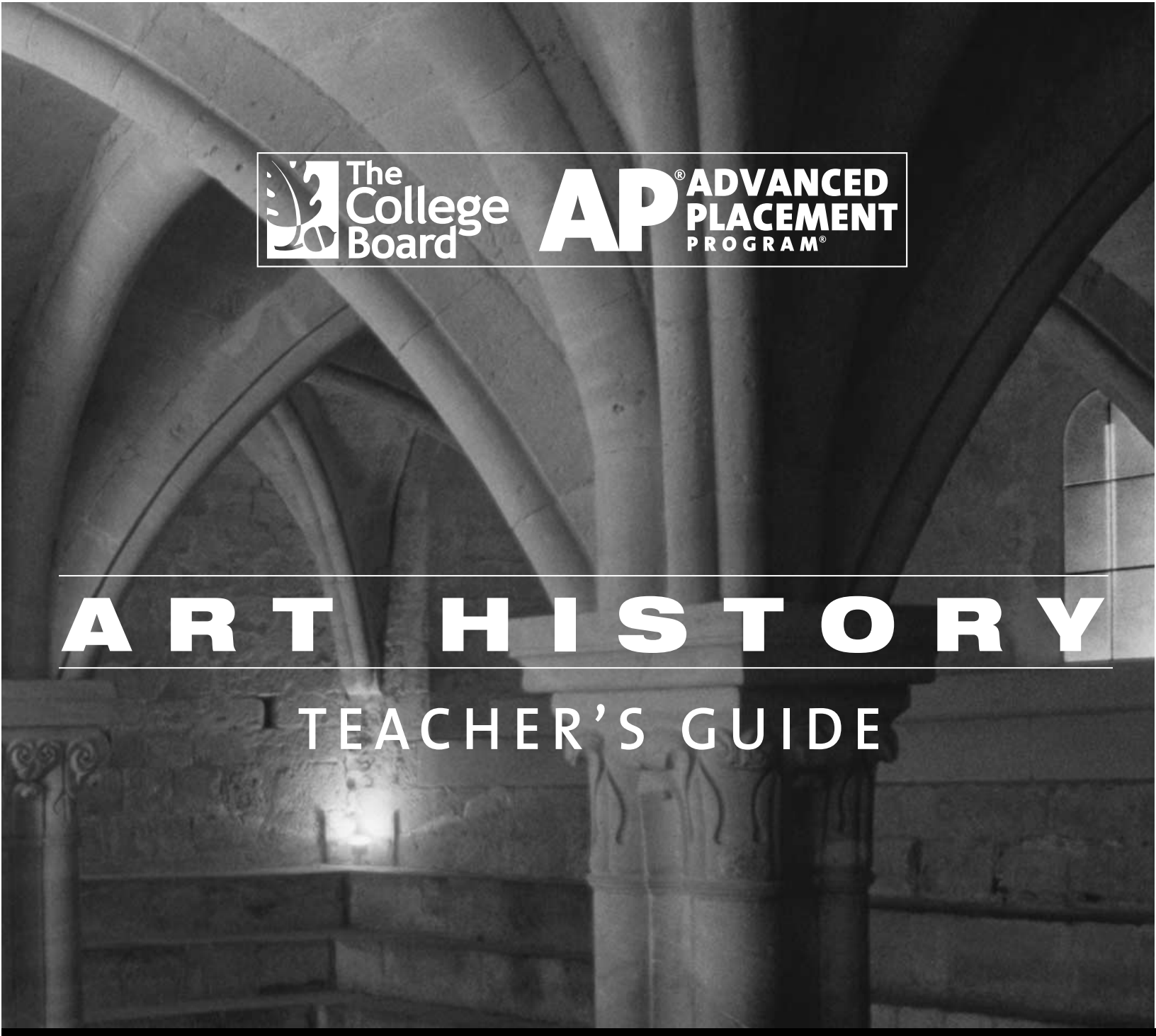

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Teacher's Guide — AP® Art History

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Preface

It has been said that the real voyage of discovery consists not in seeking new landscapes but in having new eyes. The study of art history makes this possible. When most of us were very young, a wonderful thing happened: someone taught us to read. We realized the lines and shapes on paper weren't just decoration but were words that conveyed meaning, and the doors to understanding were opened. On one level, the study of art history is like that. As Leonardo da Vinci wrote, we all must *saper vedere*, or know how to see. The discipline of art history teaches us just this: it provides us with a language that allows us to begin to better see and thus understand the world we live in—a first step in becoming visually literate and one that will enhance the rest of our lives.

On a different level, art history invites us on an interior journey. The images examined in an AP Art History course provide a mirror that reflects all that is inherently human. Together, teachers and students are able to examine the whole range of humanity's experience: from its darkest fears to its most fervent beliefs. Students will see striking visual interpretations of violence and injustice, and, conversely, images of supreme beauty and dignity. Most important, they will begin to understand the truth in human experience. These images provide them with opportunities to stretch their minds, to experience different places, diverse in time and in location, that will necessarily expand their experience. Ultimately, art history, like all humanistic studies, strives to make connections that will allow all students to better understand themselves and their places within the web of humanity, past and present.

This *AP Art History Teacher's Guide* is a collaboration. Within it, readers will find voiced the experience of many wonderful teachers who love this discipline and see it as central to lifelong learning. The articles inside will examine current issues facing teachers of art history, from the challenges of expanding curriculum to include a global perspective, to those involving teaching images within a contextual framework. It also contains practical help in the form of sample syllabi, successful strategies from experienced teachers, and an expansive bibliography of scholarly texts for a self-designed journey of personal discovery and research.

Those of us lucky enough to have been involved in this discipline over time know the wonder of that journey and the rich rewards it offers. We are pleased you're choosing to join us. Welcome and enjoy the adventure.

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Chapter I Introduction: An Overview of Recent Developments

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Art History, like all academic fields, is one that is in a state of perpetual evolution. The peculiarity of this field, however, is that the primary material of the art historian—art objects of an astonishing variety—remains relatively constant. For example, *The Parthenon*, Manet's *Olympia*, Leonardo da Vinci's *Last Supper*, and the *Taj Mahal* are all works that have been included in every survey text since Helen Gardner's *Art through the Ages* first established the art history textbook as a teaching tool in 1926. For the introductory survey, these works, along with so many others, establish art history's fundamental primary material. The difficulty for the AP Art History instructor is in how one contextualizes these objects that students find are such exciting windows into the past. Recent scholarship, in many forms, has changed the way we look at many presumed-to-be familiar works of art. What Helen Gardner knew in 1926 is not necessarily the same thing we now understand about many objects. And even more compelling, what she thought was interesting about those works is not necessarily what we would find intellectually challenging at the beginning of the twenty-first century.

