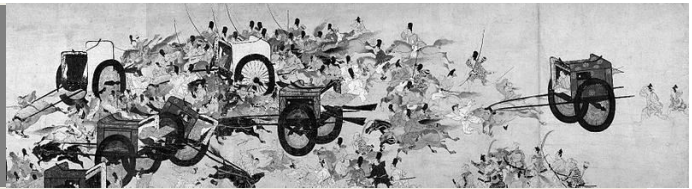


AP ART HISTORY

Durham School of the Arts
2018-19



Instructor: Mr. Jack Watson, Room C007
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Course Overview (from College Board):

What is art and how is it made? Why and how does art change? How do we describe our thinking about art? These questions invite AP Art History students to discover the diversity of and connections among global artistic traditions. Students interact with different types of art, observing and analyzing relationships of form, function, content, and context. Actively engaging with the art world through their reading, discussion, research, and writing, they learn about the visual characteristics of art, the people who make and experience art, materials and processes that create art, and the contexts that frame its production and reception.

A Note About This Syllabus & The APAH Redesign:

The AP Art History course has been completely redesigned, beginning with the 2015-16 school year, in order to promote student-centered inquiry and learning with greater depth by limiting the number of works students are expected to know. As such, the course structure (including class pacing and assignments) has changed considerably from previous years. In order to facilitate a smooth transition to the new curriculum, I have adopted and modified a syllabus designed by College Board. The following syllabus, then, should be considered a *proposed overview* – the actual sequence and assignments will vary. ***Please watch the course calendar for most accurate and up to date course information.***

Required Materials:

- “Art History Vol 1”, Marilyn Stokstad, 4th Edition (school provides)
- “Art History Vol 2”, Marilyn Stokstad, 4th Edition (school provides)
 - Supplemental texts may also be purchased separately (see TEXTBOOKS)
 - It is not necessary to bring the book to class every day: class copies are available in the room.
- A binder or folder for handouts
- A notebook
- A sketchbook
- A pen or pencil and eraser
- Index cards
- Internet Access: Student course materials & discussion boards are posted online
 - *NOTE: If a student does not have access to the internet outside of school, computers are available in the media center and art room, and physical copies of course materials can be provided on request.*

Student Evaluation:

Tests, Quizzes	40%
Projects, Research Papers	30%
Homework, Written Assignments	20%
Class Participation, In-Class Work	10%

Classroom Rules:

In addition to the rules and procedures in the **DSA student handbook**, students are expected to read and sign the **CLASSROOM CONTRACT**.

Discipline:

The student acknowledges the posted **Classroom Expectations** and **Classroom Policies** by signing the **CLASSROOM CONTRACT**. If the student ignores these rules and chooses to act inappropriately, the student assumes responsibility for the following consequences:

1. Verbal warning
2. Parental contact
3. Seating change
4. Detention (Clean-up work assignment)
5. Administrative referral

*** The instructor reserves the right to use the most appropriate consequence for severe incidents.

Classroom Procedures:

- **Late Work:** Assignments and Projects are due on the due date, projects turned in late will receive three-quarters credit. After one week, late projects will receive zero credit.
- **Make-Up Tests:** The test calendar is available on my website. *Inform me in advance if you anticipate a conflict.* Should you miss a test on its scheduled day, you are required to take a make-up test within three days of the original test date. If you miss the make-up test, your score will be reduced and you will take a significantly different (and often more difficult) test. This is not a punishment, but rather done so that tests are administered fairly & so that original tests may be returned promptly.
- **Rescheduling Tests:** If you have been assigned three tests on one day, and my test is your fourth, you are to meet with me to reschedule your test.
- **Extra Credit:** Extra credit is uncommon, but may be granted at teacher discretion for special situations. *Extra credit cannot replace an assignment, project or test.* Extra credit may take the form of a written assignment or a studio project.
- **Work Outside of Class:** Because of the relatively large course load – homework, studying for tests, group projects, etc. – it is expected that students will work outside of class. This art room is for your benefit. It will be open and available for your use at any time a teacher is present, as long as it does not interrupt another class.
- **Use of Art Materials:** If using supplies for a project, please remember that supplies are very limited. Please use only the materials you need. Do not waste or use excessive materials.
- **Tardy:** If a student is tardy to class, he or she will sign the tardy list and join class without disruption. See Student Handbook for DSA policy.
- **Bathroom Breaks:** Each student is permitted 9 bathroom breaks per semester.
- **Food and Drink:** No food or drink is permitted in the art room, with the exception of bottled water.
- **Language:** Use appropriate language at all times. No cursing, bullying, or teasing. Only use language you would be comfortable repeating to a parent or principal.
- **Cheating:** Academic integrity is of utmost importance. Students must sign a plagiarism statement acknowledging the school policy regarding cheating or plagiarism, which states that violations will result in an automatic zero and will be reported to an administrator for disciplinary action.

