

Curricular Requirements

- CR1a Students and teachers use a college-level art history textbook.
- CR1b Students and teachers use primary sources of different types.
- CR1c Students and teachers use secondary sources.
- 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.
- CR3 Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.
- 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.
- CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.
- CR7 Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.
- CR8 Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.
- CR9 Students are provided opportunities to experience actual works of art or architecture.

Big Ideas and Essential Questions

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

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

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

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

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

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

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

Essential Question: Why and how does art change?

Learning Objective 2.1: Students describe features of tradition and/or change in a single work of art or in a group of related works.

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

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

Big Idea 3: Interpretations of art are variable.

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

Learning Objective 3.1: Students identify a work of art.

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

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

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

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

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. Twelve learning objectives are associated with the big ideas and essential questions.

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 140 instructional days before exam day; classes are 50 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.
- Understand principles, elements, media and time period divisions
- 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

Guiding Questions/Ideas:

1. Although the purpose of many of these objects is unknown, how can we attribute a function to these objects based on knowable information?
2. How have artists adapted human and animal forms to depict both natural and supernatural beings?

- 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.

Unit 2: Ancient Mediterranean 3500 B.C.E.-300 C.E. (36 works) – 20 days

Ancient Near-East Guiding Question/Idea: How does geography shape a culture's worldview, concerns, art, and values?

Egypt Guiding Question/Idea: How do the themes of death, funerary rituals, and permanence shape the art and architecture of a culture?

Greece Guiding Question/Idea: How does a culture's focus on beauty and philosophy impact the art and architecture that culture produces?

Roman Guiding Question/Idea: How did the notion of power and strength impact the creation of art in the Roman Empire?

General Guiding Question: How can we understand a structure by studying its plan?

- 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.

Unit 3: West and Central Asia 500 B.C.E.-1980 C.E. (11 works) – 5 days

Guiding Questions/Ideas:

1. How are cultural exchanges reflected in art?
2. How do religious influences affect artistic expression?

- 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.

2nd Quarter

Unit 4: South, East, and Southeast Asia 300-1980 C.E. (21 works) – 10 days

Guiding Questions/Ideas:

1. How do art and architecture reflect beliefs and practices?

2. How are art and architecture influenced by trade and economy?

- 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.

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

Guiding Questions/Ideas:

1. How can we understand a structure by studying its plan?

2. How does patronage affect artistic and architectural production?

- 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.

3rd Quarter

Unit 6: Later Europe and Americas 1750-1980 C.E. (54 works) – 29 days

Guiding Questions/Ideas:

1. How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the Americas?
2. How do works of art reflect the rapidly changing modern world?

- 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.

Unit 7: Indigenous Americas 1000 B.C.E.-1980 C.E. (14 works) – 6 days

Guiding Questions/Ideas:

1. How do artists and cultures communicate the concepts of spirituality and polytheism in their work?
2. How do works of art reflect the attempt to understand the unknown?

- 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 cyclicity (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.

4th Quarter

Unit 8: Africa 1100-1980 C.E. (14 works) – 5 days

Guiding Questions/Ideas:

1. How are the nuances of tribal beliefs reflected in the specifics of artwork?
2. How do works of art reflect the attempt to memorialize the present or understand the unknown?

- 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.

Unit 9: The Pacific 700-1980 C.E. (11 works) – 5 days

Guiding Questions/Ideas:

1. How are groups of people and their artworks shaped by the relationship of the people to the natural world?
2. How have artists adapted human and animal forms to depict both natural and supernatural beings?

- 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.

Unit 10: Global Contemporary 1980 C.E. to Present (27 works) – 14 days

Guiding Questions/Ideas:

1. How do contemporary artists move beyond traditional concepts about art and artists?
2. How do new materials and formats allow artists to comment on societal issues in different ways?
3. How do information technology and global awareness together shape contemporary art?

- 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.

Assignments

1. 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]

2. Attribution Challenge: Analyze an unknown **Indigenous Americas** 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]

3. Analyzing an Interpretation: Analyze the Gardner's interpretation of the *Venus of Willendorf*. How do Janson and Stokstad's interpretations differ from each other and Gardner's interpretation in the textbook? What specific evidence does each author cite to support his/her views? With which interpretation do you agree? Which was most informative? Which was most entertaining? Why is **Global Prehistory** important? (LO 1.3, 3.2, 3.5) [CR1c] [CR4] [CR6]

4. **Ancient Mediterranean** Timeline: Create a timeline of Egyptian (3), Greek (3), and Roman (4) time periods. 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]