But incorporating new knowledge and methodological approaches into the survey is always a tricky matter. New methods are by definition sometimes very changeable things—and what is new this year may be soon old indeed. In many cases, new methods (such as contemporary psychoanalytic theory or certain aspects of gender studies that engage issues concerning historical constructions of sexuality) are either too esoteric or age inappropriate for some beginning college students, and are especially so for many high school students. Often these new approaches require mastery of a different and difficult technical vocabulary well beyond the scope of any introductory course. It is also very important to keep in mind that these newer and sometimes very challenging approaches to the field presume a certain level of knowledge and familiarity with artistic monuments. This basic visual repertory is the traditional and rightful responsibility of the introduction. That is, the art history survey absolutely must ground the student in basic concepts of style and meaning, which are themselves rooted in specific historical situations. For the AP student and instructor, these periods change over the course of a year at an exhilarating but sometimes bewildering pace. For high school students all too unfamiliar with historical situations outside of the United States before 1960, moving from ancient Egypt to classical Athens to pre-Buddhist Japan—all in the space of a few weeks—can be a daunting task indeed. If we acknowledge that the ability to identify a large number of works of art forms is the fundamental intellectual task of any good art history student, *in addition* to being able to recognize basic formal, thematic, and historical ideas associated with these works, then the introduction of new and challenging approaches to the field can add an insurmountably burdensome load on the instructor.

However, students in AP Art History courses must be mastering the same kind of material as those enrolled in introductory courses in colleges and universities. This mastery includes analytical and interpretive skills that are rooted in traditional art historical methods, but which also recognize the importance of newer and developing approaches within the field. At the same time, every instructor must be constantly aware that this course is indeed an introduction to the field, and so such new methods and approaches should be introduced as small intellectual sparks, not as all-consuming fires that displace the basic core of the curriculum—object, style, and historical context. Any college introduction to the history of art serves the essential purpose of providing the groundwork for historical or theoretical inquiry at another time and on another intellectual level, and so must the AP Art History course.

Thus, there are both practical and philosophical reasons to tread carefully when introducing new methods and approaches to the survey course. Constraints of time and of intellectual preparation limit the degree to which new methods and new research can be incorporated in this course. However, a component of any survey must help the student be aware of general trends in the history of art history—what it is and how its practice evolved. It is clear also that art history's increasingly interdisciplinary character engages with and borrows from developments in other humanities disciplines. This interdependency is also a component of new research and new approaches, and as students move through other courses, cultural connections are best made within this context of interdisciplinarity. But all students must also begin to learn how to distinguish critically different methods and approaches to the interpretation of the past. Such critical thinking is indispensable to the field and indeed to any worthwhile academic endeavor. It is analogous to our presumption that students should be able to distinguish between art historical arguments that are 1) rooted in historical fact, 2) accepted scholarly interpretation, or 3) merely informed speculation.

The latest editions of the survey texts recommended in the *Course Description for AP Art History* ably give an introduction to a variety of newer methodologies and recent important scholarly discoveries. These introductory texts make choices, but they all do try to include a range of ideas that are both accessible and appropriate intellectually to the introductory student. They also incorporate more traditional art historical methods, but these methods are applied to individuals, groups, or historical situations neglected by past art historical scrutiny. In some cases, these issues are even highlighted throughout the text in a series of boxed or shaded "asides" which complement the more traditional discussion. What follows is a highly selective list underlining recent developments in art history that are included, generally, in the standard survey texts. These categories were chosen because of their currency, importance, and for the variety of new issues that they raise.

- **Conservation and Technology:** The great advances in conservation and related technologies during the last 25 years or so have allowed radical reassessment of many works of sculpture and painting. Conservation technology can precipitate new approaches to style and historical setting. The crucial art historical rethinking that came with the cleaning of Michelangelo's *Sistine Chapel Ceiling* is but one example of the importance of modern conservation technology for the art historian. Also, with chronology so important to historical construction, the dates of objects are crucial. The merits of carbon-14 dating are important, but also new methods for dating, such as the examination of tree rings and other climatic conditions, have also recently overturned some fairly well-established chronologies. New technologies for dating have affected Mycenean chronology most profoundly, but such new scientific methods will continue to challenge our date ranges for other ancient cultures as well.
- **New Object Discoveries:** Conservation technology also allowed for the proper assessment of the most celebrated of all recent archaeological discoveries, made at Riace in 1972. Without the ability to fix and stabilize the metal and to completely restore the surfaces of these sculptures, the date and significance of these bronze ancient Greek warriors might have been obscured. However, their condition and importance after conservation was such that they have become among the few recently discovered works to join the canon of the western survey. That new objects can indeed be added to the ones studied in the introduction is proved by this discovery, and only time will reveal if there are more exciting discoveries like this one to come.
- **Neglected Participants:** The historical exclusion of groups who have been crucial for the history of art has been an increasing focus for art historians over the recent past. Considerations of gender, race, and ethnicity have transformed art history as they have all humanities fields over the last generation. Such intensive scholarly focus on marginalized groups has illuminated people and the past in ways that were imperfectly known only a generation ago. To indicate but one field that has borne enormous fruit, gender and women studies have been crucial in the reintegration of the lives of women in the arts—as makers, patrons, subjects; as participants in history. Scholarship in the role of nuns, abbesses, widows, and wives has greatly widened our understanding of the patronage context, especially in Italy from the late Middle Ages through the Baroque, but many other periods have been enriched immeasurably by such studies. Both the important rehabilitation of Artemisia Gentileschi as a crucial Baroque painter, and the elevation of Jacob Lawrence to a prominent, even canonical place in the introductory survey, are examples of the changing focus of the field in recent years.

