



Sample Syllabus 1 Contents

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Curricular Requirements

- CR1a Students and teachers use a college-level art history textbook.
- See page 1
- CR1b Students and teachers use primary sources of different types.
- See pages 3, 5
- CR1c Students and teachers use secondary sources.
- See pages 2, 4, 6, 9
- 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.
- See page 1
- CR3 Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.
- See pages 3, 4, 6, 7, 8, 9, 10, 11, 12
- 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.
- See pages 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
- CR5 Students are provided opportunities to analyze works of art both visually and contextually.
- See pages 2, 4
- CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.
- See pages 2, 13
- CR7 Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.
- See pages 5, 6, 8
- CR8 Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.
- See pages 4, 10
- CR9 Students are provided opportunities to experience actual works of art or architecture.
- See pages 1, 6, 8, 11

AP Art History Syllabus

Introduction

The central questions in this course include the following: *What is art and how is it made? Why and how does art change? How do we describe our thinking about art?* Through these essential questions, students explore the big ideas of AP Art History, effectively and precisely articulating an artwork’s meaning and function, its maker’s methodology, and the ways it reflects and affects its historical and cultural context [CR2]. With these core questions as the foundation, this course is organized into ten cultural/chronological units, emphasizing daily practice of questioning techniques, methods of discussion, analytical paradigms, guided discovery, and independent learning. These enable our students to develop critical thinking and visual literacy skills with which they can mine meaning from any artwork they encounter throughout their lives.

[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.

Resources

Primary Textbook:

Stokstad, Marilyn and Michael Cothren, *Art History*, 5th edition. Upper Saddle River, New Jersey: Pearson Education, Inc., 2013. [CR1a]

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

Secondary Textbook:

Kleiner, Fred S., *Gardner’s Art Through the Ages: A Global History*, 14th edition. Boston: Wadsworth, Cengage Learning, 2013.

Supplementary Primary and Secondary Sources:

Audio and video discussions on Smarthistory and in the Annenberg Learner series, *Art Through Time: A Global View*, National Geographic’s *Ancient Megastructures* series, PBS’s series *Art21*, and others. Additional sources are available through the school library subscription databases (JSTOR, ebrary, ABC-Clio, and others).

Field Trips: [CR9]

- October: Architectural field trip to local structures
- January: Kimbell Art Museum, Fort Worth Modern Art Museum, Amon Carter Museum
- March: Houston Museum of Fine Arts

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

Course Outline

Unit 1: Mastering the Approach

Sample Unit Activities:

- Is it Art?: Prior to class, students read the beginning section in *Art History*, “What is Art?”, then watch the Colbert Nation videos. In class, students blog for five minutes regarding whether the portrait of Stephen Colbert is art.

- Partners discuss their responses, then as a class we discuss the question, *What is art?* The instructor explains the contextual background of *King Menkaura and Queen*, including its function as a substitute body for the *ka*, then asks whether it is art since that was not its intended function. We discuss ways that its medium, function, form, and context intersect. We then discuss *Spiral Jetty*, the *Terra Cotta Warriors*, and *Fountain* using the same approach. (LOs 1.3, 1.4) [CR4]
- Tradition and Change: Students read sections of *Art History* on *Anavyssos Kouros*, *Kritios Boy*, *Riace Warrior*, *Doryphoros*, *Hermes and Dionysos*, and *Seated Boxer* before class. Student groups of three invent and sketch a new *Peanuts* character, describing details that individualize their characters and ones that make them appear as “part of the gang.” Groups display their sketches. We explore naturalistic, idealized, and stylized in the context of *Peanuts* characters. Referencing these terms along with tradition and innovation, students analyze features of tradition in the three Egyptian works. We then compare *King Menkaura and Queen* with the Greek *Anavyssos Kouros*. We use *Kritios Boy*, *Riace Warrior*, *Doryphoros*, *Hermes and Dionysos*, and *Seated Boxer* to explore innovation, tradition, influence, and change. (LOs 2.1, 2.2, 2.3, 3.5) [CR4]
- Differing Interpretations: Students read the Miner article before class. Miner, Horace Mitchell. “Body Ritual Among the Nacirema.” *American Anthropologist* 58:3 (June 1956). Accessed July 2, 2013. <https://www.msu.edu/~jdowell/miner.html?pagewanted=al>. [CR1c]
- We use this as a springboard for discussion of how outsiders can easily misinterpret works of art removed from their cultural contexts. A piece of hard candy is displayed and students are asked (1) whether it is art, (2) what their response is on seeing it, (3) what its function is. The González-Torres candy dump photo is shared and I ask students to read and analyze statements from the artist, descriptions of audience responses, and several reviews of the work. I then repeat the same questions. [CR6] We look then at the African work and the Mayan work, discussing potential misinterpretations by outsiders and the meaning of the works within their cultural contexts. (LO 3.3) [CR4]
- Thematic Connections: Student pairs draw an image matched with one of the optional course themes or subthemes from a hat. Students choose two other works from the required course content that offer different approaches to their theme, then prepare for a roundtable discussion over the following two days to discuss their works using the skills we have been practicing. They prepare to do both visual and contextual analysis as they justify their thematic choices and “connect the dots.” (LO 3.5) [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.

