

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 methods, and the ways it reflects and affects its historical and cultural contexts. With these core questions as the foundation, this course is organized into 10 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.

Textbook and other Resources

Primary Texts

- Stokstad, Marilyn, and Michael Cothren. *Art History, Combined Volume* (4th Edition). 4th ed., Pearson, 2010. CR1
- Image set: Images of all 250 required works are available to students at the Khan Academy[®] website. [khanacademy.org/humanities/ap-art-history/introduction-aparthistory/a/required-works-of-art-for-ap-art-history](https://www.khanacademy.org/humanities/ap-art-history/introduction-aparthistory/a/required-works-of-art-for-ap-art-history)

Supplementary Primary Text

- Van Gogh, Vincent, and Irving Stone. *Dear Theo: The Autobiography of Vincent Van Gogh*. Doubleday and Company, 1937.

Supplementary Secondary Texts

- Students will use museum websites, such as the British Museum or the Met's Heilbronn Timeline of Art History.
- "The Babylonian mind." YouTube, uploaded by The British Museum, 10 Aug. 2010, www.youtube.com/watch?v=G37qpVUzB1g&feature=youtu.be.
- Armstrong, Dorsey. "The Black Death Episode 18: Artistic Responses to the Black Death." Amazon Video, uploaded by The Great Courses, 31 Oct. 2016, www.amazon.com/gp/video/detail/B01M301U6F/ref=atv_yv_hom_c_unkc_1_1.
- Harris, Beth, and David Drogin. "Bronze Casting." YouTube, uploaded by Smarthistory, 8 Oct. 2011, www.youtube.com/watch?v=XZHLmG8DRbY&feature=youtu.be

Student Practice

Throughout each unit, Students will complete and compile activities into a Pocket Booklet for Each Unit. Each booklet will contain student's responses to topic Questions provided to help you check your understanding. The Topic Questions are especially useful for confirming understanding of difficult or foundational topics before you move on to new content or skills that build upon prior topics. They can be assigned before, during, or after a lesson, and as in-class work or homework. You'll get rationales in the form of rubrics and written comments from instructor for each Topic Question that will help you understand why an answer is correct or incorrect, and your results will reveal misunderstandings to help you target the content and skills needed for additional practice.

At the end of each unit or at key points within a unit, Personal Progress Checks will be provided in class or as homework assignments in AP Classroom. You'll get a personal report with feedback on every topic, skill, and question that you can use to chart your progress, and your results will come with rationales that explain every question's answer. We'll set aside a class period or two to go over the results and address any misunderstandings.

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Deepen Understanding of the Big Ideas

The pocket booklet students create will also contain a series of cards where they will organize the content from each unit. The content will be structured based on the following big ideas. Below are examples of what those Big Ideas activities will look like:

- **Big Idea 1—Culture:** As a class we discuss specific elements of the Bundu mask that represent aspects of the culture that created it. We also look at other images of Bundu masks and discuss various ways the mask represents importance of the river god Sowo, as well as the ways these works encode societal expectations for the comportment of women and girls. Students will create a small infographic to record the information we discuss.
- **Big Idea 2—Interaction with Other Cultures:** Guided Discussion. After discussion of the vast empire of the Mongols and the sharing of ideas, materials, and techniques along the Silk Road, we explore ways in which the David Vases are creations of their place and time. Emphasis is placed on materials and their acquisition through trade from the far reaches of the empire, and the fact that blue-and-white porcelain was made for the specific purpose of exporting to varied audiences. Students will create a series of illustrated notes to document information covered during discussion
- **Big Idea 3—Theories and Interpretations:** With a partner, students research and present to the class multiple academically sourced theories regarding the meaning of The Arnolfini Portrait. As a class, we will then discuss the reasons for such diverse interpretations.
- **Big Idea 4—Materials, Processes, and Techniques:** We will watch the Smarthistory video entitled “Bronze Casting” during our discussions of Ancient Mediterranean art to better understand the difficulty of the process and how important materials are in understanding works of art in context.
- **Big Idea 5—Purpose and Audience:** As we study *Rebellious Silence* by Shirin Neshat, we discuss issues of audience: both who can physically view her art (since she mostly exhibits outside of her native country, although the subject matter is Iranian) and who can actually read the text in her art (since her audience is often Americans who don’t read Farsi). We also explore the religious aspects of the work, including the dress of the subject and the differing interpretations this work might suggest for American and Iranian viewers.