- **Craft Arts:** Objects such as *cassoni*, intarsia, small medals and bronzes, and other luxury items are usually not part of a traditional survey. Many recent studies have provided insight into the working of these industries and how these objects were integrated into the daily lives of those patrons who commissioned them.
- **Markets:** Market forces that drive artistic production have been closely examined in recent years. These forces engage issues of cost, taste, prestige, and the building of capitalist markets that are seminal in the emergence of future European artistic developments in particular. The emergence of artists who specialized in a certain kind of picture and the relationship between that picture and the open market tells us much about the character of Dutch painting around 1700, for example.
- **The History of Art History:** Issues surrounding the art historiography are also a relatively new and growing interest. In taking a self-critical approach to the field itself, decisions about what the art historian should study and why are called into sharp relief. For example, a term like *impressionism* has also been the focus of this kind of examination in recent years.
- **New Critical Approaches:** New art forms reflect and stimulate new critical methods. Feminist art, postmodernism, neo-conceptualism, video art, installation art, gender theory, identity politics, and appropriation (all of which are both related to each other and at times subsets of each other) are but some of the critical responses to art making near the turn of the millennium. While these positions are rooted in twentieth-century artistic and critical writings, these issues are fundamental to an understanding of contemporary criticism and art making as well.

In each case, these recent developments have been instrumental in enriching our understanding of objects made in the past. That the study of art history can be continually invigorated by new methods and new discoveries of tremendous intellectual variety is one of the most exciting aspects of this field. It is an insight that can hold a student of art history's interest for a lifetime.

Course Introduction

AP Art History embraces a broad, rich, and diverse curriculum. To be even more to the point: the scope of the course is immense. Teachers are expected to examine world art from prehistorical times to the present, the historical context in which works of art were created, and, finally, primary documents that allow for a greater understanding of art, artists, and historical eras. In addition, many students who enroll in an AP Art History course have had no previous instruction in the visual arts. This means the course must also include an introduction to art historical language that will allow students to articulate their responses, analyses, and evaluations of the works studied. Precision of language within a vast historical curriculum is a hallmark of good art history introductions. This task, though daunting, provides the kind of adventure in learning for both the teacher and the students that is not to be found in many other places.

Teacher Selection and Training

Both highly experienced and relatively new teachers should be considered as candidates to teach this course. For prospective teachers, three attributes should be required: a love of teaching; a passion for this subject and an eagerness to join fellow professionals in pursuing new scholarship and methodologies; and perhaps most important, a sincere delight in young people and the process of sharing discovery with them.

Those teachers who are up to the challenge of teaching an AP Art History course should take advantage of the rich network of support provided by the College Board®. One-day workshops, taught by experienced art history teachers, are offered from fall to spring throughout the United States. At these workshops, teachers new to the subject receive strategies, curricula, peer support, and concrete information about the makeup and grading of the most recent AP Exams. In addition to the workshops, numerous one-week Summer Institutes are available for teachers who desire more extensive training experience. Teachers who participate in either benefit not only from the materials and instruction they receive, but also from the shared energy of teachers who care enough about their subject and their profession to continually work at getting better at what they do. In addition, professional friendships are formed that offer networking support outside the scope of the workshop or institute.

Acquiring Images for the Classroom

Because teaching AP Art History is impossible without images for the classroom, acquiring a good image library is fundamental for pedagogical success. There are a number of companies that specialize in the sale and distribution of quality images, both in slide and digital form. While the following list is not intended to be exhaustive, it does provide the art history instructor with some excellent sources to start collecting this crucial teaching resource.

- Saskia
  www.saskia.com

  Saskia is an excellent source for both slide and digital formats. It is a scholarly visual resource. While they can supply most of the standard images needed in the survey, they specialize in a vast number of works that are less well known.

- Davis Art Slides
  www.davis-art.com

  Davis provides many individual slides; it also offers complete textbook sets and other materials bundled especially for classroom teaching.

- American Library Color Slide Company
  www.artslides.com/css/css1.html

- Universal Color Slide Company
  www.universalcolorslide.com

- Art Images for College Teaching
  www.arthist.cla.umn.edu/aict/index.html

  Art Images provides a rights-free collection of inexpensive images.

- Visual Resources Association
  www.vraweb.org/professionallinks.html

  The VRA is the national professional organization of slide librarians and visual resource curators. This is a rich resource for technical information and resource tips.

- Mother of Art and Art History Links Pages
  www.art-design.umich.edu/mother

  This site offers a vast variety of links to visual images and art historical sites on the Web.

A note about copyright issues: Reproduction, sales, and distribution of film and digital images are strictly controlled by copyright law. Because of the changing nature of digital technology, these laws are subject to frequent change and interpretation. Make sure that you understand the implications of copyright law for your own particular situation when you begin to make use of these sources.

AP Central™ – apcentral.collegeboard.com

As part of its mission to support professional development for AP teachers, the College Board developed AP Central, the online home of AP professionals and the Pre-AP® program. AP Central provides the most up-to-date information on the AP Program and AP Art History, including course descriptions, sample free-response questions and scoring guidelines, sample syllabi, and feature articles written by AP teachers.

An important component of the Web site is the Teachers' Resources feature, a search engine designed to help AP teachers find useful, informative, and innovative teaching materials that can be used to develop classroom lessons and activities or to improve their understanding of their discipline. Teachers' Resources contains reviews of textbooks, reference books, documents, Web sites, software, videos, and more. Specific information on the origins, location, content, and quality of the resources is included. All reviews are written by college and high school faculty with specific reference to their value in teaching AP courses. The Teachers' Resource area for AP Art History will be launched by the summer of 2004.

The Teachers' Corner contains insightful articles, teaching tips, activities, and other course-specific information contributed by colleagues in the AP community.

Other AP Central features include:

- A searchable Institutes & Workshops database that provides information about professional development events offered through the College Board and other educational organizations and professional associations.
- My AP Central, which allows you to create a personalized page with links to the content most important to you.
- In-depth FAQs, including brief responses to frequently asked questions about AP courses and exams, the AP Program, AP Art History, and other topics of interest.

- Links to AP Art History books and publications that can be purchased online at the College Board Store.
- Contact AP, providing a means to quickly send e-mail inquiries about the Program, a course, or AP Central.
- Moderated electronic discussion groups (EDGs) for each AP course, including a forum for AP Art History, to facilitate the exchange of ideas and practices.

