

Big Idea 1: Artists manipulate materials and ideas to create an aesthetic object, act, or event.

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

*This is asking us to **define** Art using images. Previous knowledge of the definitions of form, function, content, and context are needed.*

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

*Students **break down** “what and where” are form (formal elements), function (purpose or intent), content (idea within the work), and context (how it relates to its environment) of an artwork.*

Learning Objective 1.2: Students explain how artistic decisions about art-making shape a work of art.

*Students **talk** about the composition of “how” (composition) and “why” (context) the artwork looks the way it does.*

Learning Objective 1.3: Students describe how context influences artistic decisions about creating a work of art.

*Students **talk** about the composition in “how” environment from which the artwork lives (the history) affects the artist’s choices to get his message across in an effective manner.*

Learning Objective 1.4: Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

*Students **decipher** using form, function, content, and/or context to expose the purpose(s) of the artwork. This is the art historical significance.*

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

Essential Question: Why and how does art change?

Most art pushes boundaries, some more than others, what is its traditional base, and how does it go beyond?

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.

Students talk about the visual; “what” elements of form (formal elements), function (purpose or intent), content (idea within the work), and context (how it relates to its environment) of an artwork remain the same and “what” went beyond.

Learning Objective 2.2: Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.

Students talk about the contextual aspects of the composition; “how” (composition) and “why” (context) the artwork looks the way it does.

Learning Objective 2.3: Students analyze the influence of a single work of art or group of related works on other artistic production.

Students decipher using form, function, content, and/or context to explain how it is seen in other works of art within or outside the same culture.

Big idea 3: Interpretations of art are variable.

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

This question addresses the inner human.

Learning Objective 3.1: Students identify a work of art.

Culture, Artist, Title, date, medium

Learning Objective 3.2: Students analyze how formal qualities and/or content of a work of art elicit(s) a response.

Students decipher "how" the visual or the concept affects an individual.

Learning Objective 3.3: Students analyze how contextual variables lead to different interpretations of a work of art.

Students decipher "how" the visual is affected by time and place.

Learning Objective 3.4: Students justify attribution of an unknown work of art.

Students use previous formal and contextual information to ascertain a similar work of art.

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

Students use form, function, content, and/or context to compare and contrast artworks.

<i>Content</i>	<i>Approximate Percentages</i>	<i>Total</i>
I. Ancient Through Medieval A. Greece and Rome B. Early Christian, Byzantine, Early Medieval C. Romanesque D. Gothic	10–15% 5–10% 3–7% 7–10%	30%
II. Renaissance to Present A. Fourteenth Through Sixteenth Centuries B. Seventeenth and Eighteenth Centuries C. Nineteenth Century D. Twentieth and Twenty-first Centuries	12–17% 10–15% 10–15% 10–15%	50%
III. Beyond European Artistic Traditions – Africa – the Americas – Asia – Near East – Oceania – global Islamic traditions		20%

Content Area	Percent of Curriculum and Exam (Number of Works)
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)
3. Early Europe and Colonial Americas, 200–1750 C.E.	–20% (51 works)
4. Later Europe and Americas, 1750–1980 C.E.	–22% (54 works)
5. Indigenous Americas, 1000 B.C.E.–1980 C.E.	–6% (14 works)
6. Africa, 1100–1980 C.E.	–6% (14 works)
7. West and Central Asia, 500 B.C.E.–1980 C.E.	–4% (11 works)
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)
10. Global Contemporary, 1980 C.E. to Present	–11% (27 works)
Total	100% (250 works of art)

Redesigned exam

Section 1: Multiple Choice

Approximately 80 multiple-choice questions,
including discrete questions and sets of questions
(1 hour; 40 percent of exam score)

Section 2: Free Response

Two 30-minute long-essay questions
and
four 15-minute short-essay questions
(2 hours; 60 percent of exam score)

35 Discrete = a singular question with no image

45 in Sets = Examining one work or a pair of works

30 min essay = looking for 5-7 specific things

15 min essay = looking for 4-5 specific things

Multiple-Choice Questions

The multiple-choice section will consist of 80 questions, including both discrete questions and sets of questions. Points are not deducted for incorrect answers. Questions will draw upon knowledge required by the curriculum framework and will address the learning objectives for the course.

Multiple-choice questions will assess students' ability to identify works, artists, and cultures from the required course content of 250 works of art, apply art historical skills to make deductions about unfamiliar works of art, and demonstrate critical analysis skills while applying an understanding of art historical concepts. In addition, multiple-choice question sets are designed to allow students to consider works of art and ideas from multiple perspectives and to demonstrate a deep, rich, and holistic understanding of the artworks and the relationships of their form, function, content, and context.