[CR1c]—Students and teachers use secondary sources.

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

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

Sample Assessments:

- Students choose any work of art in the required course content studied so far to which they have a strong response. In either a spoken or written format (student choice), they identify the work, explain their reactions, and analyze content and formal elements in the work that elicit those responses. They may do this in writing on the class blog or use video presentation software, embed the artwork, and add their own spoken commentary. This will be uploaded to the class SchoolTube site. (LOs 1.1, 3.2) [CR4]
- Before class, students read the essay scoring rubric and the sections relating to *The Night Attack on the Sanjo Palace* and *Alexander Mosaic* in their text. In class, partners spend five minutes discussing the form, function, content, and context of the works, as well as ways responses are elicited from the viewer. Students write an

in-class 30-minute essay synthesizing those issues as they relate to those works of art. (LOs 1.1, 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.

Unit 2: Global Prehistory and the Pacific [CR3]

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

Guiding Questions:

- How are groups of people shaped by their relationship with the natural world?
- How is that expressed through art?
- How have artists adapted human and animal forms to depict both natural and supernatural beings?

Estimated Time: 10 class periods

Sample Unit Activities:

- The Ancients Portray the World Around Them: Before class, students read *Art History's* introduction to prehistory and the first half of the Paleolithic section. Students sketch the *Great Hall of the Bulls* and *Beaker with Ibex Motifs*, and partners discuss what these works suggest about the relationship between prehistoric peoples and the natural world. We work through the images chronologically, and then do formal analysis emphasizing distinctions between solid contextual evidence, scholarly conjecture arrived at through interdisciplinary collaboration, and irresponsible speculation. Before addressing the *Great Hall of the Bulls*, we watch the virtual tour of the Lascaux cave so that students have a fuller understanding of its siting. (LOs 3.3, 3.5) [CR4]
- Protection: Students blog: 1) Describe a time when you experienced fear and wanted someone to protect you. Explain the feelings you had. 2) Describe a time when you felt protective of someone or something. Explain those feelings. Partners discuss blog responses, focusing on emotions and physical characteristics associated with protectors and protection. Students compare the formal aspects of the two “masks” (*At the Crease* and Te Pehi Kupe’s *Self-portrait*) as well as ways they might communicate both power and protection. (LOs 3.2, 3.3, 3.5)
Danby, Ken. *At the Crease*. Image. Accessed August 12, 2013. http://www.keithdanby.com/ken_danby/wallpaper/wallpaper.html. [CR1b]
[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.
[CR1b]—Students and teachers use primary sources of different types.
- Death and Memory: Partners discuss blog responses. We expand the group discussion to include less personal figures such as saints, who many also appeal to for protection and mediation. 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]