The AP Art History Examination is administered in May of each year. The development of a new edition of the exam begins almost two years before it is administered. This process involves interactions among the high school teachers and college professors who make up the AP Art History Development Committee. The Committee establishes the content of the course and designs the examination, striving to make the exam responsive to art history programs at both the high school and college levels. Members of the Committee are from diverse geographic areas in the United States and from both public and private schools. College members represent different art historical periods and specializations taught in colleges. Membership on the Committee is rotated, and the appointments are the responsibility of the College Board. The members work closely with content experts at ETS® in planning, developing, and approving each new edition of the AP Art History Examination.

Format and Administration

The AP Art History Examination is three hours long and includes 115 multiple-choice questions, seven slide-based short-answer essay questions, and two 30-minute essays. The multiple-choice section accounts for 40 percent of the student's examination grade; the two essay sections account for 35 percent and 25 percent, respectively, of the remainder of the examination grade.

Emphasis on era is broken down as follows.

- 30 percent—Ancient through Medieval (There are occasional general questions about prehistoric art.)
- 20 percent—Beyond European Artistic Traditions: Africa (including Egypt); the Americas; Asia; Near East (including Islam); Oceania
- 50 percent—Renaissance to Present

The AP Art History Examination also reflects coverage of the various art media in the following proportions:

- 40-50 percent painting and drawing;
- 25 percent architecture;
- 25 percent sculpture;
- 5-10 percent other media.

An understanding of fundamental art historical terminology, basic chronology, and technical artistic processes is basic; but setting these elements in their proper context is also fundamental to the discipline of art history.

Preparing Students for the Exam

Preparation of students for the AP Art History Examination begins with a definition of the course, an elucidation of the course objectives, and an understanding of the vocabulary particular to discussion and analysis of art. This means covering concepts and content, teaching techniques (both artistic and test-taking), and honing research and writing skills.

The multiple-choice section, in which some questions or sets of questions are linked to a slide or pair of slides, is designed to test the student's knowledge of art history, including basic information about artists, schools, and movements; chronological periods and significant dates; crosscurrents among artistic traditions; and the subjects, styles, and techniques of particular works of art. The questions allow students to demonstrate as wide a range of knowledge, firmly grounded in contextual information, as is possible within the limited time available.

Substantive questions may be asked about cultures that have traditionally been included in the survey (the Near East, Egypt, Europe, and Islam). In addition, questions may address the following about art beyond the European tradition: general geographic origin (for example, students should be able to identify a work of art as Chinese but would not be expected to distinguish among dynastic styles) and crosscurrents among artistic traditions, including non-European ones. It is expected that students will be able to carry out formal analyses of art beyond the European tradition.

The short-answer questions allow students to demonstrate their knowledge of style, iconography, materials, and the varying context of ideas and social situations in which works of art have been created. Because our understanding of works of art depends to a great extent on the range of visual images with which we are familiar, the questions have been designed to test such familiarity. Specific identification of the works shown in the slides is often required, but most questions focus primarily on the students' ability to use their experience with what they have seen in the course of the year's study and to fashion that into a coherent response. Students should avoid simply making a list of differences and similarities between works; rather, they should integrate their thoughts into a coherent and concise response. Students may be asked to provide a formal analysis of works they have probably not seen before; alternately, with works they have seen before or that are from a period they have studied, students may be asked to draw on their knowledge of specific periods or movements of art history and of world (contextual) history in general.

The two 30-minute essay questions, which are not based on slides, address typical and important problems in the history of art, frequently pertaining to such issues as the nature of influence, stylistic development, the use of a particular genre or medium, or the relationship of a work of art to its historical context. Students are asked to write about these larger issues, often by using specific works that they have learned about during the year as examples to illustrate their arguments. Choice of words is critical to a complete and satisfactory essay. Artworks must be identified fully and must be appropriate to the student's argument. As in all good art historical writing, the works themselves must form the thesis and drive the argument of the essay. Excellent examples and a full discussion of the character of a well-planned and argued art historical essay can be found in both Sylvan Barnet's *A Short Guide to Writing About Art* and in Henry M. Sayre's *Writing About Art*. Students should know that individual value judgments are not useful in this kind of analysis.

Since the 1998 examination, one of the 30-minute essay questions has required students to incorporate ***at least one example of art beyond the European tradition***. Such examples must be drawn from areas traditionally covered by the AP Art History course and exam (the Near East, Egypt, and Islam) or from the areas not previously covered: Africa (beyond Egypt), the Americas, Asia, and Oceania.

A topic for one of the 30-minute essays may be used one year, both years, or not in either year.

Topics for the 2004 and 2005 examinations are:

1. The Human Body in Art;
2. Narrative in Art.

Past topics have been:

1. Sacred Spaces (religious architecture and sites);
2. Objects Related to Religions and Ritual;
3. How Art (including architecture) Conveys Power and Authority.

Therefore, for the 30-minute essay questions, the choice of examples becomes crucial to writing a good essay. The students must identify their chosen examples as fully as possible so that the readers who read the essays will know to which work each student is referring. The students must also discuss the examples in detail. They should be sure to choose works that are appropriate to the question posed, and works that they know well. They should pause before writing their essays, taking time to analyze the question, to think of appropriate examples, and to plan their answers (possibly through an outline).

For both the short-answer and essay questions, it is important that students read the questions carefully and direct their answers specifically to the question. Many questions call for comparisons and contrasts; students are expected to include both in their answers. They are expected to be specific both in their reference to and discussion of works of art, citing evidence and examples to illustrate their views. The readers especially look for and reward students' capacity to respond to works of art by using art historical vocabulary to analyze their technical, stylistic, and expressive aspects.

Tests are the most effective training for the AP Examination, and as such should consist of both multiple-choice and essay questions. It is impossible to over stress **the importance of reading the questions carefully and answering them fully**. Questions should include unknown pieces representative of various eras, techniques, artists, schools, or movements so that the students learn to analyze art within a broad historical context. Art history increasingly emphasizes understanding works in context, and considers such issues as patronage, gender, and the functions and effects of works of art. See other chapters in this guide for suggestions on incorporating context into the AP Art History course.

Additional Tips for Students

Following are suggestions from the Chief Readers of the AP Art History Examination and teachers at both the high school and college levels. These are designed to help colleagues prepare students to take AP Examinations in general and the AP Art History Exam in particular.

