



VIRGINIA BEACH CITY PUBLIC SCHOOLS
CHARTING THE COURSE

Department of Teaching & Learning
Parent/Student Course Information

Advanced Placement Art History
(AR 9170)
One Credit, One Year
Grades 10-12

Counselors are available to assist parents and students with course selections and career planning. Parents may arrange to meet with the counselor by calling the school's guidance department.

COURSE DESCRIPTION

Advanced Placement Art History is a college-level course designed to help students examine, understand, and appreciate works of art. The course involves the intensive study of a representative sampling of artwork from cave man through the twentieth-first century and is designed in accordance with guidelines established by the Advanced Placement program committee of the College Entrance Examination Board. Students are expected to take the Advanced Placement Art History examination administered in May.

PREREQUISITE

None

OPTIONS FOR NEXT COURSE

College Courses

REQUIRED STUDENT TEXTBOOK

Gardner's Art Through the Ages, Fourteenth Edition, *Fred S. Kleiner*

***VIRGINIA BEACH STANDARDS AND OBJECTIVES
FOR ADVANCED PLACEMENT ART HISTORY***

Chapter 1

Title: The Birth of Art

Subtitle: Africa, Europe, and the Near East in the Stone Age

Concepts/Prime Ideas:

1. In France and Spain caves contain the earliest examples of man-made images and symbols.
2. Prehistoric hunters attributed magical properties to the images they painted.
3. In Neolithic times human beings began to settle into villages and domesticate animals and food grains.
4. Neolithic man saw profound changes in his view of himself and the world.

Objectives:

1. Identify time period for Prehistoric art.
2. Analyze and compare Paleolithic and Neolithic art.
3. Discuss possible theories as to why the cave paintings were created.
4. Identify first examples of Paleolithic art.
5. Recognize and discuss the vivid, lifelike quality of the cave paintings.
6. Identify Neolithic settlements and unique characteristics of each.
7. Recognize the far-reaching effects that the art of these cultures has had on future generations of human beings.

Chapter 2

Title: The Rise of Civilization

Subtitle: The Art of the Ancient Near East

Concepts/Prime Ideas:

1. Temples and ziggurats were dominant centers of spiritual and physical existence.
2. The community functioned as a family sharing communal activities such as producing food, manufacturing, trade, administration, and defense.
3. Ritual devotion appeased local gods who owned cities and their inhabitants.
4. Mesopotamia had no natural defenses, so the people of this land experienced constant turmoil.

Objectives:

1. Identify the time span and locations of Ancient Near Eastern civilizations.
2. Characterize artistic variations in the style of the Sumerians, Assyrians, and Persians.
3. Identify the prime objects of the period and explain their relationship to the prime ideas.
4. Discuss the importance of the temple complex in Mesopotamian civilization.
5. Identify the importance of art media during the Ancient Near Eastern period.
6. Define vocabulary relating to the Sumerian, Assyrian, and Persian periods.

Chapter 3

Title: Pharaohs and the Afterlife

Subtitle: The Art of Ancient Egypt

Concept/Prime Ideas:

1. Our Western civilization and its subsequent growth in the history of art begins in Egypt.
2. The belief in and the preparation for the afterlife was the basis for Egyptian religion and art.
3. The art of ancient Egypt remained uniform or basically unchanged for over 3,000 years.
4. The annual cycles of the Nile governed the rhythm of life along the valley.
5. Ancient Egypt was a rigidly structured society ruled by the Pharaoh.

Objectives:

1. Identify the location and time span of ancient Egypt.
2. Examine the purpose of Egyptian art and its relationship to the religion of the time.
3. Assess the role of the pharaoh and his relationship to his people.
4. Appraise the effects of the Nile River on the people living along its banks.
5. Identify the prime objects of the period and area, and explain their relationships to the prime ideas/concepts.

