important and will assist you in recognizing works of art for the AP Art History Exam.

Quizzes & Tests

Although I generally dislike giving pop quizzes, I will occasionally administer them to ensure that you are consistently expanding your knowledge of the works of art that we will study, as well as deepening your understanding of the connections between them. The majority of the quizzes given in this course will be based

on the skills of attribution and identification, unless otherwise stated. Exams in APAH are demanding. Students will have the opportunity to correct tests in tutorials within one week for partial credit.

FINAL EXAM EXEMPTION (Spring Semester): Students who take the APAH Exam have the opportunity to exempt the Final Exam IF they have an 80-overall course average the week before 2nd semester final exams.

Policy & Procedure

The list of class policy and procedures are summarized and originate from the DFA Student Handbook and the RCBOE student Code of Conduct. Please refer to these official documents for a comprehensive understanding of the complete guide.

Academic Honesty

As far as I'm concerned, this is the most important point in this syllabus.

Regarding plagiarism, cheating, lying, altering records, or other fraudulent acts on school assignments, exams, records, or statewide assessments: **Don't do it!** Students who are caught cheating on a test or assignment will be given a "0" and placed on disciplinary probation.

All papers prepared digitally will be written in MLA format. Mistakes do occur, and if there are instances of unintentional plagiarism, students will be given the opportunity to revise and resubmit work.

Classroom Behavior

It is my hope to conduct this class in a manner that is conducive to an open and civilized exchange of ideas. To that end, it is imperative that everyone is treated with respect. Talking over others, shouting out answers without first having been recognized, and other disruptive behaviors will not be tolerated. I also do not tolerate any bullying, intolerance, or harassment in the classroom. Moreover, poor behavior, sleeping in class, talking during class, and other disruptive behaviors are unacceptable. For the first offense, students will be given a warning. Upon the second offense, parents will be contacted regarding misconduct. Following occurrences will result in being assigned detention or referral to administration.

Assigned Seating

On the first day of class, you were assigned a seat. That will be your seat for the remainder of the quarter for attendance purposes. Please remain in these seats during lecture sessions but be prepared to move around during class discussion and activities. Each grading period the seating arrangements may change. If you feel you need to change your seat for any reason, talk to me about it and I will do my best to accommodate your request.

Attendance

Students are to follow all set school rules regarding attendance. All students will be held responsible for any and all material missed. To that end, I am available, as usual, to all students at the end of the school day or via email. Any assignments due during the absence are due immediately upon return to class -- no exceptions. If possible, prior notice should be given before a missed exam, and it will be scheduled before the absence. If an absence is unavoidable, an alternate form of the exam will be administered at the earliest date possible.

Tardiness

Tardiness is disruptive to both myself, and the class. In that light, please be advised that no student will be allowed late entry into the class without the proper forms from the main office, or a valid pass from another teacher. If you are denied entrance into the class, you will be held responsible for any material missed, assignments due, etc. Please bear in mind that you are expected to be in your seat and ready to work by the time the second bell rings.

Late Work Policy

You are only allowed to make up missed assignments, quizzes, classwork, and exams with excused absences. For Unexcused absence and for any late work, a deduction of 11 points per day (maximum of 30 points) will be assessed. Work will not be accepted after 5 school days. Do not attempt to turn in any late assignments at the end of the grading period as they will NOT be graded.

Excused absences: Students have the opportunity to make up work assigned on day(s) of absence without penalty. Work assigned BEFORE the absence is due the day the student returns to class. Students must schedule a time to make up assignments after school.

Electronic Device Policy

Ms. Mogianesi allows students to use electronic devices for classroom activities ONLY. Otherwise, the use of these devices in Ms. Mogianesi's classroom is expressly forbidden. On first observed use, a warning will be issued. At Ms. Mogianesi's discretion, subsequent use may result in an office referral, detention, AND/OR the loss of any earned final exam exemption.

AP Art History Exam

Section 1: Multiple Choice

80 Questions | 1 Hour | 50% of Exam Score

- Approximately 40 questions in sets of 3–6 questions each based on color images of works of art.
- Approximately 40 individual multiple-choice questions, some of which are based on color images of works of art.
- The multiple-choice section includes images of works of art both in and beyond the image set.

The MCQs will assess your ability to identify works, artists, and cultures from the required 250 works of art, apply art historical skills to make deductions about unfamiliar works of art, and demonstrate critical analysis while applying an understanding of these concepts.

Section 2: Free Response

6 Questions | 2 Hours | 50% of Exam Score

- Question 1: **Comparison** is a long essay question that assesses students' ability to compare a work of their choice with a provided work from the image set and articulate a claim explaining the significance of the similarities and differences citing evidence.
- Question 2: **Visual/Contextual Analysis** is a long essay question that assesses students' ability to analyze visual and contextual features of a work of art from the image set (image not provided) and respond to the prompt with an art historically defensible claim supported by evidence.
- Question 3: **Visual Analysis** is a short essay question that assesses students' ability to analyze visual elements of a work of art beyond the image set (image provided) and connect it to an artistic tradition, style, or practice.
- Question 4: **Contextual Analysis** is a short essay question that assesses students' ability to analyze contextual elements of a work of art from the image set and explain how context can influence artistic decisions.
- Question 5: **Attribution** is a short essay question that assesses students' ability to attribute a work of art beyond the image set (image provided) and justify their assertion by providing specific visual evidence.
- Question 6: **Continuity and Change** is a short essay question that assesses students' ability to analyze the relationships between a work of art from the image set and a related artistic tradition, style, and/or practice.
- Questions 1, 3, 4, 5, and 6 will include images of works of art.

AP[®] Art History: Contract

Parent/Student/Teacher Contract: Content of Artwork & Expectations

Because this class surveys a very wide variety of art from both the European and non-European traditions, students and parents should be aware that nude figures of both genders will be frequent subjects and that some artwork will have more direct sexual references. The study of such subjects will, of course, be set clearly within the context of the appropriate artistic traditions. Students and parents should also be aware that many things that we will study originate from world religious traditions.

While this class will not advocate any particular religious beliefs, it will study such beliefs as part of the contexts of numerous artworks. Works with the content stated above are part of the required 250 works for AP Art History (the Image Set) from The College Board. I encourage students and parents look through the AP Art History Course and Exam Description to preview the artworks required for the course.

Students and parents who have questions about class content pertaining to religion or class content which contains nudity and sexual references should be sure to contact me at the beginning of the course for more specific information about the issues and should do so before signing the syllabus form.

By signing this form, I acknowledge that I have read and understood everything in this syllabus. I understand that I will be responsible for reading material, homework, essays, projects, tests and quizzes, exam, and any other required work as assigned.

Student Name:

Student Signature:

Parent/Guardian Name:

Parent/Guardian Signature:

Teacher Signature:

Return to instructor by August 19, 2021