Course Outline

Unit 1: Global Prehistory (30,000–500 BCE)

Topics

- 1.1 Cultural Influences in Prehistoric Art
- Materials, Processes, and Techniques in Prehistoric Art
- 1.3 Theories and Interpretations of Prehistoric Art

Skills
1.A, 2.A 1.2
1.B, 1.C, 5.A, 5.B
7.A, 7.B

Assessments

- Prehistory Pocket Booklet Check
- Complete Personal Progress Check MCQ on AP Classroom for Unit 1.

Unit 2: Ancient Mediterranean (3500 BCE–300 CE)

Topics

- 2.1 Cultural Contexts of Ancient Mediterranean Art
- 2.2 Interactions Within and Across Cultures in Ancient Mediterranean Art
- 2.3 Purpose and Audience in Ancient Mediterranean Art
- 2.4 Theories and Interpretations of Ancient Mediterranean Art

Skills
1.A, 1.B, 1.C, 2.A, 2.B, 2.C, 3.A, 5.A, 5.B, 6.A, 6.B
4.A, 4.B
2.B, 2.D
8.A, 8.B

Assessments

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- Ancient Mediterranean Pocket Booklet Check
- Complete Personal Progress Check MCQ on AP Classroom for Unit 2.
- Complete Personal Progress Check FRQ Part A on AP Classroom for Unit 2.
- Complete Personal Progress Check FRQ Part B on AP Classroom for Unit 2.

Unit 3: Early Europe and Colonial America (200–1750 CE)

Topics

- | | Skills |
|---|-------------------------|
| • 3.1 Cultural Contexts of Early European and Colonial American Art | 2.A, 2.D |
| • 3.2 Interactions Within and Across Cultures in Early European and Colonial American Art | 3.B, 4.A, 4.B, 4.C, 4.D |
| • 3.3 Materials, Processes, and Techniques in Early European and Colonial American Art | 1.C, 6.A, 6.B |
| • 3.4 Purpose and Audience in Early European and Colonial American Art | 2.B, 2.D |
| • 3.5 Theories and Interpretations of Early European and Colonial American Art | 7.A, 7.B, 8.A, 8.B, 8.C |

Assessments

- Early Europe and Colonial America Pocket Booklet Check
- Complete Personal Progress Check MCQ on AP Classroom for Unit 3.
- Complete Personal Progress Check FRQ Part A on AP Classroom for Unit 3.
- Complete Personal Progress Check FRQ Part B on AP Classroom for Unit 3.

Unit 4: Later Europe and the Americas (1750–1980 CE)

Topics

- | | Skills |
|--|------------------------------|
| • 4.1 Interactions Within and Across Cultures in Later European and American Art | 2.C, 3.B, 4.A, 4.B, 4.C, 4.D |
| • 4.2 Purpose and Audience in Later European and American Art | 2.B, 2.D |
| • 4.3 Materials, Processes, and Techniques in in Later European and American Art | 1.C, 6.A, 6.B, 8.B |
| • 4.4 Theories and Interpretations of Later European and American Art | 7.B, 8.A, 8.B |

Assessments

- Later Europe and the Americas Pocket Booklet Check
- Complete Personal Progress Check on AP Classroom for Unit 4.
- Complete Personal Progress Check FRQ Part A on AP Classroom for Unit 4.
- Complete Personal Progress Check FRQ Part B on AP Classroom for Unit 4.

Unit 5: Indigenous Americas (1000 BCE–1980 CE)

Topics

- | | Skills |
|--|---------------|
| • 5.1 Interactions Within and Across Cultures in Indigenous American Art | 2.A, 2.C, 4.A |
| • 5.2 Materials, Processes, and Techniques in Indigenous American Art | 1.B, 1.C, 5.A |
| • 5.3 Purpose and Audience in Indigenous American Art | 2.B, 2.D |
| • 5.4 Theories and Interpretations of Indigenous American Art | 7.B |

Assessment

- Indigenous Americas Pocket Booklet Check
- Complete Personal Progress Check MCQ on AP Classroom for Unit 5.
- Complete Personal Progress Check FRQ on AP Classroom for Unit 5.