- Architecture of Power: After viewing the Micronesian island of Pohnpei on a map, we watch five minutes of the FSM video of *Nan Madol*. “FSM – Pohnpei — Nan Madol Tour.” Video, 6:35. Accessed August 12, 2013. <http://www.youtube.com/watch?v=123BDi8gPgQ>. The video is replayed as students jot down questions about the site, which are combined to make a class list. The questions are numbered and partners draw one. They have 15 minutes to research their questions using provided resources, including enduring understanding and essential knowledge statements for the Pacific. [CR8] If the question is unanswerable, the pair creates a related, answerable question. We go down the list bringing together material we learned. We conclude by analyzing specific ways architecture communicates power and authority and ways the remarkable site and form of *Nan Madol* communicate status and power of the ruler/patron. (LOs 1.4, 3.2)

[CR1c]—Students and teachers use secondary sources.

[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 Assessments:

- 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]
- Thematic Extension: Student pairs scan chapters on Prehistory and the Pacific for two artworks we have not discussed that 1) reflect enduring understanding/essential knowledge statements, and 2) relate thematically to those studied. Students work collaboratively to find additional information on these works and to analyze and develop thematic connections between works they select and those we have studied with respect to form, function, artistic intent (if known), and audience response. Students use specific, detailed visual and contextual evidence to support their ideas in writing a video script teaching the new works and justifying pairings. (LOs 1.3, 1.4, 3.1, 3.2, 3.5) [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.

Unit 3: Indigenous Americas and Africa [CR3]

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

Guiding Questions:

- How do artists communicate religious beliefs and practices?
- How do they differentiate between the natural and the supernatural?
- How can works of art and architecture communicate the power of a patron?

Estimated Time: 15 class periods

Sample Unit Activities:

- Architecture and Sacred Space: Students read “The Birth of Huitzilopochtli” about the Aztecs in their texts before class. Tenochtitlán is introduced with the Mindscape3D Flyby video. “Mindscape3D Tenochtitlán 3D Flyby.” Video, 2:34. Accessed 8/19/13. http://mindscape3d.com/m3d/video_ten.html.
- Students sketch *Templo Mayor* in Tenochtitlán. Partners compare its form to other sacred structures, particularly *Chavin de Huantár*. Students examine *Coatlicue* and the *Coyolxauhqui Stone* as narrative illustrations and in their ritual function situated at the Templo Mayor, along with the *Calendar Stone*. We study the *Great Serpent Mound* as sacred space, comparing the serpent image with what we saw at Tenochtitlán and theories that both functioned to mark solar events. (LOs 1.3, 3.2, 3.5) [CR4]
- Architecture of Power: *Nan Madol* is projected while partners review ways this site supports and communicates the power of the elite. Students then analyze ways *Machu Picchu* does the same. [CR7] We examine the earthquake-resistant masonry at *Cusco* and describe ways in which the walls’ massiveness and solidity function as metaphors for imperial power. We explore ways the city layout formalizes the social hierarchy. Partners explain ways architecture in general might communicate the *absence* of social hierarchy, and we consider *Mesa Verde* in that context. (LOs 1.3, 1.4, 3.2, 3.5)
- Visual Memory: Partners discuss the multitude of ways memories can be recorded. Students sketch images they find striking in *Hide Painting of Sun Dance*. While listening to the audio discussion, we examine Cadzi Cody’s painting as a visual memory both for him and his tribe from before being confined to a reservation. After exploring image/memory among the Shoshone, students examine the *Lukasa (memory board)* as an alternative visual memory guide. [CR7] Students watch “History and memory” to see the board in context. “History and memory.” Video, 26:45. Accessed August 24, 2013. <http://www.learner.org/courses/globalart/theme/3/index.html>.
- Students compare both of these visual memory guides to Maori navigation charts, noting differences in their functions in preserving public or private memory. (LOs 1.3, 1.4, 3.3, 3.5) [CR1b] [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.
[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.
[CR1b]—Students and teachers use primary sources of different types.

Sample Assessments:

- 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]
- Units 1 – 3: 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 realm, and one 30-minute essay question comparing and contrasting how two works of art from different content areas communicate the power of a patron. (LOs 1.4, 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.