- Read the question carefully. Focus on the question's requirements.
- Written responses that directly answer the question in an organized and articulate way will receive higher scores than those that simply list characteristics.
- Think of art in terms of its historical context; it's important to be able to connect works to their art historical periods.
- Learn the vocabulary of art history (descriptive, technical) and rhetorical devices appropriate to the subject.

Structuring the Course

The ways to structure this course are as varied as the many instructors who teach it. One of the strengths of AP programs is that they do allow for creative flexibility even within the constraints of a standardized exam. The high school syllabi included in this guide are helpful models of various ways to organize this course. Some are based on teaching art history within the scope of the humanities and have a focus on interdisciplinary connections; others offer a thematic approach that is organized around questions such as cultural variations, religion, political authority, or the place of the artist in society. Many show a chronological approach that focuses on the historical context in which works of art have been created. However, though the individual approaches are diverse, there will be commonalities among them that mark successful AP Art History programs. The following breakdown describes the general areas that must be addressed within the scope of this course:

- A major component of the course is teaching the architecture, painting, sculpture, and photography of the European tradition from pre-history to the present.
- The necessity for a global perspective continues to be important to the discipline, and thus art from a variety of cultures beyond the European tradition must be addressed.
- As students will need to be able to think and communicate formally about works of art, language that addresses the elements and principles of artistic design will need to be taught.
- The examination of the specific historical context that each work reflects has become central to art historical methodology. Students will need to learn to think about works of art in relation to their original settings, as well as to the social, political, and religious forces forming the historical setting in which they were created.
- Recently, teachers have been asked to include more primary sources in class lectures as they facilitate the examination of works within any historical context.

Course Objectives

In a little book called *Simple Truths*, Kent Nerburn writes, "Life is an endlessly creative experience, and we are shaping ourselves by every decision we make." Students should be applauded for making the decision to take an AP Art History course, for in doing so they enter the community of lifelong learners. The very nature of the course embraces the kinds of intellectual skills that allow students to learn and will benefit them enormously as they continue to be critical learners.

Course objectives include:

- **Critical Thinking Skills:** In the scope of an art history course, students will learn to observe, analyze, compare, contrast, make informed judgments, and then support those judgments with concrete evidence and argument.
- **Cultural Literacy:** Art always reflects its historical time. When students examine works from a specific period and place, they gain an understanding of the values and concerns of the people who created those works. As the curriculum in art history is global in its scope, students will learn about other cultures, garner the skills required to appreciate the differences between them, and begin to see the threads of connection that exist among all peoples. There is wonderful potential in this process for creating the kind of intellectual foundation that will allow students to be truly interested in the diversity and variety of their world and of the creative process.
- **Visual Literacy:** In order to discuss art and architecture, students must learn the formal language of the visual arts. Having words to name what they see will allow students to make observations in ways they never have before. This is not a simple task. However, the acquisition of vocabulary and the need for precision of language that is so important to the art history discipline will be essential for all other endeavors as well.
- **Understanding Media and Method:** Part of examining works of art is learning about the materials from which they were made and the methods employed by the artists. Insights gained from such study will give students a greater ability to appreciate the intellectual and manual effort that contributed to what they will now see with new eyes.
- **Understanding Works Within Their Historical Context:** Where a work of art was located, the way it was made, the reasons it looks the way it does, and the way it functioned within any given culture are all issues to be included in any discussion of art history. This kind of examination allows students to begin to think about art as it functions within social, political, or religious contexts.

The Course Syllabus

With the amount of material that must be covered by an AP Art History course, a syllabus of some type is absolutely necessary, both for the teacher and the students. Teachers must look at what needs to be covered before the AP Exam administration, assess the time they have with their students, make up a schedule, and then stick to it. In this course, the wonderful yet potentially terrifying truth is that every period is enormously rich with possibilities for exploration. Art history teachers are likely to have favorite

periods or areas of expertise that make them want to linger; however, they must remember that privileging any one area will mean diminishing another. AP Art History is a survey course, and students deserve as much exposure to the full richness the discipline embraces that is possible within the limited time frame. To treat all areas fairly and to proceed at a regularized pace will require extensive planning and discipline. The sample syllabi included in this teacher's guide are all different, and yet each represents a successful model. Readers will want to compare the various time frameworks when structuring their own courses.

Writing in an AP Art History Course

The importance of writing in any academic course cannot be overemphasized. During class discussions, students can contribute to arguments being furthered by a group; however, when writing essays, they must articulate complete arguments on their own. Formulating a written argument that does not digress from the point or sets of points raised by the essay question is a sophisticated task and students need frequent opportunities to practice. This is an essential feature of successful completion of this course.

Because the format of the AP Art History Exam is 40 percent objective and *60 percent essay*, students taking the exam will need to be able to express their observations and arguments clearly and effectively in their writing. During the course of the year, teachers should devise numerous writing tasks for their students that mirror the types of essays they will be facing on the exam. They should demonstrate the way essays are scored with a rubric and stress the importance of carefully reading the question before formulating their answers. Teachers also need to help their students understand the importance of outlining arguments and planning responses before actually beginning to write.

Presentation Methods

Classroom teaching techniques and strategies will vary widely depending on the teacher, students, school, and many other factors. However, whatever the methodology employed, an art history course will involve visual images, and finding ways to engage students with those images will be an important part of creating an effective strategy. In the next section of this guide, several specific teaching ideas are outlined. In addition, all of the syllabi providers have included methods that have worked well with their students. It is hoped that readers will find ideas among them that they will want to experiment with in their own classes.

Suggestions for Classroom Activities

We all have an idea about what works in our teachings, but one clear mark of a good teacher is constant searching for new and better classroom strategies. At workshops and conferences, these teachers can be found in animated conversations about what has worked well for them or for colleagues. The strategies

found below have been garnered from just such discussions and represent the creativity of many teachers who are passionate about teaching art history in the most dynamic ways. Though some may not be adopted by readers, they are here to present new possibilities for thinking about methods of instruction.