Unit 6: Africa (1100–1980 CE)

Topics

- | | Skills |
|---|--|
| • 6.1 Cultural Contexts of African Art | 1.C, 2.A, 2.C, 3.A, 4.A, 4.B, 5.A, 5.B |
| • 6.2 Purpose and Audience in African Art | 2.B, 2.D, 6.A, 6.B |

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- 6.3 Theories and Interpretations of African Art 7.A
- Assessment
- Africa Pocket Booklet Check
 - Complete Personal Progress Check MCQ on AP Classroom for Unit 6.
 - Complete Personal Progress Check FRQ on AP Classroom for Unit 6.

Unit 7: West and Central Asia (500 BCE–1980 CE)

- Topics Skills
- 7.1 Materials, Processes, and Techniques in West and Central Asian Art 1.C
 - 7.2 Purpose and Audience in West and Central Asian art 2.B; 2.C; 2.D
 - 7.3 Interactions Within and Across Cultures in West and Central Asian Art 4.A, 4.B, 4.D, 8.D
- Assessment
- West and Central Asia Pocket Booklet Check
 - Complete Personal Progress Check on AP Classroom for Unit 7.
 - Complete Personal Progress Check FRQ Part A on AP Classroom for Unit 7.
 - Complete Personal Progress Check FRQ Part B on AP Classroom for Unit 7.

Unit 8: South, East, and Southeast Asia (300 BCE–1980 CE)

- Topics Skills
- 8.1 Materials, Processes, and Techniques in South, East, and Southeast Asian Art 1.C, 3.A, 3.B, 6.A
 - 8.2 Purpose and Audience in South, East, and Southeast Asian Art 2.B, 2.C, 2.D
 - 8.3 Interactions Within and Across Cultures in South, East, and Southeast Asian Art 4.A, 4.B, 4.C, 4.D
 - 8.4 Theories and Interpretations of South, East, and Southeast Asian Art 8.A, 8.B
- Assessment
- South, East, and Southeast Asia Pocket Booklet Check
 - Complete Personal Progress Check on AP Classroom for Unit 8.
 - Complete Personal Progress Check FRQ Part A on AP Classroom for Unit 8.
 - Complete Personal Progress Check FRQ Part B on AP Classroom for Unit 8.

Unit 9: The Pacific (700–1980 CE)

- Topics Skills
- 9.1 Materials, Processes, and Techniques in Pacific Art 1.B, 1.C, 5.A, 5.B
 - 9.2 Interactions Within and Across Cultures in Pacific Art 2.A, 2.B, 2.C
 - 9.3 Theories and Interpretations of Pacific Art 7.A, 7.B
- Assessment
- Pacific Pocket Booklet Check
 - Complete Personal Progress Check MCQ on AP Classroom for Unit 9.

Unit 10: Global Contemporary (1980 CE–Present)

- Topics Skills
- 10.1 Materials, Processes, and Techniques in Global Contemporary Art 1.B, 1.C
 - 10.2 Purpose and Audience in Global Contemporary Art 2.B, 2.D, 3.A, 3.B
 - 10.3 Interactions Within and Across Cultures in Global Contemporary Art 4.A, 4.B, 4.D
 - 10.4 Theories and Interpretations of Global Contemporary Art 7.A, 7.B, 8.D

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Assessments

- Global Contemporary Pocket Booklet Check
- Complete Personal Progress Check on AP Classroom for Unit 10.
- Complete Personal Progress Check FRQ Part A on AP Classroom for Unit 10.
- Complete Personal Progress Check FRQ Part B on AP Classroom for Unit 10.