Advanced Placement Art History

The AP Art History course emphasizes a deep conceptual understanding of art historical concepts. Students will develop the essential skills of visual and contextual analysis. By examining works of art from diverse cultures and the relationships among these works, students develop an understanding of global artistic traditions. Students analyze works of art in their contexts, considering issues of patronage, gender, politics, religion, and ethnicity. The interpretation of the work of art is based upon its intended use, audience, and the role of the artist and the work of art in its particular society. Students will expand their knowledge of history, geography, politics, religion, languages, and literature, as they explore the story of people as told through the art they created.

Course Objectives

The AP Art History course will enable students to:

- Understand the nature of art, art making, and our responses to it.
- Develop an in-depth understanding of individual works of art from diverse cultures.
- Develop an understanding of the relationships among these works.
- Practice the essential skills of visual, contextual, and comparative analysis.

Course Curriculum and Content

Big Ideas and Essential Questions: The AP Art History curriculum and content is structured around the big ideas and essential questions that frame explorations of the nature of art, art making, and our responses to art. **[CR2]** Twelve learning objectives are associated with the big ideas and essential questions.

[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.

Enduring Understanding and Essential Knowledge Statements: These provide contextual information about the regions and time periods in each content area. Information from enduring understanding and essential knowledge statements is combined with course learning objectives and works of art in the image set to form targets of assessment for the AP Art History Exam. Enduring understanding and essential knowledge statements provide contextual information that serves as a starting point for student learning in the course.

Required Course Content (Image set): Each content area is represented by a number of exemplary works of art within a prescribed image set of 250 works. AP Art History required course content is defined to support students' in-depth learning, critical analysis, and understanding of connections among global artistic traditions by focusing study on works representing the diversity of art through time and place. The image set consists of approximately 65 percent works from the Western tradition and 35 percent from non-Western artistic traditions. Students will also be asked to attribute works of art outside the image set based on their knowledge and understanding of works within the set; attributions should be provided in the same format and with the same level of detail as identifying information for each work of art within the image set. Students will include works they choose to study beyond the image set as AP Art History course content.

Course Organization

The AP Art History course meets for two semesters, eighteen weeks each. There are approximately 155 instructional days before exam day; classes are 45 minutes long. Each unit represents one of the ten required content areas. Pacing is based on the number of works of art in the unit, with flexibility. The goals are to integrate the course learning objectives and enduring understanding statements, the overarching concepts for the content area with the works of study. These will be supported with the essential knowledge statements through assignments, activities, research and lectures. The teacher and students will expand upon this foundational information in their exploration of each work of art, referring to scholarly resources such as the textbooks, primary and secondary source documents, videos, and museum websites, etc. Students will examine, analyze, research, record, discuss, interpret, and compare works in the required course content and works beyond the image set as they develop art historical skills.

Course Schedule

1st Quarter

Introduction: Methodology, Context, and Visual Analysis – 8 days

- Understand the methods used to analyze works of art and interpret their meanings within their original and subsequent cultural contexts.
- Assess the way art historians identify conventional subject matter and symbols (iconography).
- Writing about Art (essay structure) — Argumentative, Comparison, Formal Analysis.
- Research — Library Tutorial: reliable, scholarly, primary, secondary sources.
- Roles and Rules — Designing IDs, Forum and Discussion Etiquette, Working in Groups.