Unit 4: South, Central, East, and Southeast Asia [CR3]

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

Guiding Questions:

- How does art and architecture reflect beliefs and practices?
- How does art and architecture reveal cross-cultural connections and influences?

Estimated Time: 11 class periods

Sample Unit Activities:

- Chinese, Japanese, and Korean Painting and Printmaking: Students read the Fan Kuan article before class. McIntire, Jennifer Noering, “Neo-Confucianism & Fan Kuan’s Travelers by Streams and Mountains” Accessed November 22, 2013. <http://smarthistory.khanacademy.org/neo-confucianism-and-fan-kuans-travelers-by-streams-and-mountains.html> [CR1c]
- We explore the painting, noting multiple perspectives, use of scale, and technique of ink on silk. Students examine Japanese handscroll using the interactive website, observing especially narrative devices. “Interactive Scroll Viewer.” Accessed November 20, 2013. <http://learn.bowdoin.edu/heijiscroll/viewer.html>
- The class analyzes *Portrait of Sin Sukju* as a “meritorious subject,” exemplifying Confucian loyalty to the king. Students describe ways Ogata Korin’s *White and Red Plum Blossoms* uses nature imagery to symbolize Japanese legend. Students sketch Hokusai’s *Under the Wave Off Kanagawa* as we listen to BBC audio. We discuss the print’s representation of nature’s power, symbolism to different audiences, and influence on European artists. (LOs 1.3, 3.3) [CR4] “Hokusai and Hiroshige: Great Japanese Prints from the James A. Michener Collection.” Video, 11:41. Accessed November 22, 2013. <http://www.artbabble.org/video/asian-art/hokusai-and-hiroshige-great-japanese-prints-james-michener-collection>. “Hokusai’s The Great Wave.” Audio, 15:00. Accessed November 24, 2013. <http://www.bbc.co.uk/radio/player/b00v72n6> [CR1c]
- *The Forbidden City* and Chairman Mao: Using *Nan Madol* and *Machu Picchu*, partners review ways architects design structures and spaces that communicate the power of the patron and state. Students examine *The Forbidden City*’s plan, making preliminary guesses about how this palace functions similarly. We watch videos then discuss the history of the complex. Students sketch *Chairman Mao en Route to Anyuan* and listen to audio. Students analyze its propagandistic techniques and compare its implied relationship between humans and nature with *Travelers among Mountains and Streams*. (LOs 1.3, 3.2) [CR4] [CR7]
- Class Field Trip to Art Museum: Students will complete a museum exercise in which they practice skills of attribution, thematic and formal comparison, analysis of artistic influences, and application of historical and cultural context to works in a variety of media. [CR9]

[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.

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

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

Sample Assessment:

- 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]
[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.

Unit 5: Ancient Mediterranean [CR3]

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

Guiding Questions:

- How does geography shape a culture’s worldview, concerns, and values?
- How is that reflected in their art and architecture?
- How can we understand a structure by interpreting its plan?

Estimated Time: 20 class periods

Sample Unit Activities:

- **Geography Defines Culture:** Students write any ten things they know about ancient Egypt and Mesopotamia in their blogs. We use this starting point for comparing the geographical circumstances and resulting cultures of the two areas. After using Google Earth to explore Egypt’s geography, we discuss the resulting way of life and the concept of permanence reflected in Egypt’s cosmology, religious practices, and political organization. Students sketch *Palette of King Narmer*. Partners are asked, *If this work is typical of ancient Egyptian art, what are Egyptian art conventions?* We debrief, discussing registers, hieratic scale, composite stance, stylized portraiture, and hieroglyphs, tying the work into Egypt’s geography and concept of permanence. (LOs 1.3, 1.4, 2.1) [CR4]
- **Architecture of Empire and City-State:** Partners discuss the type of architecture we might see in an imperial capital city, making lists of specific characteristics they would expect. Unidentified plans of *Persepolis* and the *Athenian Agora* are displayed. After leading floor plan walk-throughs, partners are to determine which one is imperial. Students examine the dramatic *Audience Hall*, then we compare it with the more prosaic *Athenian Agora*, noting its multipurpose urban space whose architects are linking civic, commercial, and religious aims and spaces. (LOs 1.3, 1.4, 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.

