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**Sample Syllabus 4 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 2, 9, 16
- CR1c Students and teachers use secondary sources.
- See pages 3, 13, 14
- 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 2, 3, 6, 7, 8, 10, 11, 12, 13, 15
- 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, 8, 9, 11, 14, 15, 17
- CR5 Students are provided opportunities to analyze works of art both visually and contextually.
- See pages 5, 11
- CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.
- See page 14
- CR7 Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.
- See pages 6, 14
- 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 page 6
- CR9 Students are provided opportunities to experience actual works of art or architecture.
- See pages 1, 5

## AP Art History Syllabus

*The artist alone sees spirits. But after he has told of their appearing to him, everybody sees them.* – Goethe

### Course Description:

The study of art history allows students to discover anew the world in which they live. Throughout the year we will learn about how people have responded to and communicated their experiences through art, as well as the historic and cultural contexts in which it was created. Students will be welcomed into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and respond to and interpret art. This course will be structured around the big ideas and essential questions of the *AP Art History Course and Exam Description*. **[CR2]** As part of the course, we will take a field trip to the Utah Museum of Fine Arts and various Salt Lake City religious buildings, with an additional, though optional, trip to San Francisco.

### **[CR9]**

**[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.

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

Using the big ideas and essential questions that serve as a conceptual framework for the course, successful students will understand how:

- Artists manipulate materials and ideas to create an aesthetic object, act, or event.
- Art making is shaped by tradition and change.
- Interpretations of art are variable.

### Textbooks:

Kleiner, Fred S. *Gardner's Art Through the Ages: A Global History*. 13<sup>th</sup> ed. United States: Wadsworth Cengage Learning, 2009. **[CR1a]**

Potok, Chaim. *My Name is Asher Lev*. New York: Fawcett Crest, 1983.

Strickland, Carol. *The Annotated Mona Lisa*. 2<sup>nd</sup> ed. Kansas City: Andrews McMeel Publishing, 2007.

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

### Additional Readings:

Students will be responsible for other primary sources, articles, and excerpts assigned. These readings are given to provide in-depth analysis, interpretation, and exposure to other critics' thoughts and ideas. Extra credit may be earned (30 points a quarter) by completing approved reading activities.

### Global Prehistory: 30,000 – 500 B.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.

Life beats down and crushes the soul and art reminds you that you have one.

– Stella Adler

We create art because humanity needs art. Our spirit needs art like a vitamin pill.

If we have art, we are happier, more alert, and have more vitality.

– Csaba Markus

## Sample Activities and Assignments

### Welcome to the Good Life

#### Readings and Assignments:

- Learning to Look and Intro Reading Guides (RG)
- Room Tour
- Reading Guides are assigned almost every night and will be turned in the following day. Chapters are usually split up into sections and will hereafter be referred to with chapter number and section.

#### Additional Instructions:

- Secondary Sources: Teaching Cops to See: <http://www.smithsonianmag.com/arts-culture/teaching-cops-to-see-138500635/>

### What is Art? Terms and Conditions May Apply

#### Readings and Assignments:

- House Keeping: Discuss Syllabus
- Watch the video “What is Art?” Bruce Nauman (Art 21.1 Identity 13 min) [CR1b]
- Project: Conventions of a Power Portrait—students draw their own picture of a teacher and student relationship. This will be used to discuss the use of visual cues
- Fundamental Art and Architecture Historical Issues & Vocabulary (LO 1.1) [CR4]
- Read: Gardner’s Introduction

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

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

#### Additional Activities:

- Come with questions and comments concerning class, syllabus, or the disclosure.
- Picture Cards: Label and Note-taking Model
  - Title
  - Artist/Culture
  - Location
  - Art Historical Period/Date

- Media

### Migration and Diffusion

#### Readings and Assignments:

- Prepare response: What would you take in an evacuation? (LO 1.1) [CR4]
- Media discussion focus on Ceramics and Pottery (LO 1.1) [CR4]
- Project: Label a world map to show areas of the world and fully identify works of art produced in each region (LO 3.1) [CR4]
- Read: Gardner's chapter 2

[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.