Unit 1: Global Prehistory 30,000-500 B.C.E. (11 works) – 6 days **[CR3]**

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Unit 2: Ancient Mediterranean 3500 B.C.E.-300 C.E. (36 works) – 21 days **[CR3]**

- 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 dynastic 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Unit 3: West and Central Asia 500 B.C.E.-1980 C.E. (11 works) – 6 days [CR3]

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

2nd Quarter

Unit 4: South, East, and Southeast Asia 300-1980 C.E. (21 works) – 12 days [CR3]

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Unit 5: Early Europe and Colonial Americas 200-1750 C.E. (51 works) – 30 days [CR3]

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Mid-term

3rd Quarter

Unit 6: Later Europe and Americas 1750-1980 C.E. (54 works) – 31 days **[CR3]**

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Unit 7: Indigenous Americas 1000 B.C.E.-1980 C.E. (14 works) – 8 days **[CR3]**

- 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. General

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 cyclicalality (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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

4th Quarter

Unit 8: Africa 1100-1980 C.E. (14 works) – 6 days [CR3]

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Unit 9: The Pacific 700-1980 C.E. (11 works) – 6 days [CR3]

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Unit 10: Global Contemporary 1980 C.E. to Present (27 works) – 16 days [CR3]

- 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.

[CR3]—Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.

Review: Study, Practice Exam

Big Ideas and Essential Questions [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.

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

Big Idea 2: Art making is shaped by tradition and 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 in a group of related works.
- Learning Objective 2.3: Students analyze the influence of single work of art or group of related works on other artistic production.

Big Idea 3: Interpretations of art are variable.

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

Sample Assignments

IDs (on large index cards) create one card for each work in the image set.

- Content area identifier
- A photocopy of the work
- Title/Designation: name or standard description of the work (location included as present-day city and nation for architectural monuments only)
- Artist/Culture: individual and/or culture by whom/which the work was created
- Date of creation: time in which the work was created
- Media: materials from which the work was created
- Why is this work important in art history? Add any facts you find interesting, appealing, or memorable.
- Visual and Contextual Analysis (LO 1.1, 1.4, 3.1) [CR4] [CR5]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

Attribution Challenge: Analyze an unknown work. Provide your best attribution, and then write a paragraph justifying your attribution by means of comparison. (LO 1.1, 3.4, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Analyzing an Interpretation: Analyze Elizabeth Garner’s interpretation of Albrecht Dürer’s *Adam and Eve*. How does Garner’s interpretation differ from Stokstad’s interpretation in the textbook? What specific evidence does Garner cite to support her views? Do you agree with her? (LO 1.3, 3.2, 3.5) [CR1c] [CR4] [CR6]

[CR1c]—Students and teachers use secondary sources.

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR6]—Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.

Timeline: Create a timeline of the Reformation and Counter-Reformation. Illustrate it with works of art and architecture. Explain how historical contexts influenced the form, function, and content of the works. (LO: 1.1, 1.3, 2.1, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Group Assignment: Working in groups of three, create a Prezi presentation exploring the influence of an innovative artist (e.g. Giotto, Caravaggio, Hokusai) on contemporary and subsequent artistic production. Fully identify each work you illustrate. (LO 1.1, 1.2, 2.1, 2.2, 2.3, 3.1, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Style Sheet: Create a style sheet for ten “isms” of the 20th century. Provide a column for 1) the artist’s name, 2) the name of the art movement, 3) your own descriptive words, 4) the title of the work, with year and medium, and 5) a thumbnail of the art work. (LO 1.1, 1.3)

Oral Presentation: Choose and fully identify two works from the current unit, one that exemplifies tradition and one that demonstrates change from traditional forms. What do you think may have caused the creator of the second work to deviate from traditional forms? (LO 1.3, 1.4, 2.1, 3.1, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Interpreting Art Discussion: Study Kara Walker’s images of lithographs for the libretto for *Porgy and Bess*. What do you think the story is about? What is the mood of this group of related works? How does the artist use form and content to communicate meaning? Read Kara Walker’s “Artist’s Statement.” What factors explain Walker’s artistic decisions? Did reading the artist’s own words change your interpretation of the work? (LO 1.1, 1.3, 3.2, 3.3) [CR1b] [CR4] [CR6]

[CR1b]—Students and teachers use primary sources of different types.

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR6]—Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.

Formal Review: At the art museum refer to your study packet. Choose one object to review. The review must include a discussion of form, function, content, and context. Analyze how the formal qualities and content of the work elicit a response from the viewer. (LO 1.1, 3.2) [CR4] [CR5] [CR9]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

[CR9]—Students are provided opportunities to experience actual works of art or architecture.