Chapter 4

Title: Minos and the Heroes of Homer

Subtitle: The Art of Prehistoric Aegean

Concept/ Prime Ideas:

1. Aegean civilizations are the direct forerunners of the first truly European civilization, that of Greece.
2. Aegean art and culture was dominated by the sea.
3. Aegean art contained an air of freshness and spontaneity.
4. Aegean civilizations are shadowed in mystery due to limitations in deciphering the language.

Objectives:

1. Identify the time span of Aegean art.
2. Identify the three geographically-defined areas of these pre-Greek civilizations.
3. Account for the pervasive essence of mystery surrounding the artistic contributions of Aegean civilizations.
4. Cite the representative characteristics of Cycladic idols.
5. Identify the prime objects of the Minoan and Mycenaean periods and explain their relationship to the prime ideas/concepts.

Chapter 5

Title: Gods, Heroes, and Athletes

Subtitle: The Art of Ancient Greece

Concept/Prime Ideas:

1. Life for the Greek was a glorious struggle.
2. "Future ages will wonder at us, as the present age wonders at us now." Pericles
3. "For we are lovers of the beautiful, yet simple in our tastes, and we cultivate the mind without loss of manliness . . . [we are] the school of Hellos." Pericles
4. Greek culture was one of ideal humanistic education and life.
5. The humanistic worldview led the Greeks to create the concept of democracy.
6. Greeks believed in many gods and goddesses who differed only from human beings in that they were immortal.
7. Creating the perfect individual became the Greek ideal.
8. The finest products of Greek civilization were created in Athens.

9. The Athenian aim of achieving a balance of intellectual and physical discipline, an ideal of humanistic education, is well expressed in the familiar phrase “a sound mind in a sound body.”

Objectives:

1. Identify the time span of Greek art.
2. Identify the four major periods in the development of Greek art.
3. Recognize the main characteristics of each stylistic development in Greek art.
4. Differentiate the orders of Greek architecture and identify the elements of each order.
5. Identify prime objects from each period, including examples of pottery, sculpture, and architecture.

Chapter 6

Title: Paths to Enlightenment

Subtitle: The Ancient Art of South and Southeast Asia

Concept/Prime Ideas:

1. The South Asia subcontinent, which includes Indian and Southeast Asia, is a vast geographic area with tremendous linguistic and cultural differences among its inhabitants.
2. India’s art and architecture, produced over five millennia, are also multicultural.
3. The most important attribute for organizing artistic themes and characteristics in art is religion.
4. Religious uses and meanings characterize many of the surviving sculptures, paintings, and buildings in India.
5. The two religions of the greatest importance in Indian and Southeast Asia were Buddhism and Hinduism.

Objectives:

1. Identify the time span of ancient art in Indian and Southeast Asia
2. Attribute religious meanings and characteristics to the sculptures, paintings, and architecture of India.
3. Discuss the main characteristics of Buddhism and Hinduism.
4. Identify the diversity in the geographical location, as well as the many cultures, of India and Southeast Asia.
5. Recognize prime objects from ancient Indian and Southeast Asian art.

Chapter 7

Title: Daoism, Confucianism, and Buddhism

Subtitle: The Art of Early China and Korea

Concept/Prime Ideas:

1. China is the only continuing civilization originating in the ancient world.
2. China is vast and varied topographically and climatically as well as ethnically diverse.
3. Distinct regional art styles exist, but a broad cultural unity also permits an easy flow of artistic forms and ideas throughout China.
4. Traditional Chinese histories are measured in dynasties.
5. Korea’s location has made it susceptible to attacks.
6. Korean art is unmistakably derived from Chinese models, yet it has a discernible native identity.

Objectives:

1. Identify the time span of ancient art in China and Korea.

2. Trace the development of literary, philosophical, and religious traditions and their effect on the art produced.
3. Identify the stylistic characteristics and artistic techniques of various dynasties.
4. Give examples of Chinese influence on Korean art.