#### Additional Activities:

- The study of early art works requires interdisciplinary collaboration—archaeology (excavation sites); anthropology, provenance inferences, comparisons, theories, tests, evidence. (LO 1.1) [CR4]
- Quick Review of Concepts, Ideas, Art (LO 1.1) [CR4]
- Secondary Source: *Museum: Behind the Scenes at the Metropolitan Museum of Art*. Danny Danziger (assorted excerpts) [CR1c]
- Quick Assessment: Take Home Practice Multiple Choice—AP MC Pretest

[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.

### Ancient Mediterranean: 3500 B.C.E. – 300 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.

Our love of what is beautiful does not lead to extravagance; our love of the things of the mind does not make us soft.

– Pericles

The aim of art is to represent not the outward appearance of things, but their inward significance.

– Aristotle

### Sample Activities and Assignments

#### SANBAN

#### Readings and Assignments:

- Near East Reading Guide 2
- Set up Class 3-Ring Binder
- Watch video: Persia Engineering Movie

#### Additional Activities:

- Make Image Labels

## Tombs, Temples, and Timelessness

### Readings and Assignments:

- Egypt: Amarna and the End
- Reading Guide 3B
- Artistic Innovation and Revolution: Society’s Response—glimpse and comparison with Modern Art (LO 2.2) [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.

### Additional Activities:

- Due: Portrait Pictures
- Egypt Gods and Symbols Handout
- Play-Doh Sculpture
- Study Vocabulary—Creations/Class Themes

## Man is the Measure of All Things: The Ideal

### Readings and Assignments:

- The Near East and Egypt Review Quiz
- Read: Gardner’s chapter 4
- Introduction—Geometric, Archaic, Kore, Korai
- Discussion “If I were a Greek Statue... How Greeks would look today” (LO 2.1) [CR4]
- Reading Guide 5A

[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.

### Additional Activities:

- Golden Section with Donald
- Greek Gods Handout

## The Imperial March: Introducing the Roman World

### Readings and Assignments:

- Greek Review Quiz
- Etruscans: Preparing the Roman Way
- Roman Chronology: Republic & Emperors Handout
- Roman History and Temples Overview
- Republic Sculpture
- Pompeii Cities
- Watch video: Roman Cities—David Macaulay (30 min)
- Reading Guide 10A
- Read: Gardner’s chapter 9

**Additional Activities:**

- Project Homework: Classical Comparisons/Photo Collage—How Roman Are We?  
Students will scour their city/neighborhood looking for specific classical cultural references, especially artistically and architecturally. (LO 2.3) [CR4] [CR9]
- Discuss Periods: Republican, Early Empire, High Empire, Late Empire.  
[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.

**The Imperial March Goes On****Readings and Assignments:**

- Late Empire to The End
- Reading Guide 10D
- Art Tableau Activity: Didactic Roman Virtues
- In Class Project: Essay Themes Group Activity

**Additional Activities:**

- Take Home Essay: Using two pictures (print and bring them in): How do artists differentiate extraordinary figures (deities, rulers, heroes) from ordinary people? (LO 1.4) [CR4]
- Integration of Art Outside the Tradition: power and warriors.  
[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.

**Practice****Readings and Assignments:**

- Project: Roman Influence Photo Collage due (LO 2.3) [CR4]
- The unit exam includes a question asking students to analyze a single work both visually and contextually. [CR5]
- Assignment: *ARTNews* Article and Timeline Assignments Due
- Read: Gardner's chapter 11  
[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.

**Additional Activities:**

- Review Concerns and Questions
- Sand Artist Clip—Define Abstract Expressionism
- Read Secondary Source: *Museum: Behind the Scenes at the Metropolitan Museum of Art*. Danny Danziger (assorted excerpts).

**Indigenous Americas: 1000 B.C.E. – 1980 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.

“If you listen close at night you will hear the creatures of the dark, all of them sacred – the owls, the crickets, the frogs, the night birds. And you will hear beautiful songs, songs you have never heard before. Listen with your heart. Never stop listening.”

– Henry Quick Bear (Lakota)

“Man did not weave the web of life, he is merely a strand in it. Whatever he does to the web, he does to himself.”