- **Presenting images in pairs:** In a course where lecture is a necessary teaching method, finding ways to allow students to be an active part of the classroom dialogue is important. Whether teachers are using slides, overhead transparencies, Microsoft® PowerPoint® technology, or handheld pictures, presenting images in pairs allows students to enter that dialogue by making observations, comparisons, and connections. Art history is a comparative discipline—and comparisons set important issues surrounding individual works of art in great conceptual relief. This is indeed one reason that so many of the exam questions themselves are posed as comparisons. For example, when introducing the Archaic Greek *kouros*, teachers might show students both a *kouros* and an Old Kingdom Egyptian sculpture such as *Menkaure and Khamerernebty*. In comparing both the similarities and the differences in the two, students can begin to draw conclusions about the influence of Egyptian sculpture on early Greek sculpture, as well as about the specific ways the images reflect the values of their particular cultures. Any pairing at all will allow students to be more actively involved in the learning process.

- **The use of video clips:** Wonderful resources are available in a video or CD-ROM format, from video series devoted to art history, to CD-ROM presentations on specific works. Any of these can enhance a PowerPoint lecture or slide presentation. Good films have the power to engage students and provide opportunities to see works *in situ* or from perspectives not available through traditional methods; they allow students to make connections they might not make otherwise.

- **Teaching conventions of power:** Before discussing the visual conventions that are used to communicate power relationships in an early work such as *The Standard of Ur, The Stele of Naram Sin,* or *The Palatte of Narmer*, have the students participate in a drawing exercise. Ask them to draw a picture of a teacher and a student in a way that conveys the power relationship that exists between the two. (Students may need to be reminded that the teacher gets to be in charge!) When the students have finished, do a quick survey by asking the following questions: How many placed their teacher higher on the page than their student? How many made the teacher larger than the student? How many gave the teacher something to hold like a ruler, laser pointer, or piece of chalk? How many had the student presenting some kind of offering—an apple perhaps? These questions and others will allow students to realize that they already know many of the conventions used by artists to communicate power. They will continue to recognize those conventions as they study early works from both Egyptian and Mesopotamian cultures.

- **The competition in 1401 for a design for the east doors of the Florence baptistery:** On an 8 1/2 x 11 piece of paper, make the outline of a quatrefoil, the shape of the frame of this famous relief sculpture. Give each student a copy and then discuss the task set before those who competed for the commission. The assigned subject of Abraham's sacrifice of Isaac presented the artists with several challenges. Each artist would need to include all of the following in his work, those same elements required by the original commission: Abraham, an aged patriarch; Isaac, a young boy; two servants; two animals—a ram and a donkey; an altar; a knife; an angel; and finally, some indication of landscape—a mountain and a thicket. A further difficulty for the competitors was that their narrative image had to be constructed within this difficult shape, the quatrefoil frame. Now, ask the students to design their own entry for the competition. Though they may not be artists capable of creating realistic figures and animals, they can all make decisions about where in the quatrefoil they would place the required elements. The drawing exercise needn't take long, but after completing it, students will be more interested in examining the competition panels created by Brunelleschi and Ghiberti. They will note which of the two compares most closely with their own designs and better understand the kinds of choices the artists made to best interpret the story.
- **Illuminated manuscript exercise:** This activity works well in helping students appreciate the intricate designs and meticulous craft involved in creating medieval illuminated letters. The time-consuming and costly process of book making can also be introduced with this activity. Teachers will need to acquire a coloring book of medieval alphabet letters and arrange to have students bring coloring implements—crayons, prisma pencils, or felt-tip markers. Paper supply stores sell translucent or parchment-like paper for increased authenticity; when taped to a window, the translucent paper allows the colored letter to look a little like stained glass. Because students enjoy working on their own initials, I use my rolls to decide how many of each letter to photocopy. There are many ways to enhance the mood of the classroom to simulate the quiet and sanctity of a monastery scriptorium. Candles or incense can be used as well as tapes of Gregorian Chant. I know one teacher who even invites a friar from a nearby monastery to greet the students at the door. He explains the type of silence that permeates the lives of those who choose a monastic life as well as the seriousness of the responsibility of copying or illuminating religious manuscripts.
- **Hudson River School landscapes and Japanese scrolls:** The idea for this activity came from the *Teacher's Guide — AP World History* published in 2000. Sue Rosenthal, in her article "Japanese Scrolls with Haiku" (page 51), suggested that students, through a study of Japanese Haiku and scroll paintings, could better understand the value placed on landscape painting

within Japanese culture. In this activity, students are taught the basic requirements of a Haiku and then asked to write one. They are then given a rectangular piece of paper on which to illustrate their Haiku with a nature scene. Art history teachers have the challenge of including works from beyond the European tradition in their curriculum, and of helping their students see connections between cultures. An activity involving both Japanese and American attitudes about landscape provides a natural avenue for that type of understanding. The Hudson River School painters became the first American painters to interest European audiences, and they did so through their paintings of the pristine and rugged American landscape. These artists fully understood the sublime and awesome power of their images of the "new world." Having students first work with Japanese Scrolls and then with American landscapes will provide the background for a discussion in which they can compare and contrast the way landscapes were depicted and the way they functioned within the two cultures; this will, one hopes, allow them to gain a deeper appreciation of both.

- **Museum visits:** All cities are not created equal when it comes to the accessibility of good art museums; however, all cities do have some sort of institution where original art is displayed, such as galleries, libraries, or college art centers. Students need the opportunity to visit these kinds of places and to see original works. There are many approaches to making a museum visit meaningful for students. Though it is important to give students time to wander and acquaint themselves with the gallery spaces before beginning the task of the day, it is equally important to structure their visit with some type of "learning to look" assignment, ideally keyed to something that is current in the classroom.

- **Cathedral visits:** It's one thing to read about sacred spaces or to study photographs of them; it is quite another to actually be in one. Since studying Byzantine, Romanesque, and Gothic architecture is part of the art history curriculum, a priority of any art history introduction should be to arrange a visit for students to a church built in one of these styles. Students will observe narratives in stained glass, elements of architectural support systems, and most important, they will have the opportunity to experience a sacred space in a way that a textbook cannot replicate. Even those students who regularly visit such spaces will have an entirely different experience armed with some historical knowledge about that particular building type and how its evolving use was reflected in architectural form over time. If your city is fortunate enough also to have a mosque, Buddhist temple, Jewish Synagogue, or Hindu temple, several religious sites could be visited followed by a discussion of the character of difference (or similarity) between various sacred spaces.