Free-Response Questions

Within the free-response section of the exam, students will demonstrate application of art historical skills within the course learning objectives as they respond to questions using works of art they have studied from the required course content or works they chose to study beyond the required course content.

All free-response questions include either images of works of art (from the required course content, except in the case of attribution questions) or a list of works from the required course content in place of image(s) to prompt student responses. When identifying works of art in their essays, students must include the title or designation, artist or culture of origin, date of creation, and materials. Student responses must be presented in essay form.

This section contains two types of questions. Two 30-minute long essay questions are presented to elicit a multifocused perspective in the response and allow students to explore topics in depth. The long essay questions are also designed to offer students the opportunity to demonstrate deep understanding of complex issues in the discipline, discuss multiple aspects of artworks, and analyze relationships among works of art. Students have the option (in long essays only) of responding to the questions using works of art of their choice that are beyond the required course content. Four 15-minute short essay questions are presented to elicit a focused perspective in the response and offer students the opportunity to explore works of art and art historical concepts and relationships.

How Student Learning Is Assessed on the AP Exam

The following are general parameters about the relationship between the components of the curriculum framework and the questions that will be asked of students on the AP Exam:

- ▶ Students' achievement of the course learning objectives will be assessed throughout the exam.
- ▶ Students' application of art historical skills to the course content will be assessed throughout the exam.
- ▶ Students' in-depth knowledge of specific works of art (from the required course content of 250 works of art) will be assessed throughout the exam.
- ▶ Students' understanding of relationships among global artistic traditions included within the required course content will be assessed.
- ▶ Course content assessed on the exam will include contextual knowledge from the enduring understanding and essential knowledge statements.
- ▶ Exam questions may be accompanied by one or more color images of works of art. Images of the 250 works of art from the required course content will be the same views as those provided in the image set of the curriculum framework.
- ▶ Students will be provided with opportunities to demonstrate achievement of course learning objectives using works of art of their choice that are not included in the required course content of 250 works of art.

The following represents the relationship between the components of the curriculum framework and assessment questions for the AP Art History Exam:

Learning objectives (skills)	
+ Enduring understandings/essential knowledge (context)	
+ Work of art	
<hr/>	
Targets of assessment on the AP Art History Exam	

Both the multiple-choice and free-response sections contain questions intended to assess achievement of multiple learning objectives and understanding of works of art from multiple content areas within the same question. This structure underscores the curricular emphasis on critical analysis and understanding of the interconnections and complex relationships among cultures, works of art, and art historical concepts.

AP Art History as a Process of Inquiry

Evidence-based critical analysis in the AP Art History course is conducted through inquiry and research. Students carefully observe a work of art, such as an *ikenga* (a sculpture of a horned deity made by the Igbo people of southeastern Nigeria), in order to accurately describe what they see. Verbally and/or in writing, they describe visual elements, referencing actual, physical aspects of the work of art and observed design relationships to support their description. They utilize resources to back up assertions about materials and technique and to investigate function, content, and context. In doing so, students continue to seek, evaluate, and apply evidence to test and strengthen their analyses. Description is transformed into explanation: "this is how it looks" becomes "this is why it looks that way."

Student inquiry about a single work of art expands as they consider additional works. They may comparatively analyze two *ikenga*, compare the *ikenga* with a contemporary wood sculpture by a Nigerian artist, or relate it to broader notions of artistic production, such as representations of power and identity from another culture.

From the vantage point of inquiry, students can analyze and relate different interpretations of why and how a work of art is created as well as why and how audiences respond. They continue to formulate research questions and then find, evaluate, and synthesize information from diverse resources, working toward the research goal of addressing a question or developing a plausible thesis. The following are examples of questions to facilitate student inquiry:

- ▶ What is it?
- ▶ What does it look like?
- ▶ What is it made of?
- ▶ How was it made?
- ▶ Who made it?
- ▶ Who commissioned it?
- ▶ When and where was it made?
- ▶ What was happening in the artist's world when it was made?
- ▶ Who used it? How was it used?
- ▶ Who were its audiences? How did they respond to it?
- ▶ How long does it last? Is it long lasting or ephemeral?
- ▶ What does it mean?
- ▶ What does it resemble?
- ▶ How is it distinctive?
- ▶ Who and what influenced it?
- ▶ Who and what did it influence?
- ▶ Why (to all of the previous questions)?
- ▶ How do we know (to all of the previous questions)?