Chapter 8

Title: Sacred Statues and Secular Scrolls

Subtitle: The Art of Early Japan

Concept/Prime Ideas:

1. China, Korea, and India play an influential role in shaping Japanese art.
2. Range and styles of Japanese art are extremely varied.
3. Buddhist beliefs shape early Japanese art.

Objectives:

1. Identify the location and time periods of Early Japanese art.
2. Identify examples of Early Japanese art.
3. Understand the role of Buddhism in the formation of Japanese art.
4. Recognize eastern Asian influences in Early Japanese art.
5. Understand the role geography plays in the formation of Early Japanese art.

Chapter 9

Title: Italy Before the Romans

Subtitle: The Art of Etruscans

Concept/Prime Ideas:

1. Etruscans didn't simply imitate their Hellenic models, but created their own clear-cut identity.
2. The heritage of many other ancient civilizations is realized in Etruscan art.
 - Egypt (monumental tombs, scenes in mural art, contrasting body colors, barrel vault)
 - Crete (free rhythmic movement in murals)
 - Near East, Orient (decorative motifs)
 - Asia Minor (pilasters and capitals)
3. The Etruscans created "live" representation of the deceased.
4. They have a rich array of mural scenes, brought to life with passionate energy and movement in their tombs.
5. Etruscan architecture illustrates the first instance in which arches are integrated with the vocabulary of the Greek orders

Objectives:

1. Identify the time span of the Etruscan civilization.
2. Identify the prime objects of the period and relate them to the concepts.
3. Account for the fall of the Etruscan civilization.
4. Identify characteristics of Etruscan art.
5. Cite influences from past cultures on Etruscan art.
6. Describe the influences Etruscan art had on Roman art and culture.

Chapter 10

Title: The Art of Ancient Rome

Subtitle: From Seven Hills to Three Continents

Concept/Prime Ideas:

1. The Romans borrowed from Greek art using antique works as prototypes.
2. Romans brought originality to their architecture using Hellenistic methods of construction, but modifying them, separating form and function.
3. Art produced under Roman auspices is decidedly different from Greek art, reflecting a public and private way of life.
4. The Roman world is the bridge between the ancient and medieval and modern Western worlds.
5. For the first time in history, a single government ruled from the Tigris and Euphrates to the Thames, and from the Rhine and Danube to the Nile.
6. Classical Roman painting strives for illusionistic effects, pushing back and opening up flat surfaces of walls using architectural perspectives and window effects.

Objectives:

1. Identify the time span of Roman art.
2. Identify the six major periods in Roman society and culture.
3. Identify the location of major works of Roman art.
4. Recognize the characteristics of Roman architecture, sculpture, and painting.
5. Identify prime objects from each period.

Chapter 11

Title: Pagans, Christians, and Jews

Subtitle: The Art of Late Antiquity

Concept/Prime Ideas:

1. A growing number of Romans were rejecting the emperor's polytheism in favor of the worship of a single all-powerful god.
2. The most powerful religious concurrent came together in the Syrian town of Dura Europos.
3. The life of common man was dominated by religion.
4. The miseries of everyday life were made bearable by the promise of rewards in the hereafter.

Objectives:

1. Account for the spread of Jewish and Christian art.
2. Understand how artistic elements are shared amongst several cultures.
3. Identify basic Jewish and Christian beliefs.
4. Identify the time period and location of Jewish and Christian art produced under Roman rule.

Chapter 12

Title: Rome in the East

Subtitle: The Art of Byzantium

Concept/Prime Ideas:

1. Christianity became the basis for the Roman state. The division of the Empire led to a religious split- the Roman Catholic Church in the west and the Greek Orthodox Church in the east.
2. The characteristics of Byzantine art were shaped and refined by three "golden ages."

3. Byzantine emperors' exalted and godlike position made them quasi-divine.
4. The life of common man was dominated by religion. The miseries of daily life were made bearable by the promise of rewards in the hereafter.