Beyond the textbook: Choose and research a work of contemporary art. Identify which of the Global Contemporary enduring understanding and essential knowledge statements relate to your research. Use print and online sources beyond the textbook for your research. Create a short presentation of your analysis, which will include an image or video of the work, all identifying information, analysis of materials and techniques, form, function, content, and context, as well as work's place in art history--its connection to Global Contemporary understandings and knowledge. (LO 1.1, 1.2, 1.3, 2.2, 3.1, 3.2) [CR4] [CR5] [CR8]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

[CR8]—Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.

Sample Activities

Accountable talk: Each group will address one of these questions and then share their views with the class: When artists intend to shock us, what techniques do they use? When artists intend to elicit sympathy, how do they do it? When artists are working to change attitudes, what do they do? Each group will cite and fully identify specific examples. (LO 1.1, 1.4, 2.1, 3.1, 3.2) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sketchbook Drawing: On a Venn diagram, draw a typical Greek temple plan and a typical Christian basilica church plan. List and analyze the similarities and differences in form, function, and context. (LO 1.1, 3.5) [CR4] [CR7]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

Combining Cultures Challenge: Working in a group, choose an example of colonial art (e.g. Our Lady of the Victory of Málaga by Luis Niño). Determine what part of the work has indigenous traditional forms and what part has European influences. Support your choices with comparisons. (LO 1.3, 2.1, 2.2) [CR4] [CR5]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

ATC Theme Gallery: “Collect” ten examples of art that depict the human figure, one from each content area. Resize and print in color to 3.5” X 2.5”. Mount, in a row, on a 5” X 24” strip of black poster board. Under each image, attach a label with the artist, title, medium, and date. On the back, attach the function and context information for each work. (LO 1.1, 1.3) [CR4] [CR7]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

Hands On: Create a sculpture based on a specific theme, using various sculpture materials. Students will explain how the materials affect the form and content of the work. (LO 1.1, 1.2) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample Assessments

Sample essay question: Consider this question and cite specific examples. Throughout history, works of art have included symbolic or allegorical images. Select and fully identify two works of art that include symbolic or allegorical images. Your choices must be from two different content areas. Discuss how each work uses symbols or allegory to convey meaning. (LO 1.1, 1.4, 3.1, 3.2, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample unit test question: Create a “museum label” for this work of art; the label must include a full identification and discuss form, function, content, and context. (LO 1.1, 3.1) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample test question: The student is presented with two images of works of art that depict the human figure.

Fully identify each of these works. In a comparative essay explore the relationships between the two in terms of form, function, materials and techniques, content and context. (LO 1.1, 1.2, 1.3, 1.4, 3.1) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample exam essay question: Describe the role of “new media” in the evolution of modern and contemporary art. Cite and fully identify at least two specific works in your answer. (LO 1.1, 1.2, 1.3, 2.3, 3.1, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample unit essay question: Analyze the form, function, content, and/or context to infer the intentions in a work of propagandistic art. (LO 1.1, 1.4, 3.2) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample unit test question: How does Amarna period sculpture deviate from earlier Egyptian art? What factors may have caused the innovation in this particular time and place? In your answer cite and fully identify at least one specific work of sculpture from the Amarna period. (LO 1.1, 1.3, 2.1, 2.2, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample weekly quiz: Identify five works of art by artist, culture, title, date, medium, and interesting fact that informs your understanding of the work. (LO 3.1) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Sample exam essay question: Justify an attribution of this “mystery” work of art by comparing specific formal aspects of the work to works in the AP required course content. (LO 1.1, 3.4, 3.5) [CR4]

[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

Experiencing Art

Local Museums and Galleries: Viewing actual works of art is important because, no matter how fine the resolution, something is lost when a work of art is digitized and projected. The exception is art that is intended for projection, of course. The summer assignment for the AP Art History students includes a visit to an art museum. Students are encouraged to attend local art gallery and art lectures for course credit. Occasionally, works related to the course content come to town. For example, a collection of Andy Warhol photographs is currently on exhibit at the local museum. [CR9]

[CR9]—Students are provided opportunities to experience actual works of art or architecture.

Fieldtrips: We have at least one major fieldtrip during the year. These are all-day trips to an art museum in a metropolitan area. There are several exhibits at the museum. The students explore the museum in pairs with illustrated, self-guided, study packets. The museum includes an art workshop where students learn different art techniques and create projects. [CR9]

[CR9]—Students are provided opportunities to experience actual works of art or architecture.