GENERAL RULES ABOUT ESSAYS

1. Never use value judgments or matters of taste or opinion in an essay. For example, never say that a work of art is "better" than another, or that the artist used perspective "better" or color "better." Instead, express differences in terms of values that few can object to, such as: "Painting A has more vivid colors than painting B, as can be seen in the figure on the left"; "sculpture A is more classically composed than sculpture B, as can be seen in the contrapposto in the figure on the left"; "building A is located in a city square, whereas building B was built in a rural area."
2. Never use the word "perfect" or say that: work of art is, for example, "the perfect expression of Christian belief."
3. Never use "able" or "unable," as in "The artist was unable to capture the feelings of sorrow in..." Also don't use "attempt," as in "The artist attempts to show foreshortening." What precisely does this mean?
4. Never express a preference. Don't tell the reader that you like one work more than another. It is irrelevant to the exam.
5. Be careful of the word "unique"-it means one of a kind. It does not mean special. If a work of art is unique, it means that there is no other work like it. Use it sparingly. Avoid redundant expressions like "very unique."
6. Avoid complimenting the artist on the work he or she has done. Do not say that "Michelangelo did a good job of showing perspective..."
7. People in works of art are "figures," not "characters." Characters are parts in plays.
8. Avoid phrases like "piece of art." Use "work of art" or "work,"
9. It is permissible in questions with two illustrations to simply refer to them as right and left, rather than repeating a title. Once you have established what they are, left and right, or even L and R, are sufficient.
10. It is correct form to underline the titles of works of art, with the exception of the names of buildings. In this book, italics have been substituted for underlining.
11. Always identify a work of art clearly, not generically. For example, don't identify by simply using the word "icon." There are so many! Say, instead, "the icon of the "Virgin and Child between Saints Theodore and George." Similarly, don't use words such as "cathedral" or "pyramid" as a method of identification. Use instead "Chartres Cathedral" or "the Pyramids of Giza, Egypt."
12. Do not list your response. Do not use bullet points. Write complete sentences. Make sure that you write in full paragraphs.

Writing in AP Art History

Describing how we think about art is one of the main concerns of art history. Therefore, AP Art History demands competency in oral, written, and multimedia communication. Students need to learn effective strategies to demonstrate their understanding of art historical concepts. Communication skills are honed by teaming with instructors and classmates to identify and practice characteristics of successful exchanges. These skills include:

- ▶ using clear, appropriate, and descriptive language;
- ▶ demonstrating logical organization and presentation of ideas;
- ▶ providing evidence and examples to support assertions;
- ▶ creating fact-based inferences;
- ▶ aligning communication with the goal of the presentation (for example, responding to a research question); and
- ▶ employing a variety of means and perspectives to express ideas.

Students should be provided with ongoing opportunities to engage with effective communicators and communications as audience and participant. This allows them to analyze, critique, emulate, practice, and refine effective communication techniques.

The six essay questions on the AP Art History Exam require strong writing skills with a special emphasis on building persuasive, evidence-based theses and arguments. One helpful technique for improving writing skills is image annotation. Students can annotate images in response to a research question, learning objective, or assessment prompt. For example, using a printed reference image of a work of art such as the Guggenheim Museum Bilbao and a question about tradition and change in architectural form side-by-side, students write and draw to connect the question with the visual content of the artwork. Annotations link concrete, formal qualities of the work with less concrete ideas of content and context. Students annotate to organize and focus their thoughts about the work of art in front of them. They refer to their annotations as they formulate their writing about the work of art. Further connections are made between the image and the information it provides as students use their annotations to write a full response to the question.

This concept-mapping approach helps students to write effective and complete responses by relating visual and verbal representations. Students can evaluate their writing by reviewing annotations to ensure clear, accurate, and organized expression of evidence-based ideas. Annotations can also include resource citations, allowing students and teachers to verify the basis of arguments about a work of art. Image annotation can be employed as a strategy to formulate responses to free-response questions when taking the exam, using printed images and work space available in the exam booklet.

The importance of effective writing skills for the AP Art History student cannot be overstated. Teachers and students are encouraged to find creative, engaging opportunities to practice and refine written discourse.