Objectives:

1. Identify the time span and location of the Byzantine Empire.
2. Identify the prime objects of the period and relate them to the concepts.
3. Identify the stylistic characteristics of Byzantine art.

Chapter 13

Title: Architecture, Sculpture, Painting and the Minor Arts from 600-1600

Subtitle: Muhammad and the Muslims

Concept/Prime Ideas:

1. Submission to the faithful to the will of Allah
2. The Five Pillars of Faith are belief, almsgiving, fasting, prayer, and pilgrimage

Objectives:

1. Identify the time span of Islamic Art.
2. Account for the incredible speed with which Islam spread throughout the Near East and North Africa.
3. Identify the characteristic elements of Islamic art in architecture, painting, sculpture, and the minor arts.
4. Understand the philosophy of the Koran (Quran) and its influence on representational and decorative art.
5. Account for the revival of elements from the previous periods.
6. Identify the prime objects of the period and explain their relationship to the prime idea.

Chapter 14

Title: From Alaska to the Andes

Subtitle: The Arts of Ancient America

Concept/Prime Idea:

1. Before the Europeans arrived, the Americas were populated by cultures knowledgeable in writing, mathematics, calendars, astronomy, civic and domestic building, and complex agricultural techniques.
2. Most of these civilizations were abandoned or destroyed. European invaders arrived during the sixteenth century.

Objectives:

1. Identify the time span for the various ancient American cultures.
2. Distinguish between the art of Mesoamerica, South America, and North America.
3. Identify the stylistic characteristics associated with the ancient American cultures.
4. Identify the prime objects of the period and explain their relationship to the prime ideas.

Chapter 15

Title: South of the Sahara

Subtitle: Early African Art

Concept/Prime Ideas:

1. Geography and population shape African art.
2. Core beliefs influence ritual and thereby art.
3. The range of African art includes a complexity of many art forms.
4. Art is integral to African life.

Objectives:

1. Identify the location and time periods of Early African art.
2. Examine the core beliefs and practices of the African people.
3. Identify examples of African art.
4. Understand the role of art in Africa and the chronology problem.

Chapter 16

Title: Europe After The Fall Of Rome

Subtitle: Early Medieval Art in the West

Concept/Prime Ideas:

1. Life on earth was a brief moment.
2. Great reality was heaven and the everlasting soul.

Objectives:

1. Identify the time span of early medieval art.
2. Account for the loss of Roman ideas due to barbarian invasion.
3. Identify the four styles of the early medieval age.
4. Rank the achievement of the Carolingian revival.
5. Identify the new and original traits found in Ottonian art.
6. Account for the revival of interest from previous periods and identify the prime object of the period.

Chapter 17

Title: The Age of Pilgrims and Crusaders

Subtitle: Romanesque Art

Concept/Prime Ideas:

1. The Christian church became the unifying stabilizing factor in men's lives.
2. Spirited and emotional art styles were used to call forth worshippers.
3. "It was as if the whole earth, having cast off the old...were clothing itself everywhere in the white robe of the church." Raoul Glaber, an eleventh century monk.

Objectives:

1. Identify the time span of Romanesque art.
2. Account for the social and historical factors contributing to the architectural development of the Romanesque period.
3. Identify the stylistic characteristics associated with Romanesque architecture.

4. Identify the regional variations inherent in the major Romanesque architectural styles and cite specific examples of these regional styles.
5. Account for the revival of monumental stone sculpture during the Romanesque period.
6. Identify new stylistic developments and achievements evident in Romanesque painting.
7. Identify the prime objects of the period and explain their relationship to the prime ideas.

Chapter 18

Title: The Age of the Great Cathedrals

Subtitle: Gothic Art

Concepts/Prime Ideas:

1. Life is merely a pilgrimage in preparation for eternal life.
2. Life after death is as realistic as life on earth.
3. Harmony is the source of all beauty since it exemplifies the laws according to which divine reason has constructed the universe.