Chapter V New Directions: Responsibility for Text and Primary Sources

The 2002 AP Art History Exam introduced a new kind of question, one that reflects an important component of the art historian's training. This new question, one that asks the student to discuss the art historical relevance of a primary text, is a feature of most college and university courses. It is a type of question that was asked frequently in the early years of the AP Art History Exam and its revival is an important feature of the current direction of the exam.

That is, the AP Art History Exam has been increasingly interested in historical context for the works that are studied, beyond ostensibly (but often mistakenly perceived as such) "simpler" formal questions. The location of all works of art firmly within their historical context is fundamental to the goals of the introductory survey. Historical context allows the student not only to understand why a work of art looks the way it does, but to understand how the people who made these objects in any given time and place thought about themselves and the world around them. This contextual thinking is the responsibility of the art historian. Primary texts are crucial tools for realizing this ambition.

Every introductory textbook recommended by the AP Art History Development Committee includes many examples of primary texts that are used to illuminate selected art historical periods and objects. Some texts speak specifically about works of art that we study closely; others address more tangentially issues that are associated with works produced in any given art historical period. Teachers should include the use of primary texts in their teaching in order to demonstrate that primary textual material from any given culture can help to explain the appearance, function, intention, and many other questions surrounding works of art. While the use of primary texts need not be a central pedagogy in the introductory survey, the link between primary text and image is always an important one for the art historian. Therefore, all introductory students should be familiar with the problem of linking a text with a specific image.

The following examples are from the 2002 AP Art History Exam and the 2003 AP Art History Exam, respectively.

Left slide: Plan of the ambulatory, abbey church of Saint-Denis, Paris, 1140–1144
Right slide: Ambulatory, abbey church of Saint-Denis, Paris, 1140–1144

The following passage was written by Abbot Suger (1081–1151)

> Moreover, it was cunningly provided that…the old [church] should be equalized, by means of geometrical and arithmetical instruments, with the central nave of the new addition; and, likewise, that the dimensions of the old side aisles should be equalized with the dimensions of the new side aisles, except for that eloquent and praiseworthy

> extension, [in the form of] a circular string of chapels, by virtue of which the whole [church] would shine with the wonderful and uninterrupted light of most luminous windows, pervading the interior beauty.

The apse of the building Suger is describing is shown in this plan and interior view. What new architectural style does the building introduce? Referring to both the plan and the interior view, explain how the apse reflects Suger's description. (10 minutes)

Left Slide: Frida Kahlo, *Self-Portrait with Thorn Necklace*, 1940
Right Slide: blank

The following is a quotation from a letter written by Frida Kahlo in 1952.

> Some critics have tried to classify me as a Surrealist, but I do not consider myself to be a Surrealist.…Really, I do not know whether my paintings are Surrealist or not, but I do know they are the frankest expression of myself.…I detest Surrealism. To me it seems to be a decadent manifestation of bourgeois art, a deviation from the true art that the people hope for from the artist.…I wish to be worthy with my painting, of the people to whom I belong and to the ideas that strengthen me.…I want my work to be a contribution to the struggle of the people for peace and liberty.

Do you agree or disagree with Kahlo's assertion that she is not a Surrealist? Defend your position by discussing specific elements from both the work shown and the quotation. (10 minutes)

Chapter VI

Incorporating Art Beyond the European Tradition into the AP Art History Course and Exam

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In 1998, the AP Art History Exam included, for the first time, a long essay requiring informed discussion of art beyond the European tradition. Attendees at AP Art History workshops, many of whom are both interested in and knowledgeable about such cultures, often ask why the AP Art History Development Committee decided to make this change. Here's what they say:

> Art's history extends from c. 30,000 B.C.E. to the present; the survey is hard enough to negotiate in one school year as it is. AP Art History students, unlike their AP English or U.S. History counterparts, have not, for the most part, studied the subject before. Asking students to become experts on African, Asian, or ancient American art, as well as on European-based art traditions, adds stress and dilutes the curriculum.

Sensible questions and comments from sensible people; questions worth taking time to analyze and to answer; questions, in fact, which the AP Art History Development Committee posed for itself in its many months of deliberating about whether to incorporate art beyond the European tradition into a long essay. The major catalyst for including an essay incorporating art beyond the European tradition was the state of art history now, as reflected in college and university practice, course content, and choice of survey text. A second, equally major impetus was our view of AP Art History's role in a clearly multicultural, increasingly global society.

Before elaborating on these two issues, perhaps it would be useful to explain a bit about the AP Art History Development Committee and its workings. The committee consists of five teachers of art history, two from high schools and three from colleges; representatives from ETS also attend the committee meetings, as does the Chief Reader who oversees the scoring of the exam. Typically, committee members have a wide range of specializations, among which are both European- and non-European-based art traditions. A common area of focus is the art history survey, which all committee members teach or have taught.

Significant revisions to the AP Art History Exam, like this essay question, almost never emerge from a single committee meeting, or even a single committee. Rather, proposed changes appear and reappear on committee agendas and are extensively (some would say exhaustively) discussed and carefully evaluated. If and when there is general agreement about their enduring value, such changes are announced, explained, and, finally, made a part of the exam.

The discipline of art history has undergone perceptible changes in the last 20 years. This has meant, among other things, that the questions asked about art have mutated, and that art history's range has been expanded. The ways in which art historians engage with, and study, works of art have altered. Art history used to mean primarily the history of European art; the art of cultures beyond the European tradition was

categorized as anthropology and ethnography. In fact, such art has always been a part of the standard art history survey course. For example, extensive chapters on Egyptian and Ancient Near Eastern art began (and begin) most survey texts—but it was discussed largely as it related to the development and appearance of Western art and architecture.

The same was true of other art from beyond Europe written about in the survey. African masks and wooden sculptures were considered in the context of European modernist fascination with abstraction and were (and are) particularly associated with Pablo Picasso's work. His half-fearful fascination with the reductive forms and powerful effects of African sculpture validated their inclusion in the survey; Picasso's own lack of interest in why and how African works were produced is mirrored in most early survey texts.