Studio: Students have the opportunity to make art in class. Oil painting, encaustic, pastel, printmaking, charcoal drawing, and ceramics are available so students can experience working with the medium they are studying. The AP Art History course is taught in the art room.

Course Resources

Textbook:

Stokstad, Marilyn, and Michael Cothren, *Art History*. Combined volume 4th ed. Pearson, 2011. [CR1a]

With *MyArtsLab*, students will have access to online support material for the textbook as well as an e-textbook and audio textbook. Every student is assigned a textbook and e-textbook account.

[CR1a]—Students and teachers use a college-level art history textbook.

Primary sources:

Vasari, Giorgio, *The Lives of Artists*. Translated by Julia and Peter Bondanella. Oxford World's Classics, 2008.

[CR1b]

Public Broadcasting Service, *Art 21*. Artist interviews, studio visits, on DVD: Seasons 1-4, and online at <http://www.pbs.org/art21/> [CR1b]

ARTnews online. Profiles section--artist interviews and artist's statements. <http://www.artnews.com/category/profiles/> [CR1b]

Also other sections about collectors, legal issues, reviews, and shows.

Recorded and written interviews and performances, oral histories, documents, and maps available from scholarly sources online and on DVD.

[CR1b]—Students and teachers use primary sources of different types.

Secondary sources:

The AP Art History course has an online presence. It is a password-protected course where the unit packets, unit images, videos, and links to reading assignments beyond the textbook are posted.

Source of scholarly essays: The Metropolitan Museum of Art's *Heilbrunn Timeline of Art History*: <http://www.metmuseum.org/toah/>

SmartHistory: Virtual tours of museums, architecture, and specific works of art.

Podcasts of collections at museums, such as the Art Institute of Chicago.

ARTnews: Online has sections about collectors, legal issues, reviews of shows.

New York Times: Online — Arts section.

Graham-Dixon, Andrew. *Michelangelo and The Sistine Chapel*. Phoenix, 2009. [CR1c]

[CR1c]—Students and teachers use secondary sources.

Other resources:

Barnet, Sylvan, *A Short Guide to Writing about Art*. 10th ed. Pearson, 2010.

Davies, Penelope, et al. *Janson's History of Art: The Western Tradition*. 8th ed. Pearson, 2010

Kleiner, Fred, *Gardner's Art Through the Ages: A Global History*. 14th ed. Cengage Learning, 2012.

A large collection of books about individual artists, techniques, schools of art, and collections, as well as encyclopedias of art, show catalogues, and several large poster sets are available in the classroom.

The school library has a range of current reference books for all periods of art history and art techniques, as well as a small collection of biographical DVDs of artists, including Dalí, Magritte, and Pollack. The library staff is an invaluable resource for the exploration of works of art. They are knowledgeable about the various databases to which the school subscribes and teaching students to use online research tools.

The classroom is equipped with a computer with Internet for each student. The room is equipped with an LCD projector, sound system, large projection screen, and printer. A color printer is available.

Content Outline:

AP Art History course content is categorized by geographic and chronological designations. Ten content areas constitute the course, beginning with works of art from global prehistory and ending with global works from the present time. Each content area is represented by a specified number of exemplary works of art within a prescribed image set of 250 works

Content Area		Percent of Curriculum and Exam (Number of Works)
Q1	0. Intro: Methodology, Context and Visual Analysis	N/A
	1. Global Prehistory, 30,000–500 B.C.E.	~4% (11 works)
	2. Ancient Mediterranean, 3500 B.C.E.–300 C.E.	~15% (36 works)
Q2	8. South, East, and Southeast Asia, 300 B.C.E.–1980 C.E.	~8% (21 works)
	9. The Pacific, 700–1980 C.E.	~4% (11 works)
	3. Early Europe and Colonial Americas, 200–1750 C.E.	~20% (51 works)
Q3	6. Africa, 1100–1980 C.E.	~6% (14 works)
	7. West and Central Asia, 500 B.C.E.–1980 C.E.	~4% (11 works)
	4. Later Europe and Americas, 1750–1980 C.E.	~22% (54 works)
Q4	5. Indigenous Americas, 1000 B.C.E.–1980 C.E.	~6% (14 works)
	10. Global Contemporary, 1980 C.E. to Present	~11% (27 works)
Total		100% (250 works of art)