Objectives:

1. Identify the time span of the Gothic age.
2. Differentiate the Gothic architecture of the different countries: France, England, Germany, and Italy.
3. Identify the new and original elements in Gothic art.
4. Identify the prime objects of the period and explain their relationship to the prime ideas.

Chapter 19

Title: From Gothic to Renaissance

Subtitle: The Fourteenth Century in Italy

Concept/Prime Ideas:

1. Political and Economic Change
2. The Development of Humanism
3. Artistic Styles move away from Medievalism

Objectives:

1. Identify both Byzantine, Classical, and Gothic elements in prime objects.
2. Identify the prime objects of the period and their relationship to the prime ideas.
3. Recognize the characteristics of the International Style.

Chapter 20

Title: Of Piety, Passion, and Politics

Subtitle: Fifteenth Century Art in Northern Europe and Spain

Concepts/Prime Ideas:

1. Through visual interpretation, the artist portrays the visual world with spiritual significance by means of insistent realism and disguised symbolism.
2. Religious devotion becomes primary in the lives of the Flemish people due to conflicts in the church.

Objectives:

1. Identify the prime objects of the period and their relationship to the prime ideas.
2. Understand that developments made in the International Style continue to expand and become more naturalistic.
3. Identify and translate the objects used in disguised symbolism.
4. Recognize the developments made in the Graphic Arts.

Chapter 21

Title: Humanism and the Allure of Antiquity

Subtitle: Fifteenth Century Italian Art

Concepts/Prime Ideas:

1. A new humanistic spirit of confidence put great emphasis on human beings and the world in which they lived.
2. “The complete man” of the Renaissance would know how to read and write; he would be sound in character, healthy in body, and strong in mind.
3. Shift in art from the spiritual world to the secular world.
4. An outpouring of creative energy such as the world had never before experienced.

Objectives:

1. Identify the time span of the Early Renaissance.
2. Account for the rise of Florence as the “new Athens.”
3. Identify the emerging styles in sculpture, painting, and architecture.
4. Identify works of art in reference to the unit concepts/prime ideas.

Chapter 22

Title: The Beautiful, Spiritual, and Scientific in Italian Art

Subtitle: The High Renaissance and Mannerism

Concept/ Prime Ideas:

1. Art was commissioned by the church to be used as forms of propaganda.
2. Intelligence, logic, reason and diversity of thought were prized in “Renaissance” men, those who encompassed many fields of art and sciences.

Objectives:

1. Identify the time span of Renaissance Art.
2. Understand the implications of the growth of Renaissance art and the development of the sciences on fifteenth and sixteenth century Europe.
3. Identify characteristics of and pertaining to Renaissance art.
4. Differentiate between the Renaissance’s ideal of replicating some of the glories of the “pagan antiquity” and the embracing of the age of “enlightened faith”.
5. Understand the role of the Catholic Church on the development of the Renaissance.
6. Identify the prime pieces of the time period and their relationship to the ideal of the Renaissance as a whole.

Chapter 23

Title: The Age of Reformation

Subtitle: Sixteenth Century Art in Northern Europe and Spain

Concepts/Prime Ideas:

1. Italian influence flows northward.
2. A new spirit of discovery in the natural world, unknown lands, and the printing of books.
3. An elevation in the status of artists.