Sample Assessment:

- **15-minute Practice Essay:** Before class, students read the sections on Pre-Dynastic and Old Kingdom architecture. In class, students talk for two minutes with partners about the following prompt, then write individually for 15 minutes: *Fully identify these structures. How do they reflect cultural concerns and values? Use visual and contextual evidence to support your response.* Students use the rubric to assign a score to their essays. (LOs 3.1, 1.3, 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.

Unit 6: West and Central Asia and Early Europe through 1400 C.E. [CR3]

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

Guiding Questions:

- How does patronage affect artistic and architectural production?
- How are cultural exchanges reflected in art?

Estimated Time: 12-14 class periods

Sample Unit Activities:

- **Manuscript and Icon:** Partners review illustrated stories (narrative works) we have studied in class and describe the experience of reading a scroll. Tying in students' blog responses, we discuss ways the innovation of binding books altered the practice of reading. Students formally analyze *Vienna Genesis* illuminations, discussing media, narrative techniques, and classical motifs. We compare those classical motifs with ones found in the icon. We discuss the tension between supporters and opponents of icons and the resulting Iconoclastic Controversy. We compare the icon's traces of classicism with its elements of Byzantine stylization. (LOs 1.3, 1.4, 2.3, 3.5) [CR4]
- **Islamic Monuments:** Students read about Islamic beliefs and practices, early history, and architecture before class. After analyzing the *Kaaba*, we watch the video of Muslim pilgrims circumambulating it. "Inside Mecca, view of Kaaba." Video, 00:00:51. Accessed October 14, 2013. <http://www.youtube.com/watch?v=YzAJIXwc49A>.
- 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]

[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.

Sample Assessments:

- **Architectural Field Trip:** Student groups of four choose four local structures to visit independently, three representing different religious traditions, and one governmental structure reflecting classical influence. For each structure, groups 1) create a simple floor plan, 2) describe the principal materials and structural support system, 3) identify components reflecting historical architectural influences, 4) analyze ways the building meets the needs of its occupants in either a religious or governmental capacity, and 5) take photographs enabling them to teach all of these aspects in multimedia PowerPoint or Prezi presentations uploaded to the class Wiki site. Students view presentations by two other groups and evaluate presentations on success in meeting assignment requirements. (LOs 1.3, 2.1, 3.2, 3.5) [CR4] [CR9]

- Thirty-minute Essay: Students are provided the plan and elevation (or interior) of the Great Mosque in Kairouan, Tunisia and S. Apollinare in Classe, Ravenna. Students write a thirty-minute essay in which they identify the religious tradition of each structure and analyze ways in which the structure’s design accommodates the needs of those who use it. (LOs 1.3, 1.4, 3.4) [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.

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

Unit 7: Early Modern Atlantic World, 1400-1750 C.E. [CR3]

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

Estimated Time: About 17 class periods

Sample Unit Activities:

- Sixteenth-century Northern Art: Students read Grünewald articles before class. “Isenheim Altarpiece.” Accessed October 31, 2013. <http://www.learner.org/courses/globalart/work/234/> “A Masterpiece Born of Saint Anthony’s Fire.” Accessed October 31, 2013. http://www.stanleyeisler.com/smithsonian/smithsonian-1999-09-grunewald.html#.UnV_kPmTh8E. [CR1c]
- In class, they sketch the closed altarpiece. Partners compare this with the *Röttgen Pietà*, then with Mantegna’s Calvary. We discuss ways Grünewald tailors his depiction for viewers suffering from ergotism, imagining ourselves as patients viewing the work in the hospital chapel. Students compare the emotionally powerful treatment here with the more rational approach used by Mantegna and do the same with Grünewald’s and Piero’s Resurrection portrayals. We listen to the Grünewald audio. Partners read the Cranach article and create discussion questions. We examine the work and address their questions. Partners explore the Bruegel in high-resolution online, noting ways it continues Northern interests. (LOs 1.3, 1.4, 2.1, 3.2, 3.5) [CR4]
- Converging Cultures in New Spain: Using the *Templo Mayor*, the *Coyolxauhqui Stone*, and the *Calendar Stone*, partners review earlier learning about Aztec culture and Tenochtitlán. Students sketch the Frontispiece of the *Codex Mendoza*, then compare it formally with the *Coyolxauhqui Stone* and *Calendar Stone*. We use the Bodleian Library sites to explore the history and the pages of the Codex. We zoom in on the Frontispiece and study it closely, identifying indigenous as well as European artistic influences. (LOs 1.3, 2.2, 3.5) [CR4]
- The Spanish Viceroyalties and Artistic Hybridization: Students are divided into four groups in advance, and each group is assigned one artwork to research, focusing particularly on ways each work synthesizes European, indigenous American, African and/or Asian influences. In class, groups have ten minutes to develop points with which to lead discussions of their work. Our discussions explore ways the artworks reflect Spanish political and religious colonialism and how images were used to facilitate that, such as co-opting indigenous deities and giving them Christian identities. (LOs 1.3, 1.4) [CR4]

[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.

Sample Assessment:

- Research and Extension: Partners draw from the following categories:
 - Dutch genre scenes
 - Counter-reformation religious art
 - Art created for royal patrons
 - Art reflecting international conflict
 - Art reflecting transoceanic colonization and trade

Their task is to choose an artwork we have not discussed from that category, research it in the context of the unit’s guiding questions and enduring understanding/essential knowledge statements, and create a teaching video of ten minutes or less for our class SchoolTube site. **[CR8]** The videos must include source citations. Once the videos are uploaded, students view three, leaving written commentary on the effectiveness with which the videos address the unit’s guiding questions. (LOs 1.3, 1.4) **[CR4]**

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

[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.

Unit 8: Later Europe and Americas, 1750-1900 [CR3]

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

Guiding Questions:

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

Estimated Time: 16 class periods

Sample Unit Activities:

- 18th-century Britain - The Enlightenment and the Belief in Progress: Students blog: *Do you believe in Progress? Is the world getting better? Explain.* Together we explore intersections of the Industrial Revolution, a newly wealthy middle class, and enduring class-consciousness in Britain. We watch the Hogarth video then study *Tête à Tête* as social satire expressing Enlightenment values regarding marriage.
- “Hogarth’s series, Marriage A-la-Mode.” Video, 12:12. Accessed November 25, 2013. <http://smarthistory.khanacademy.org/hogarths-marriage-a-la-mode.html>.
- Partners do formal analysis of Wright of Derby’s *A Philosopher Giving a Lecture at the Orrery*. Students examine ways he dramatizes scientific and technological advances. The class listens to the podcast while viewing his other painting. Students compare the two works, noting ways the artist employs traditional formal elements and symbolism while championing Enlightenment concerns. (LOs 1.3, 1.4, 3.2) **[CR4]**
- “An Experiment on a Bird in the Air Pump.” Audio, 05:23. Accessed November 26, 2013. <http://www.nationalgallery.org.uk/paintings/joseph-wright-of-derby-an-experiment-on-a-bird-in-the-air-pump>.