Developing Art Historical Thinking

Skill 1: Visual Analysis

- In the first days of class, as an introduction to AP Art History, students will look at the projected image of Gericault's Raft of the Medusa in silence for one full minute. Next, in groups, students use their whiteboards to draw what they remember from the scene. We then discuss what elements stood out the most and what most groups included in their renderings. We then discuss what details we can see and what we think the story of the work might be. Students are then given a document detailing the story behind the painting as homework, which we discuss in class the next day. Students then identify, describe, and explain key visual elements of the work.
- Students will also complete a Visual Analysis Card for each required work for their Pocket Booklet.

Skill 2: Contextual Analysis

- After the completion of the study of the Palace of Versailles, students are given an essay assignment to compare Versailles with the Forbidden City based on the theme of power and authority. These structures are similar in that they were made for rulers.
 - What are the similarities and differences between the French and Chinese monarchies? How do the forms and functions of these palaces support each monarch's right to rule within their respective cultural contexts? Describe specific ways the rulers have both set themselves apart and included themselves in their respective courts.
- Students will also complete a Contextual Analysis Card for each required work for their Pocket Booklet.

Skill 3: Comparison of Works of Art

- After the completing the study of the St. Peter's Basilica in Vatican City, students are asked to compare this structure with the Kaaba in Mecca. Students are asked to respond about both the idea of sacred spaces and importance of pilgrimage to both sites.
 - The structures seen here have similar purposes for their audiences. What is the purpose of these structures? How do the form, function, content, and context aid the worshippers of these two faiths in achieving their goals?
- Students will also complete a Comparison of Works Card for each required work for their Pocket Booklet.

Skill 4 Artistic Traditions

- Students are given an art project to complete after we have studied Greek pottery from the Geometric to the Classical period (students are exposed to a variety of vessel types and their uses, and the black- and red-figure techniques of decoration). Students are then given a terra cotta clay body that emulates the color of the clay in Attic red-figure pottery. They design their own pot using a combination of pinch, coil, or other handbuilding techniques, then create a design with black underglaze, approximating either the red-figure or blackfigure

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technique. Students then discuss the transition from black-figure to red-figure in the sixth and fifth centuries BCE in Athens and propose possible reasons for this transition.

Skill 5: Visual Analysis of Unknown Works of Art

- After completion of the 10 course units, and as we spend a week in review for the AP Exam, we complete various activities with our class set of “Masterpiece Cards.” Images are divided up at random among the groups in class and include 250 cards total from the Renaissance to Pop Art, with most of these works not being in the set of 250 images from College Board. Groups are asked to analyze visual elements of the works, and identify and categorize the works in a variety of ways—including by known artists, by culture, by artistic style, and by medium.

Skill 6: Attribution of Unknown Works

- After studying Greek sculpture from Archaic, through Classical, and into the Hellenistic styles, students are given an essay to complete where they need to attribute “unknown” works to each of these styles, giving supporting evidence for their attributions. The works included are the Sleeping Satyr, Apoxyomenos, and Lady of Auxerre. Label each of the works shown with their correct period style. Support your attributions with at least two pieces of evidence, as well as discussing similarities to a specific work from the image set from that period.

Skill 7: Art Historical Interpretations

- Students are given the following homework assignment: Architectural historian J. B. Ward-Perkins wrote: “The Forum and Markets of Trajan were contemporary and complementary monuments, the two halves of a single plan; and yet it would be hard to imagine two groups of buildings that were more different in almost every respect... the one ultra-conservative... the other the last word in contemporary tastes and techniques.” (Roman Imperial Architecture, 1994). Analyze Ward-Perkins’ interpretation, referring to specific features of the materials, design, function and decoration of the Forum and Markets of Trajan. In the following class, students share and discuss their analyses of the conservative and modern features of the two building complexes.

Skill 8: Argumentation

- Students are asked to respond to an essay question addressing works of art that make powerful anti-war statements, Students may choose Goya’s The Third of May 1808, Picasso’s Guernica, or Lin’s Vietnam Veterans Memorial, or they may choose another appropriate work (providing a full identification). Students must develop a thesis and support it using specific visual and contextual evidence.
- Students write an essay on the following prompt: “What was the impact of photography on painting in the 19th century?” Students must develop a thesis and support it using specific visual and contextual evidence.