Objectives:

1. Identify the time span of the Northern Renaissance.
2. Identify the influences of Italian Renaissance style in the arts of the North.
3. Compare the differences of Catholic and Protestant use of art.
4. List the personal and artistic characteristics of Albrecht Dürer, which distinguish him as a Renaissance personality.
5. Be aware that the art of France represents a glorification of royalty.
6. Explain the two main concerns that characterize sixteenth century painting in the Netherlands.
7. Be aware that the art of Spain reflects the glorification of the state and the tastes of the King

Chapter 24

Title: Of Popes, Peasants, Monarchs, and Merchants

Subtitle: Baroque and Rococo Art

Concept/ Prime Ideas:

1. Distinct styles arise regionally from the permanent division of Roman Catholicism and Protestantism.
2. As part of the Counter Reformation lavish art projects were supported by the Catholic Church and Catholic nobility in order for the Church to regain its former glories.
3. Scientific advances cause questions to arise about how the world is viewed.
4. With the death of Louis XIV the playful art style of the Rococo begins to flourish in France.

Objectives:

1. Identify the time span for Baroque and Rococo Art.
2. Recognize the formal characteristics and stylistic tendencies of Baroque and Rococo Art.
3. Account for the differences between Italian Baroque and Italian Renaissance.
4. Identify major works of Bernini.
5. Understand the desire for art to become naturalistic is due to the interest in the natural sciences.
6. See the role of the viewer change from mere spectator to active participant, emotionally and intellectually.
7. Be aware of the variety in subject matter from religious and historical scenes as well as still-life and genre scenes.
8. Examine and compare prime objects of Baroque architecture to earlier periods in architecture (late Roman).

Chapter 25

Title: Religious Change and Colonial Rule

Subtitle: The Later Art of South and Southeast Asia

Concept/Prime Ideas:

1. Political, religious, and artistic change

Objectives:

1. Identify the general artistic characteristics of Asian painting, sculpture, and architecture.
2. Recognize the importance of symbolism in Asian art.

Chapter 26

Title: Incursion, Restoration, and Transformation

Subtitle: The Art of Later China and Korea

Concept/Prime Ideas:

1. Identify the characteristics of artwork from each dynasty.
2. Recognize the role of the garden in Chinese life as a useful reflection of attitudes about human organization of nature and how humans interact with nature.
3. Understand that landscape painting is one of the most familiar genres in Chinese art.
4. Recognize that the art of Korea is frequently inspired by nature.
5. Understand that in China, Japan, and Korea, the tradition of portraiture remains an important genre.

Objectives:

1. Recognize the changing characteristics of art styles in China with each new dynasty.
2. Compare the stylistic differences between Confucianism and Daoism philosophies in architecture. Recognize the influence of nature worship and a focus on daily life, public, and worldly concerns in the art of Korea.

Chapter 27

Title: From the Shoguns to the Present

Subtitle: The Art of Later Japan

Concept/Prime Ideas:

1. Zen Buddhism flourished alongside other sects and held special attraction for samurai.
2. The tea ceremony had both political and ideological implications, and was an expression of aesthetic and spiritual sophistication. It also had great influence over the design of architecture, ceramics, landscape design, and interior space.
3. Japanese landscape and splashed ink painting followed some Chinese precedents in style and subject matter.
4. While several painting schools enjoyed official government sponsorship, a variety of individual styles emerged.
5. Prints became important for their subject matter, availability, and Western perspective.
6. A concern for the loss of Japanese identity became a concern in the late nineteenth century.

Objectives:

1. Identify the time span and locations of Feudal Japan.
2. Examine the formation of the shogunate and its relationship to the ruling class.

3. Examine Zen Buddhism and Pure Land Buddhism as important influences on Japanese culture and politics.
4. Examine the importance of the tea ceremony.
5. Identify the prime objects of the feudal and modern periods.

Chapter 28

Title: The Enlightenment and Its Legacy

Subtitle: Neoclassicism through the Mid-Nineteenth Century

Concept/Prime Ideas:

Philosophy and Society

1. Empiricism (Doctrine of)
2. Doctrine of Progress
3. Compendium of Knowledge
4. Revolutionary Change

Objectives:

1. Differentiate between Neoclassicism and Romanticism.
2. Relate the art images to the social/political events.
3. Identify the time span for the periods.
4. Account for the revival of previous styles in Romantic art.
5. Identify the revival styles employed in architecture of the Romantic period.