– Chief Seattle (Suquamish)

**Sample Activities and Assignments****Mesoamerica: Maya and Mexica****Readings and Assignments:**

- Key Concepts: Mother Culture, Maya, Mexica
- Frontier Zones and the Intermediate Area
- Religion and Mythology
- Gender and Art; Art and War
- Reading Guide 14A
- Read: Gardner’s chapter 30

**Additional Activities:**

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

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

**Inka****Readings and Assignments:**

- The Belly Button of the World
- The Collaborative: People, Environment, Art
- Reading Guide 32
- In Class Comparison Writing Assignment: Compare and Contrast the art/architectural elements together with the socio-political functions of Pergamum, Greece and Machu Picchu, Peru. Emphasis on the importance of citing specific aspects of works of art. (LOs 3.5, 1.4) [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.

**Additional Activities:**

- Secondary Source: Blanding: “A Town’s love for Indian artifacts backfires,” by Helen O’Neill and follow-up editorials.

**Later America****Readings and Assignments:**

- Cultural Identity and Cultural Connections

**Additional Activities:**

- A unit exam includes a question asking students to analyze a single work of architecture both visually and contextually.
- Secondary Source: *Museum: Behind the Scenes at the Metropolitan Museum of Art*. Danny Danziger (assorted excerpts).

**West and Central Asia: 500 B.C.E. – 1980 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.

The quieter you become, the more you are able to hear.

– Rumi

Artists don’t make objects. Artists make mythologies.

– Anish Kapoor

**Sample Activities and Assignments****Cultural Interchange: A Testament****Readings and Assignments:**

- Islam: A beginning
- The Silk Road: Persians and the Ottomans
- Read: Gardner’s chapter 13

**Additional Activities:**

- Religious and Artistic Vocabulary:
- How Cultures Create and Shape a Visual Language

**The Middle Path****Readings and Assignments:**

- Introducing Buddhism

- Buddhism and Trade: Icons and Symbols, the Spread of Buddhism
- Due: *ARTNews* Article and Timeline Assignment
- **Take Home Exam on West and Central Asia and the Americas**

**Additional Activities:**

- Due: Research Projects on Indigenous Americas or West and Central Asia.
- Research the destruction of Bamiyan in news sources on the Internet. (LO 3.3) [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.

**Early Europe and Colonial Americas: 200 – 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.

Art becomes a spiritual process depending upon the degree of commitment that you bring to it. Every experience becomes direct food for your art. Then your art teaches you about life.

– Nick Bantock

There are three classes of people: those who see, those who see when they are shown, those who do not see.

– Leonardo da Vinci

**Sample Activities and Assignments****Triumph of Faith: Towards a Timeless Eternal****Readings and Assignments:**

- Due: Take Home Exam
- Catacombs: Cities of the Underworld 1.4 Rise of Rome
- Creating Sacred Space and the Roman Basilica
- Architecture—Transition Space and Your School
- Constantinople, Ravenna, Justinian, and Theodora
- Dome Read--for next time
- Discussion of Stylization
- Watch *Dark Ages* Movie—2: Intro and Hagia Sofia
- Read: Gardner's chapter 12

**Additional Activities:**

- Image Labels
- Christian Symbols Handout—Examples/Equivalents
- Virgin Mary, Jesus Events Handout
- Saints and Attributes Handout

- Primary Source: Art21: Josiah McElheny (12 min)

## Height and Light II

### Readings and Assignments:

- Review Vocabulary of Cathedral Elevation
- French Gothic: Early, High, Late, Court
- Outside France: English, German (sculpture), Italian

### Additional Activities:

- 30 minute Topics for TEST—examination of themes and cross-cultural comparisons.
- Primary Source: Abbot Suger and theories on light and sacred space. (LO 3.2) [CR1b] [CR4]  
[CR1b]—Students and teachers use primary sources of different types.  
[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

## Early Atlantic World: Interactions and Globalization

### Readings and Assignments:

- Northern Europe and Spain 1500 – 1600
- Anamorphic Works—Art 21:5 Kentridge Chp 3 (what will come 2 min)
- Printing: Here & There; Relationships with the Press
- France and Netherlands
- El Greco Presentation and Art Detective activity
- Read: Gardner’s chapter 20