What to know for Multiple Choice Questions

Name of Artist	Absolutely essential
Name of Work	Absolutely essential
Period or Movement of a work	Absolutely essential
Medium of the work	Absolutely essential
Date of the Work	Essential; however, don't overreact and spend all your time memorizing dates at the expense of other things. Century is generally good enough.
Location	Absolutely essential only for architecture; for paintings and sculpture, it is not necessary to know the names of museums they are currently in.
Identification of key figures in the work	Absolutely essential
Art history vocabulary, and how these terms can be seen in an Individual work	Absolutely essential
Influences on the Artist	Important and often asked
How the work fits in/does not fit in with its times	Increasingly stressed. Works that have a political or cultural message are more apt to be used for questions like this.
Original setting of the work	Sometimes asked, especially if the setting is important to the interpretation of the work
Patron	Asked if the patron had a great influence on the outcome of the work
Symbolism/Subject Matter	Sometimes asked, But increasingly this has fallen from favor. Symbols are mutable and subject to interpretation.
Key Formal Characteristics	A mainstay of traditional art history books

Aesthetic refers to a type of human experience that combines perception, feeling, meaning making, and appreciation of qualities of produced and/or manipulated objects, acts, and events of daily life. Aesthetic experience motivates behavior and creates categories through which our experiences of the world can be organized.

Artistic associations include self-defined groups, workshops, academies, and movements.

Artistic traditions are norms of artistic production and artistic products. Artistic traditions are demonstrated through art-making processes (utilization of materials and techniques, mode of display), through interactions between works of art and audience, and within form and/or content of a work of art.

Artistic changes are divergences from tradition in artistic choices demonstrated through art-making processes, through interactions between works of art and audience, and within form and/or content. Tradition and change in form and content may be described in terms of style.

Audiences of a work of art are those who interact with the work as participants, facilitators, and/or observers. Audience characteristics include gender, ethnicity, race, age, socioeconomic status, beliefs, and values. Audience groups may be contemporaries, descendants, collectors, scholars, gallery/museum visitors, and other artists.

Content of a work of art consists of interacting, communicative elements of design, representation, and presentation within a work of art. Content includes subject matter: visible imagery that may be formal depictions (e.g., minimalist or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., emblems and logos). Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).

Context includes original and subsequent historical and cultural milieu of a work of art. Context includes information about the time, place, and culture in which a work of art was created, as well as information about when, where, and how subsequent audiences interacted with the work. The artist's intended purpose for a work of art is contextual information, as is the chosen site for the work (which may be public or private), as well as subsequent locations of the work. Modes of display of a work of art can include associated paraphernalia (e.g., ceremonial objects and attire) and multisensory stimuli (e.g., scent and sound). Characteristics of the artist and audience—including aesthetic, intellectual, religious, political, social, and economic characteristics—are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual information includes audience response to a work of art. Contextual information may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance (e.g., oral, written, poetry, music, dance, dramatic productions), documentation, archaeology, and research.

Design elements are line, shape, color (hue, value, saturation), texture, value (shading), space, and form.

Design principles are balance/symmetry, rhythm/pattern, movement, harmony, contrast, emphasis, proportion/scale, and unity.

Form describes component materials and how they are employed to create physical and visual elements that coalesce into a work of art. Form is investigated by applying design elements and principles to analyze the work's fundamental visual components and their relationship to the work in its entirety.

Function includes the artist's intended use(s) for the work and the actual use(s) of the work, which may change according to the context of audience, time, location, and culture. Functions may be for utility, intercession, decoration, communication, and commemoration and may be spiritual, social, political, and/or personally expressive.

Materials (or medium) include raw ingredients (such as pigment, wood, and limestone), compounds (such as textile, ceramic, and ink), and components (such as beads, paper, and performance) used to create a work of art. Specific materials have inherent properties (e.g., pliability, fragility, and permanence) and tend to accrue cultural value (e.g., the value of gold or feathers due to relative rarity or exoticism).

Presentation is the display, enactment, and/or appearance of a work of art.

Response is the reaction of a person or population to the experience generated by a work of art. Responses from an audience to a work of art may be physical, perceptual, spiritual, intellectual, and/or emotional.

Style is a combination of unique and defining features that can reflect the historical period, geographic location, cultural context, and individual hand of the artist.

Techniques include art-making processes, tools, and technologies that accommodate and/or overcome material properties. Techniques range from simple to complex and easy to difficult, and may be practiced by one artist or may necessitate a group effort.

A **work** of art is created by the artist's deliberate manipulation of materials and techniques to produce purposeful form and content, which may be architecture, an object, an act, and/or an event. A work of art may be two-, three-, or four-dimensional (time-based and performative).