Chapter 29

Title: The Rise of Modernism

Subtitle: The Late Nineteenth Century

Concepts/Prime Ideas:

1. Industrialization, urbanization, and expanding global consciousness lead to a new emphasis on the reality of everyday life, resulting in the decline of Romanticism.
2. Fugitive and fleeting images of modern life became the subject matter for French Impressionist artists.
3. Artists labeled Post-Impressionists sought to experiment with form and color.
4. An Arts and Crafts movement, along with the Art Nouveau style, enhanced design and decorating.
5. Modern technologies, plus the desire for a “modern style,” resulted in structural steel skeleton skyscrapers.

Objectives:

1. Identify the time span for Realism, Impressionism, and Post-Impressionism.
2. Identify the new styles of Realism, Impressionism, and Post-Impressionism.
3. Recognize the relationship between painting and photography.
4. Identify the prime objects of the period and explain their relationship to the prime ideas of the times.
5. Recognize the concept of Modernism.
6. Identify the stylistic characteristics of the emerging modern architectural style.

Chapter 30

Title: Before and After the Conquistadors

Subtitle: Native Arts of the Americas After 1000

Concept/Prime Ideas:

1. Neither the Maya city of Chichén Itzá nor the Toltec capital, Tula, which rose to power after the fall and destruction of Teotihuacán in the eighth century, lasted very long or left extensive written records.
2. Mesoamerican history in the early post classic period (900-1250) is less well-documented than that of earlier groups.
3. Surviving codices illustrate the relationship of life and death through their art. Black and white, harmony and balance, were all achieved in art as well as politics.
4. To the Incas, the sites of their buildings were of as much importance as the buildings themselves.
5. The arrival of the horse made life much different for the Great Plains Indians.

Objectives:

1. Identify the location and time span of Southern Maya sites, and especially societies that succeeded them in the late Post-classic period.
2. Examine the effect of the “joining of opposites” on art.
3. Assess the importance of the rise and fall of the Aztecs.
4. Assess the importance of the Inca’s contributions to architecture.
5. Examine the Great Plains Indians and their use of wearable and portable art.
6. Examine the masks of the Northwest Coast artists.
7. Identify the prime objects of the period and area and explain their relationships to the prime ideas/concepts.

Chapter 31

Title: Elders, “Big Men,” Chiefs, and Kings

Subtitle: The Art of Oceania

Concept/Prime Ideas:

1. Oceania is a group of South Pacific Islands known as Melanesia, Micronesia, Polynesia, and Australia.
2. Each island has its own social structure, language, art, rituals and ceremonies.

Objectives:

1. Identify the location of each of these islands.
2. Identify the prime objects from each of the island societies and relate them to their cultures.
3. Identify the languages and their locations among the islands of Oceania.
4. Identify the time period of Aboriginal art in Australia.

Chapter 32

Title: Exploration, Colonization, and Independence

Subtitle: Later African Art

Concept/Prime Ideas:

1. European wars and revolutions between the sixteenth and early nineteenth centuries lessened contact with African peoples.
2. The slave trade’s decline spurred greater exploration inland and various missionary efforts.
3. By the late nineteenth century many indigenous peoples had converted to Islam.

4. Christian missionaries were also active along the southern two-thirds of the continent.
5. Imported religions led to the decline of local traditional reverence for spirits and ancestor worship.
6. Many Christian missionaries sent collections of art back to their home missions.
7. Collected art objects are essential for constructing a history of Africa.
8. The twentieth century has brought many changes to the form and function of African art.
9. The encroachment of Islam, Christianity, western education, and market economies have led to increasing secularization of all the arts in twentieth century Africa.

Objectives:

1. Identify the time span and major events of later African art.
2. Understand the significance of colonial explorers and Christian missionaries in preserving African history.
3. Discuss the varied human and physical contexts of African art.
4. Identify prime objects of African art after 1800.
5. Classify African art into three major categories: 1) leadership arts 2) spiritual arts and 3) masquerades.