### Additional Activities:

- Questionable Review and the Teenage Mutant Ninja Turtles (chapters 20, 21, 22, 23)

## “Baroquen” Masters

### Readings and Assignments:

- Starter: Sister Wendy Rubens (7 min)
- Ruben’s Color Quiz
- iPod Analysis—soundtrack of the era
- Primary Source: ART21 Sally Mann (13.5 min)
- Read: Gardner’s chapter 24

### Additional Activities:

- Study of the Master: A look and analysis of self-portraits across time and cultures
- What Makes You, You? Creative writing or Art Project: A Self Portrait (LO 1.2) [CR4]  
[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

**Viva Sister Wendy****Readings and Assignments:**

- Watch videos: Sister Wendy Celebration
- Printing: The Process and the Excitement

**Additional Activities:**

- Art Studio Visit: Printing, Paint, and Oohs and Aahs

**South, East, and Southeast Asia: 300 B.C.E. – 1980 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.

You must learn first to observe the rules faithfully; afterwards, modify them according to your intelligence and capacity.

The end of all method is to seem to have no method.

– Lu Ch’ai (Wang Kai), 17th century Master of Chinese brush painting

**Sample Activities and Assignments****Regional Identity: Making Sense****Readings and Assignments:**

- Introduction to the area, history, and boundaries
- 4 Big Identities: Gupta, Han, Khmer, Heian
- Indic Worldviews, *Axis Mundi*, and Cosmology
- Cultural Diffusion and Exchange
- Read: Gardner’s chapter 6

**Palatial Temples and Courtly Art****Readings and Assignments:**

- Defining Sacred Space in the Hindu Temple
- Regional Courtly Art and the coming of Islamic Sultans
- Architecture and Influences
- Read: Gardner’s chapter 25

**Additional Activities:**

- Due: Sanchi Rap/Vocabulary

**Age of Brilliance, From Agra to Beijing to Kyoto****Readings and Assignments:**

- Intellectual Development: India, China, Japan
- Read: Gardner’s chapter 27

### Africa: 1100 – 1980 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.

The darkest thing about Africa has always been our ignorance of it.

– George Kimble, *Africa Today*, *Lifting the Darkness*

African art is functional, it serves a purpose. It's not a dormant. It's not a means to collect the largest cheering section.

It should be healing, a source a joy. Spreading positive vibrations.

– Mos Def

Africa is less a wilderness than a repository of primary and fundamental values, and less a barbaric land than an unfamiliar voice.

– Beryl Markham, “West with the Night”

## Sample Activities and Assignments

### Access Africa

#### Readings and Assignments:

- Views and Definitions of Africa
- Oral Traditions of Africa: Art and History Timeline
- Interactions and Impact of Interchange
- Sub-Saharan African Art
- Read: Gardner's chapter 15

#### Additional Activities:

- The Learner has become the Master: Students will choose two works of art and explain to others outside of the class how artistic decisions affect the composition and interpretation of a work of art. Students will bring back their experiences for class discussion. (LO 1.2) [CR4]

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

### Practice

#### Readings and Assignments:

- Master Report Back: How to teach two People of Beauty.
- The Pacific and Africa Quiz

#### Additional Activities:

- A unit exam includes a question asking students to analyze a single work both visually and contextually. [CR5]

- Secondary Source: *Museum: Behind the Scenes at the Metropolitan Museum of Art*. Danny Danziger (assorted excerpts).  
[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

### The Pacific: 700 – 1980 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.

Behold the gods....  
Gods inside, gods outside,  
Gods above, gods below,  
Gods oceanward, gods landward,  
Gods incarnate, gods not incarnate,  
Gods punishing sins, gods pardoning sins,  
Gods devouring men, gods slaying warriors, gods saving men  
Gods of darkness, gods of light, gods of the ten skies.  
Can the gods all be counted?  
The gods cannot all be counted!  
– Society Island Chant

## Sample Activities and Assignments

### Spirit, Sea, and Sky

#### Readings and Assignments:

- Islands, Migrations, and the 3 “*nesias*”
- Culture and Art Comparison
- Read: Gardner’s chapter 31

#### Additional Activities:

- Choose a work of art from either the Mediterranean, Asia, Pacific, or Africa areas. Conduct research and link your work to an enduring understanding and essential knowledge statement.