- Class Field Trip to Art Museum. Images of Women: Students will complete a museum exercise in which they practice skills of attribution, thematic and formal comparison, analysis of artistic influences, and application of historical and cultural context to works in a variety of media. (What is “the male gaze”?) (LOs 1.3, 3.5) [CR4] [CR9]
- Rejection of the Modern World/The View Within: In class, students blog: *How do artists alter appearances of the visible world to portray dreams/nightmares/visions?* Partners discuss their ideas. We analyze Gauguin’s and Munch’s immersion in *fin-de-siècle* pessimism, their sense of alienation from the capitalist modern world, and their fascination with the human psyche. Partners compare José Maria Velasco’s *The Valley of Mexico with the Hillside of Santa Isabel* with *The Vision after the Sermon. How did Gauguin depart from natural appearances to suggest internal experience?* “Paul Gauguin, Nevermore, 1897.” <http://www.youtube.com/watch?v=pQu1RMlkg3c>. Accessed November 29, 2013. After the Gauguin video, we examine the trajectory of his travels, his syncretic style and “synthetism,” and his visionary portrayal of humanness in *Where...* Partners analyze *The Scream*; we investigate ways it embodies the Symbolist aim of portraying not the “trivial” facts of our lives, but our inner experience of those facts. (LOs 1.3, 1.4, 3.2) [CR4]
- Independent Research: Partners draw names of Impressionists, Post-Impressionists, and their associates whom we have not studied: Renoir, Degas, Morisot, Pissarro, Sisley, Caillebotte, Whistler, Seurat, Signac, Toulouse-Lautrec. Using both textual and online sources, they do independent research on their assigned artists and ways their works reflect the late 19th-century in Europe. They present their research by creating a teaching video to upload to our SchoolTube site. Their video must illustrate and fully identify at least three works by their artist and include a bibliography with at least five sources. They complete a website evaluation for each online resource they use. After all videos are posted, students view and fill out evaluations for five videos. (LOs 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.
[CR9]—Students are provided opportunities to experience actual works of art or architecture.

Sample Assessment:

- Attribution Practice: One of the artworks listed is displayed. Students have two minutes to jot down informally what movement they attribute the work to and justify their responses. Partners compare answers for one minute. Students register their responses via a shared Google doc. After revealing the results, reasons are solicited for the correct attribution. (LO 3.4) [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.

Unit 9: Later Europe and Americas, 1900-1980 [CR3]

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

Guiding Questions:

- What is the impact of new materials and technologies on 20th-century art and architecture?
- How do 20th-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art?
- How do 20th-century artists respond to contemporary world events and social trends?

Estimated Time: 15 class periods

Sample Unit Activities:

- 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]
- Transgressive Art/Dada/Found Objects/Surrealism. In class, students blog: What was shocking about Dada and Surrealist art in its time? In today’s world, what might shock a museum visitor? Which work of art that we have studied has most shocked you? Why? Partners share responses. We review the chaos, violence, and irrationality of World War I. How did this influence Dada artists’ rejection of traditional values, including notions of art? We discuss the rejection of Duchamp’s *Fountain* by the Society of Independent Artists, the published statement that followed, and the foundations of conceptual art in this readymade. Students analyze *Fountain* and *Object*, contrasting Dada’s nihilism with Surrealism’s attempts to mine the Unconscious and transcend realism. Students sketch *Object* listening to the audio. We watch and discuss the Oppenheim video. (LOs 1.3, 1.4, 3.2, 3.3, 3.5) [CR4]
 - “Meret Oppenheim *Object*.” Audio, 01:52. Accessed December 6, 2013. http://www.moma.org/collection/object.php?object_id=80997.
 - “Meret Oppenheim (Swiss, 1913–1985) *Object*.” Accessed December 14, 2013. http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A4416&page_number=1&template_id=1&sort_order=1

[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 Assessment:

- Unit Exam: Students take a unit exam composed of one 30-minute essay question asking students to analyze two works which reflect two different twentieth-century world events or social trends, and one 30-minute essay question using the *Seagram Building* and *House in New Castle County, Delaware* to analyze Mies van der Rohe’s “Less is more” and Venturi’s “Less is a bore.”

Unit 10: Global Contemporary [CR3]

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

Guiding Questions:

- How do contemporary artists move beyond traditional concepts about art and artists?

- How do information technology and global awareness together shape contemporary art?