5. Group Assignment: Working in groups of three, create a PowerPoint or Prezi presentation exploring the influence of an innovative **Early Europe** artist (e.g. Giotto, Caravaggio, Vermeer) 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]

6. Style Sheet: Create a style sheet for ten "isms" of the **Global Contemporary** time period. 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)

7. Oral Presentation: Choose and fully identify two works from the **South, East, and Southeast Asia** content area, 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]

8. Interpreting **Later Europe** Art Discussion: Study the provided Marc Chagall images for the Russian Jewish Theater. What do you think the plays are about? What is the mood of this group of related works? How does the artist use form and content to communicate meaning? Read Chagall's comments on his work. What factors explain his 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]

9. Formal Review: At the art museum refer to your study packet. Choose one **African Art** 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]

10. Beyond the textbook: Choose and research a work from either the **Pacific or West and Central Asia** content area. Identify which of the Pacific or West and Central Asia 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 West and Central Asia's understandings and knowledge. (LO 1.1, 1.2, 1.3, 2.2, 3.1, 3.2) [CR4] [CR5] [CR8]

Sample Activities

1a. Accountable talk: [**Global Contemporary**] 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]

OR

1b. Accountable talk: [**Methodology**] Each group will examine a specific one of the twelve Learning Objectives for the three Big Ideas and then the group will demonstrate how the team's objective can be accomplished by studying and analyzing a selected work of art. (LO = all) [CR2] [CR4] [CR5]

2. Sketchbook Drawing: [**Ancient Mediterranean & Early Europe**] 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]

3. Combining Cultures Challenge: [**Early Europe & Indigenous Americas**] 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]

4. **After the Exam** 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]

5. Hands On: [**Ancient Mediterranean & Early Europe & South, East and Southeast Asia**] Create a sculpture based on the specific theme of love, using various sculpture materials. Students will explain how the materials affect the form and content of the work. (LO 1.1, 1.2) [CR4]

6. Comparing Structures: [**West and Central Asia**] We explore performative aspects involving this sacred space and ongoing artistic creation in the structure's annual redressing. Students sketch the Dome of the Rock and investigate its significance, history, renovations over time, and decorative motifs. Partners compare its form and ornamentation with San Vitale, noting similarities and differences. What are religious reasons for the aniconic tradition in Islamic sacred structures? (LOs 1.3, 3.2, 3.5) [CR4] [CR7]

7. Architectural Focus: [**Later Europe and the Americas**]
Modern Visions of Domestic Space:

- Partners create comparison charts for the *Villa Savoye* and *Fallingwater*, using categories such as setting, materials and techniques, shapes, and colors, and then discuss ways both would have been considered revolutionary when built.

- We watch and discuss the Corbusier videos. “VILLA SAVOYE - A MACHINE FOR LIVING by UltimateHouse.” Video, 05:35. Accessed December 14, 2013. <http://www.ultimatehouse.tv/article.php?id=2>. “Villa Savoye: The Five Points of Architecture.” Video, 02:35 <http://vimeo.com/74918994>.
- We review the Wright article, noting his desire to create “organic” architecture in harmony with its natural environment, his concept of space flowing outward from the hearth, and his use of the cantilever. We watch the Fallingwater video then resume comparative discussion. We conclude by relating both structures to abstraction and expression in other art forms. (LOs 1.2, 1.3, 1.4, 3.2, 3.5) “Fallingwater.” Accessed December 6, 2013. <http://www.wright-house.com/frank-lloyd-wright/fallingwater.html>. [CR4]

8. Quick Assessment: [Global Prehistory] Take Home Practice Multiple Choice—AP MC Pretest [CR1][CR4]

9. Death and Memory: [Pacific] We address worship of ancestors as protectors and mediators among Oceanic groups, referring to *mana* and *tapu*. Students sketch the *Moai* and the *Female Deity*. We discuss the cross-cultural use of the abstracted human form to represent spiritual beings, as seen in the protector Goddess Kawe. After the Attenborough video on Easter Island, we discuss *Moai* formal elements, the theory that they represent ancestral chiefs, and their placement on platforms marking sacred sites. “Attenborough in Paradise and Other Personal Voyages.” David Attenborough. 2007. BBC Home Entertainment. DVD. “Conversation: Land of the Flying Stones.” Accessed August 16, 2013. <http://archive.archaeology.org/1005/etc/conversation.html>. (LOs 1.3, 1.4, 3.2) [CR1c]

10. De-mystifying the unfamiliar [Africa] This lesson will be run in a flipped classroom style. Students will view the video on African masks titled “Legacy of the Mask” Accessed July 28, 2015. <https://www.youtube.com/watch?v=AK9ZpgLDDmU> and then will discuss “stereotypes and misconceptions” as addressed in the video.