ELEMENTS OF ART

1. **LINE- One dimensional**, a continuous mark on some surface by a moving point. Line has direction

Vertical-strength

Horizontal- calmness

Diagonal- dynamic, tension

Curved- flowing movement, nature

Implied- seen but not felt, movement

2. **SHAPE- Two dimensional**, area of a real or imaginary object which is defined and determined by length and width. Line encloses an area

3. **FORM- Three dimensional**, shape that has depth as well as length and width

4. **COLOR- Hue = name of color**

Primary colors (3)= Red, Yellow, Blue

Secondary colors (3) = created by mixing two primary colors; R+Y=Orange,

Y+B= Green, R+B= Violet

Tertiary colors (6) = created by mixing two secondary colors

Intermediate colors = created by mixing adjacent primary and secondary colors

Complimentary colors = opposite colors on the color wheel. The lesser amount modifies the dominant color, enhancing shading

Warm colors = Red, Yellow, Orange and their derivatives

Cool colors = Blue, Green, Violet and their derivatives

Value of color= lightness and darkness

Tint = add white to the hue taking it outside the color circle, high value

Tone = add black to bring it to neutral gray, low value

Intensity= brightness and dullness, add the compliment (opposite) color or gray

5. **VALUE- relationship lightness and darkness, chiaroscuro is a technique of shading objects**

6. **TEXTURE-Surface quality, related to the sense of touch. Can be actual or implied**

7. SPACE- distance on area, around, between, above, below, and within things.

Illusion of depth by: overlapping, distant shapes smaller, closer shapes larger

distant shapes higher on picture plane, closer shapes lower on picture plane

less detail in distance, closer more detail

dull color in distance, bluer to suggest atmosphere

Slanted lines of shapes inward to make them appear to extent back (linear perspective)

Principle of Composition/ Design

1. **BALANCE**-feeling of stability, sense of equilibrium, arrangement of visual weight
Symmetrical balance= formal balance, features identical design elements on each side of the work.
Asymmetrical balance= informal balance, a *felt* symmetry between parts of the design. Dissimilar objects that have equal visual weight.
Radial- elements radiate or circle out from a common central point.
2. **EMPHASIS/ DOMINANCE/ CONTRAST**- opposite of harmony, emphasize design elements that assume more importance than others. Contrast; combining elements in a fashion to stress the difference between those elements. Focal point. Sudden change, center of interest (unique element), anomaly= strong change
3. **GRADATION/ REPETITION**- combining similar elements to accent similarities.
4. **UNITY /HARMONY**- total effect, sense of visual ease conveyed through the organization of the work. A feeling of similarity between the elements involved. The whole is predominant over the parts.
5. **MOVEMENT**- combining elements to produce the look of action. Direction of the viewers eye traveling throughout the artwork. Elements used as devices such as, rhythm, value, perspective, line, and color etc. are a few examples that can create movement.
6. **PROPORTION**- relationship of elements to the whole and each other. Relative size.
7. **SCALE**- relationship of size to a constant. Size.
8. **RHYTHM**- careful placement of repeated elements. Grid
9. **VARIETY**- combining elements in involved ways to create intricate and complicated relationships. Diversity, change.
10. **STRUCTURE**- basic geometric construction of the artwork
11. **DESIGN**- abstract organization of the various elements into a unified and complete image. Design holds the picture together.

Art History Course Themes

Patronage and Art/Artist

- Motivation of the patron in art
- Role of the patron in art
- Role of the artist in society
- Relationship between artist and society

Art as Propaganda

- Glorify the power of the state
- Exploited for religious purposes
- Illuminate a social cause
- Glorify the ruler

War

- Representations of battle scenes
- Protest against war
- Images of the warrior
- Memorial/tribute to fallen heroes

Sacred Spaces

- Burial places and grave monuments
- Places of worship
- Sites used for religious ritual

Human Body in Art

- Depictions of the human body
- Gender
- Deity figures in guise of human forms
- Hybrid man/beast figures

Narrative Art

- Tells a story (visually and can include text).
- Illustrative of an event in some form of a timed sequence.
- Sequence of events depicted can be continuous, linear, in multiple registers, and disjointed or juxtaposed. (Does not have to have a beginning and ending).
- Narrative theme or subject matter is culturally relevant – sociological, historical, personal, religious, mythological, popular.
- Includes figural characters (including animals) and setting in implied action and interaction within given time and space.
- May contain symbolic elements that aids in the delivery of a message.
- Narrative is meaningful to an audience and communicates shared understanding.
- The artwork can be completed in any medium.

Representations of Nature

- Nature and the landscape
- Attitude towards nature
- Perspective systems
- Man and nature

Death and Burial

- Concepts of the afterlife
- Heaven and Hell
- Funerary practices
- Objects used in ritual

Cultural Attitudes About Women

- Depictions of motherhood and fertility figures
- Portraits representing power, wealth and status
- Depictions of female divinities and icons
- Representations of female heroism
- Depictions of geisha and courtesans
- Stereotypes of women in various roles and scenes

Text as Sources

- Torah
- Bible
- Quran