### Practice

#### Readings and Assignments:

- Test: Asia, Africa, and the Pacific
- Asia, Africa, and the Pacific: The Glories and Impacts
- Due: *ARTNews* Article review and timeline Assignment
- Hand out research paper assignment: Select one work of art from the Mediterranean, Asia, Africa, or the Pacific.

Using sources beyond the textbook, write a research paper that addresses the style, content, media, function and cultural meaning of your work.

**Additional Activities:**

- The exam includes a question asking students to analyze a single work of architecture both visually and contextually.
- Secondary Source: *Museum: Behind the Scenes at the Metropolitan Museum of Art*. Danny Danziger (assorted excerpts).

**Later Europe and Americas: 1750 – 1980 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.

Admiration is a very short-lived passion that immediately decays upon growing familiar with its object, unless it be still fed with fresh discoveries, and kept alive by a new perpetual succession of miracles rising up to its view.

– Joseph Addison

Abstract Art: A product of the untalented, sold by the unprincipled to the utterly bewildered.

– Albert Camus

When I approach a canvas, I never know what I'm going to paint. I'm often as surprised as the person standing next to me. I just let it flow through me and the canvas paints itself. I'm just the vehicle.

– Peter Max

**Sample Activities and Assignments****Light Hearted Beauty****Readings and Assignments:**

- Rococo, Enlightenment, and Salons: Impact and Import of Women
- Secondary Source: Lord Elgin-Saviour or Vandal? by Mary Beard [http://www.bbc.co.uk/history/ancient/greeks/parthenon\\_debate\\_01.shtml](http://www.bbc.co.uk/history/ancient/greeks/parthenon_debate_01.shtml) [CR1c]
- Read: Gardner's chapter 28

[CR1c]—Students and teachers use secondary sources.

**Additional Activities:**

- Image Label Instructions.

**The Truth, and Nothing but the Truth****Readings and Assignments:**

- Revolutions and Realism
- Reading Guide 30B

- Read: Gardner’s chapter 29

**Additional Activities:**

- Image Analysis Grid: Mystery Picture: Students have the opportunity to analyze it from various perspectives in order to refine analysis, attribution, and interpretation skills. (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.

**What is Normal...****Readings and Assignments:**

- First Practice AP Test
- Carl Bloch—A Different Approach; An Interesting Side Story—KSL Clip—Can you see the Greek influence?
- Manifestos and the Direction of Art
- Sister Wendy—Cézanne 5 min?

**Additional Activities:**

- Secondary Source: The Dooly Block (Architect L. Sullivan): <http://saltlakearchitecture.blogspot.com/2009/03/dooly-building.html> **[CR1c]**  
**[CR1c]**—Students and teachers use secondary sources.

**Additional Activities:**

- City Beautiful: Burnham, Olmstead, and modern revitalization efforts. Compare and Contrast to Pergamum and Machu Picchu city plans. (LOs 1.3, 3.5) **[CR7]**  
**[CR7]**—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

**If I Feel it, then...****Readings and Assignments:**

- O’Keeffe, *Neue Sachlichkeit*, Surrealism and Sculpture
- Reading Guide 35C
- Art of West: Kandinsky
- Image Analysis Grid
- Development of Museums, Exhibitions

**Additional Activities:**

- Respond to the following prompt: Stuart Davis wrote: “I am an American, born in Philadelphia of American stock. I studied art in America. I paint what I see in America, in other words, I paint the American scene . . . I don’t want people to copy Matisse or Picasso, although it is entirely proper to admit their influence. I don’t make paintings like theirs. I make paintings like mine. I want to paint and do paint particular aspects of this country which interest me.”



- How does Davis interpret his own work? Primary Source (LO 3.3) [CR4] [CR6]  
[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.