Chapter 33

Title: The Triumph of Modernist Art

Subtitle: The Early Twentieth Century

Concept/Prime Ideas:

1. Discoveries in physics, philosophy, psychology, and economic theory forced people to revise how they thought about their world.
2. The rise of industrial capitalism created a power shift towards large-scale industries, forcing the working classes to organize.
3. World War I and the Russian Revolution created widespread misery, social disruption, and economic collapse.
4. Artists responded to the rapidly-changing nature of the early twentieth century by challenging traditional ideas through the avant-garde.

Objectives:

1. Discuss the relationship of abstraction to the preceding periods.
2. Justify objectively the value of abstraction.
3. Identify the three main currents that developed greatly in our own century and the number of “isms” that each comprise.
4. Account for the influences of past cultures and art styles on the modern art world.
5. Identify the prime objects of the period and explain their relationship to the concept/prime idea.

Chapter 34

Title: The Emergency of Postmodernism

Subtitle: The Later Twentieth Century

Concept/Prime Ideas:

1. The effects of World War II were to be seen in all fields of endeavor, including the arts, and to be felt for years to come.
2. Aesthetic formalism was to give way to pressures from popular culture.
3. A general broadening of art as traditionally defined brought segments, materials, and technologies not seen before into the art mainstream.

Objectives:

1. Identify the time span of styles from Abstract Expressionism to postmodern trends.
2. Understand implications on art of events and movements from World War II, to social and political upheaval, and technology revolution.
3. Understand characteristics of and pertaining to the art of the time.
4. Identify issues represented within and contributing to the postmodern era.

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For further information please call (757) 263-1070.

Notice of Non-Discrimination Policy

Virginia Beach City Public Schools does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation/gender identity, pregnancy, childbirth or related medical condition, disability, marital status, age, genetic information or veteran status in its programs and activities and provides equal access to the Boy Scouts and other designated youth groups. School Board policies and regulations (including, but not limited to, Policies 2-33, 4-4, 4-6, 4-43, 5-7, 5-19, 5-20, 5-44, 6-7, 7-48, 7-49, 7-57 and Regulations 4-4.1, 4-4.2, 4-6.1, 4-43.1, 5-44.1, 7-11.1, 7-17.1 and 7-57.1) provide equal access to courses, programs, counseling services, physical education and athletic, vocational education, instructional materials and extracurricular activities.

To seek resolution of grievances resulting from alleged discrimination or to report violations of these policies, please contact the Title VI/Title IX Coordinator/Director of Student Leadership at (757) 263-2020, 1413 Laskin Road, Virginia Beach, Virginia, 23451 (for student complaints) or the Section 504/ADA Coordinator/Chief Human Resources Officer at (757) 263-1133, 2512 George Mason Drive, Municipal Center, Building 6, Virginia Beach, Virginia, 23456 (for employees or other citizens). Concerns about the application of Section 504 Coordinator/Executive Director of Student Support Services at (757) 263-1980, 2512 George Mason Drive, Virginia Beach, Virginia, 23456 or the Section 504 Coordinator at the student's school. For students who are eligible or suspected of being eligible for special education or related services under IDEA, please contact the Office of Programs for Exceptional Children at (757) 263-2400, Laskin Road Annex, 1413 Laskin Road, Virginia Beach, Virginia, 23451.

Alternative formats of this publication which may include taped, Braille, or large print materials are available upon request for individuals with disabilities. Call or write The Department of Teaching and Learning, Virginia Beach City Public Schools, 2512 George Mason Drive, P.O. Box 6038, Virginia Beach, VA 23456-0038. Telephone 263-1070 (voice); fax 263-1424; 263-1240 (TDD) or email her at Anne.Wolcott@VBSchools.com.

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