Sample Assessments

1. Methods and Materials - 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]

2. Global Prehistory – 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 second work to deviate from traditional forms? (LO 1.3, 1.4, 2.1, 3.1, 3.5) [CR4]

3. Ancient Mediterranean - Fully identify each of these works. (Egyptian and Greek/Roman human form) 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]

Or

3. Ancient Mediterranean - 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]

4. West and Central Asia – Sacred Space: Students write for 30 minutes in response to a prompt asking them to compare and contrast ways that the architects of both structures communicate the concept of sacred space. Students evaluate their own essays, write an explanation for their score, and submit for evaluation. (LOs 1.3, 3.5) [CR4]

Or

Unit Test - Units 1 – 4: Students take a unit exam composed of multiple-choice questions, one 15-minute essay question analyzing how a selected work of art is used to connect with the supernatural, and one 30-minute essay question comparing and contrasting how two works of art from different content areas communicate the power of a ruler/patron. (LOs 1.4, 3.5) [CR4]

5. South, East, and Southeast Asia – Students take an exam assessing understanding of this unit, composed of one short essay that addresses ways *Travelers among Mountains and Streams* reflects beliefs and practices and a long essay question that asks students to select and fully identify two works to compare and contrast, emphasizing the cross-cultural connections and influences demonstrated by each, followed by multiple choice questions. (LOs 1.3, 2.1, 2.2, 3.1) [CR4]

6. Early Europe and the Americas - 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. Discuss how each work uses symbols or allegory to convey meaning. (LO 1.1, 1.4, 3.1, 3.2, 3.5) [CR4]

7. Later Europe - 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]

Or

7. Later Europe - 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]

8. Indigenous Americas - Stolen: Why Steal Art During War? Choose a work of art from the Indigenous Americas; then conduct research, using sources beyond the textbook, and write a 1-2 page essay on a stolen work. Connect your theme to an enduring understanding and essential knowledge statement. [CR8]

9. Africa - Mask Analysis: Student groups of three work together for twenty minutes to annotate photocopies of masks, using specific visual evidence to explain 1) how their creators adapted human and animal forms to depict both natural and supernatural beings, and 2) how particular elements suggest their creators’ relationship with the natural world. (LOs 1.4, 3.2, 3.5) [CR4]

10. Pacific - Essay: Create a description of a museum exhibit featuring one work of art from this unit. The description must include full identification of the featured work, discussion of its form, function, content, and context, and suggestions of additional works and materials to accompany the featured work to enhance audiences’ understanding. (Learning Objectives 1.1, 3.1) [CR5]

11. Global Contemporary - 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]

Experiencing Art

1. 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 independent assignment for Art History students includes a visit to an art museum. Students are also encouraged to attend local art galleries and art lectures. Occasionally, works related to the course content come to town.. [CR9]

2. Fieldtrips: We have at least two class field trips during the year. These are all-day trips to an art museum in either the DC or Baltimore metropolitan area. There are several exhibits at the museums. The students explore the museum in pairs with illustrated, self-guided, study packets. The Walters museum includes an art conservation workshop where students learn different techniques to protect and restore art. [CR9]

3. Independent Architecture “Scavenger Hunt”: Using a provided list, students will independently find and record 20 different architectural features in the local community. They will submit photos using a PowerPoint presentation, a Prezi, a word document or PDF, actual photographs, or pictures posted on a photo hosting site. The images must be appropriately labeled and grouped together; they must also fully justify the selection with key phrases from the architecture vocabulary provided.

Course Resources

Textbook:

Gardner, Helen, and Fred S. Kleiner. *Gardner's Art Through the Ages: A Global History*. Boston: Thomson/Wadsworth, 2009. Print. [CR1a]

Primary sources:

ARTnews online. Profiles section--artist interviews and artist's statements.

<http://www.artnews.com/category/profiles/> [CR1b]

Gogh, Vincent , Irving Stone, and Jean Stone. *Dear Theo: The Autobiography of Vincent Van Gogh*. New York, N.Y: Plume, 1995. Print. [CR1b]

Vasari, Giorgio, *The Lives of Artists*. Translated by Julia and Peter Bondanella. Oxford World's Classics, 2008. [CR1b]

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 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. [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

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

Strickland, Carol, and John Boswell. *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern*. Kansas City: Andrews and McMeel, 1992. Print.

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. 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 an internet-connected computer attached to an LCD projector, sound system, and large projection screen.