## Dinner Party

### Readings and Assignments:

- Due: Dinner Party and Personal Museums Assignments
- All late work due
- Review and Respond—the Docent Tour: Choose five of the images and show how they either are demonstrative of period/era art traditions or whether the works are challenging the prevailing traditions. (LOs 2.1, 2.2) [CR4]
- Fetch Video
- Due: *ARTNews* Article and Timeline Assignment  
[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.

### Additional Activities:

- Secondary Source: Museum: *Museum: Behind the Scenes at the Metropolitan Museum of Art*. Danny Danziger (assorted excerpts).

## Global Contemporary: 1980 C.E. – Present [CR3]

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

Advertising is the greatest art form of the 20th century.

– Marshall McLuhan

When I approach a blank empty canvas I recognize I must first give myself to that void space. I must surrender all external influences and indulge my senses, emotions and spirit onto the canvas. A sense of an unconscious application however, maintaining order, but also keeping the integrity of spontaneity. Once this process begins the painting takes on a life of its own, I'm only along for the ride.

– Tim Yanke

## Sample Activities and Assignments

### Trashin' the Camp

#### Readings and Assignments:

- Challenge the Status Quo: hierarchies, materials, functions, training, etc.
- Architecture Assignment Day 6 Heads Up (planning)

**Additional Activities:**

- Art Detective: Museum Monuments Men have just uncovered 30 hidden treasures...using your art historical skills, justify your attributions and return them to the correct museum wing. (LO 3.4)

**Is that Appropriate?****Readings and Assignments:**

- Look Before You Leap: NEA 4 & Chris Ofili (LOs 3.2, 3.3)
- American Sensibilities and Global Perspectives

**Additional Activities:**

## Primary Sources:

- Artists See No Decency in ruling on Grants, 1998:  
<http://www.nytimes.com/1998/07/02/arts/critic-s-notebook-artists-see-no-decency-in-ruling-on-grants.html>  
[CR1b]
- A Madonna's Many Meanings in the Art World, NY Times 1999: <http://www.nytimes.com/1999/10/05/arts/critic-s-notebook-a-madonna-s-many-meanings-in-the-art-world.html>  
[CR1b]—Students and teachers use primary sources of different types.

**Growth and Expansion of Museums...Now You See Me****Readings and Assignments:**

- Modern Cathedrals
- Where to Go, Why to Be There

**Additional Activities:**

- Secondary Sources: Salt Lake Field Trip Packet
  - UFMA Women's Voices Tour Sheet
  - History of the Cathedral (of the Madeline)
  - Utah Heritage Foundation: South Temple Street—Religious Buildings
  - Nazi-Era Provenance Research Project (UFMA)

Salt Lake City Field Trip: This is a required experience; date and times were announced at the beginning of the year. Please plan accordingly. We will travel to Salt Lake and experience the important religious buildings downtown. We will then travel to the University of Utah and expand our understanding of American art while enjoying modern art. Come prepared with questions and lunch so that you can enjoy this wonderful aesthetic opportunity.

**Global Reach of Contemporary Art****Readings and Assignments:**

- Outside of the West
- Where to find your own '*descanso*' or retreat.

- Assignment for class discussion: Select a work by a contemporary global artist. Bring in a digital image of it and comparisons to demonstrate how the artist’s work does or does not relate to their culture or region. (LOs 1.2, 3.5) [CR4]  
[CR4]—Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.

## Society of the Enlightened

### Readings and Assignments:

- 70 Million Horses
- Last Supper
- Don’t Pull a Munch, Think David—Any of them
- Use questions to guide period discussions
- Discuss important people, events, vocabulary
- Due: *ARTNews* Article and Timeline Assignment

### Additional Activities:

- Secondary Source: *Museum: Behind the Scenes at the Metropolitan Museum of Art*. Danny Danziger (assorted excerpts).

## Review

Art is not a mirror but a hammer.  
– John Grierson

If Botticelli were alive today he’d be working for ‘Vogue’.  
– Peter Ustinov

## Sample Activities and Assignments

### Writing Review

#### Readings and Assignments:

- Change Over Time, Shifting Contexts
- Long Essays
- Short Essays

### Additional Activities:

- We will meet before school over the next month to review content and concepts, answer any questions, and just glory in the world of beauty. What a Great Way to Start Your Day.