Estimated Time: 14 class periods

Sample Unit Activities:

- Text and Meaning: Half of class reads Lin articles; others read Xu Bing articles. Groups pair up; partners do formal comparison and explain artists' intentions. We examine the relationship between text and meaning, beginning with Lin's minimalist work. *How is its meaning revealed experientially?* After seeing Lin videos, students compare negative reactions with those toward *Burghers of Calais*. We discuss Xu Bing's experiences in China's Cultural Revolution with Mao's propagandistic language, anti-intellectualism, and censorship. Students examine Xu Bing's combining traditional materials and painstaking techniques with invented/nonsensical characters. *How does this challenge connections between text and meaning?* After *Book from the Sky* videos, we explore Duchamp's and Warhol's influence on Xu Bing. (LOs 1.3, 1.4, 2.3, 3.2, 3.3) [CR4] [CR6]
 - "Maya Lin: Vietnam Veterans Memorial." Video, 06:02. Accessed December 21, 2013. <http://www.youtube.com/watch?v=7n1JEcFCTrw>.
 - "Maya Lin, Vietnam Veterans Memorial, 1982." Video, 07:12. Accessed December 21, 2013. <http://www.youtube.com/watch?v=wuxjTxxQUTs>.
 - "Maya Lin's Vietnam Veterans' Memorial." Accessed December 20, 2013. <http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/thewall.html>.
 - "AI Interview: Xu Bing." Video, 05:34. Accessed December 21, 2013. <http://www.youtube.com/watch?v=G7ioUyG1gSs>.
 - "Xu Bing's *A Book from the Sky*." Accessed December 21, 2013. <http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/xubing.html>.
- The Struggle for Identity: Half of class reads Abakanowicz articles before class; others read Mutu articles.
 - "About Magdalena Abakanowicz." Accessed December 21, 2013. <http://www.abakanowicz.art.pl/about/about.php>.
 - "Magdalena Abakanowicz." Video, 03:33. Accessed December 21, 2013. <http://www.youtube.com/watch?v=TpDTJ6EYh6c>.
 - Smith, Nicole R. "Wangechi Mutu: Feminist Collage and the Cyborg," pp. 82-84. Accessed December 24, 2013. http://scholarworks.gsu.edu/cgi/viewcontent.cgi?article=1052&context=art_design_theses.
 - "The Afrofuturism of Wangechi Mutu." Accessed December 22, 2013. <http://www.theguardian.com/world/2013/nov/13/wangechi-mutu-art-afrofuturism>.
- We watch the Abakanowicz video. Partners explain ways her experiences under harsh Nazi then Soviet rule shaped her works' substance and form. We explore her innovative use of fiber--traditionally a woman's medium--sculpted into three-dimensional, fragmentary human forms. Students discuss themes of individuality/anonymity, oppression/resistance, meditation/triumph, and the interconnectedness of all beings. After the videos, we explore *Preying Mantra*'s contradictory title. *How does Mutu's cyborgian figure confront conflicting, dualistic notions of women as powerless/potent, natural/alien, and victim/predator?* We compare ways both artists manipulate content, media, and form to elicit viewer responses. (LOs 1.2, 1.3, 1.4, 3.2, 3.5) [CR4]
- Thematic Development: Student partners create a teaching video explaining thematic connections linking one artist we've studied in this unit with any work from Units 2, 3 or 4 and one work from Units 5, 6, or 7. Students fully identify the works and analyze similarities and differences in how they relate to a theme of students' choice.

- Partners select their artist/architect from this unit by lottery. Their ten-to-fifteen minute video is uploaded to our SchoolTube site. They may use textbooks, but must also reference at least two online sources and complete website evaluation forms. Videos include source citations. When videos are uploaded, students view any three, submitting written commentary on the effectiveness with which the videos develop thematic connections. (LOs 1.3, 1.4, 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.

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

Sample Assessment:

- Unit Exam: Students take an exam composed of one 15-minute essay question asking them to analyze ways an artist of their choice incorporates new technology to either support or challenge an established artistic tradition, one 30-minute essay question in which they compare and contrast two works that reflect global identity, and multiple-choice questions about works of art within this and earlier units, their context and relationships, and related “unknown” works (attribution). (LOs 1.3, 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.