It is an art-historical commonplace that Edo-era (1615–1868) woodblock prints, popularly known as *ukiyo-e*, or "pictures of the floating world," transformed European modernist aesthetics in the second half of the nineteenth-century. Mary Cassatt, Vincent Van Gogh, and many other Europeans were drawn to *ukiyo-e's* brilliant coloration and compressed compositions. In Japan, such prints would have been pasted onto walls and sliding screens as advertisements, mounted in albums for leisurely perusal, or secreted in boxes for occasional viewing. Claude Monet framed his collection of *ukiyo-e* and displayed them on the walls of his house at Giverny. Monet was no stranger to cultural sensitivity; he commissioned a Limoges porcelain dinner service (the famous blue and yellow plates, reproductions of which are on sale in Giverny's gift shop) for the visit of a Japanese delegation to Giverny. His own Japanese-style Creil ware might, Monet thought, give offense. However, he appropriated these Japanese prints into his own way of seeing. Something similar has happened with *ukiyo-e* in European art history texts. Here, Japanese prints stand in for an entire artistic tradition; in effect *ukiyo-e* become honorary examples of European art. Certainly the study of western artists' discovery of world cultures can be both valid and rewarding. However, global art traditions should be a different sort of homage: the focused investigation of an individual culture or region from within, rather than from the outsider's viewpoint.

Art history at the beginning of the new millennium is more inclusive than it has been—its acknowledgment of art from other cultures is one example of that—and more insistent on the importance to artworks of knowing something about the contexts in and for which they were made. Always interdisciplinary in methodology and outlook, art history now explicitly acknowledges and emphasizes what had often been implicit: the importance of, for example, the beliefs of a given culture and the function of a specific work, or type of work, in that culture.

Also of great concern is an understanding of how cross-cultural issues impact art. Japanese prints are still dealt with in more recent art history texts, and they still feature in considerations of nineteenth-century European avant-garde art. They are part of more extensive coverage of Asian art in general and

Japanese art in particular. What has been added in newer texts is some attempt to reconstruct for the *ukiyo-e* their original cultural contexts. Instead of regarding Japanese prints as stand-ins for the whole of Asian art, readers will be able to place them geographically and historically, to know something of who made them, using what methods, for what sorts of patrons, how they were received critically, and so on. How much richer a result for students and teachers alike to "see" *ukiyo-e* thus reframed.

A significant number of college teachers who assign textbooks for the survey choose either Marilyn Stokstad's *Art History* or Tansy, De la Croix, and Kirkpatrick's *Gardner's Art through the Ages*. A quick look through either book establishes two things: 1) European art is a primary focus, 2) coverage of art beyond the European tradition is abundant. Such coverage is most noticeable in stand-alone sections specifically devoted to the arts of Africa, the Americas, Asia, and Oceania.

Colleges and universities now offer courses in art beyond the European tradition as part of the standard curriculum. Such art must be part of any art history survey. This is important to the AP Program, since AP Exams are college level. While universities schedule specialized courses in many areas of art history—Song China, European Romanesque, the Inca Empire, gender issues in art—AP-style survey courses must reflect the widest possible spectrum of these images and ideas.

Treatment of art traditions beyond the European tradition in Stokstad's book and like texts is almost always less complete than coverage of European art, a situation that may change with time. A chapter introducing African art from earliest times to the present, across a vast continent, can make for difficult reading. Pages teem with pictures and sometimes include a highly specialized vocabulary. The goal, of course, is to provide representative coverage; the effect, particularly for those new to the subject, can be overwhelming. Other essays in this teacher's guide offer suggestions for learning and teaching this material.

Finally, we all realize the importance of linking AP Art History to our evolving, multicultural, multinational society. As educators and perennial learners, we are under increasing pressure, self- and other-imposed, to open our curricula. We live in a global society, one in which difference and diversity are daily realities. Many of our students come from cultures with few if any links to the Judaeo-Christian traditions that have, until relatively recently, informed the writing and teaching of art history. Making art history more, rather than less, inclusive, and helping students to investigate the how and why of what we call art around the world, constitutes a people-centered, reality-based response to changing times. The resultant study of art history seems to many of us no less intriguing, visually and intellectually, and incomparably richer for being grounded in the many contexts that produced, and produce, works of art. The AP Art History essay question engaging art beyond the European tradition invites teachers and students to explore and to write about those wider horizons.

Chapter VII

Considering the Context of Works of Art

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Over the past generation, the AP Art History Examination fundamentally shifted its methodological basis from formalism to asking questions concerning context. This change intentionally replicates the state of the discipline as it also evolved. Certainly formalism still serves as a common language for the profession, and students still need to be literate in the elements and principles of design. However, to discuss only the formal qualities of a work of art is to neglect why it was made, why it looks the way it looks, and what it was meant to communicate. These are the questions that make art history distinctive.

The importance of context starts with the character of the classroom itself. Teachers must always consider a wide range of student factors, including ethnicity, race, class, and gender in order to speak to the concerns, interests, and experiences of any given class. By placing art works in historical context, the teacher assigns a value to the process of contextual analysis itself as works are related to individual or group historical experiences and shared values. By making historical context a primary goal of Art History teaching, the teacher may use the examination of art objects from the historical past as an intellectual model for thinking about why things appear as they do in the present. This might involve a fundamental reevaluation of daily experience for students, precipitating a reevaluation of many things that they may otherwise take for granted: their own architectural environment; the music they listen to; and the films they watch, for example. Thus the study of art within history can be a powerful transforming classroom experience for all involved, and a very relevant one for our students' understanding of their own interface with contemporary artistic expression.

One important way to begin to think of context is a simple one—return the work of art to its original setting. Most of the paintings and sculptures students encounter in class are no longer where they were originally located. Removing a work of art from its intended setting completely strips it of how it functioned and how it was intended to be experienced. Works may be cropped, seen at an angle never intended, or be much nearer or farther away from the audience than the artist planned. Their artificial association with other art installed nearby profoundly shapes the experience of works of art in a museum context. An altarpiece meant to be opened only for a brief time for the mass becomes a very different object on a museum wall. A Tyi Wara headdress seems much less vibrant than imagining it elevated and moving through the air by a costumed dancer participating in a specific ritual at a specific time and place. Only by teaching the context of these works can the actual enriching meaning of these objects be fully communicated.

This fundamental goal can only be realized, of course, by examining how the work of art interacts with an array of social, political, economic, and religious forces at any given time and place. Context is, therefore, not any one specific method or approach, but an umbrella term that includes a variety of art historical methodologies and that engages many different but profoundly interrelated disciplines. The overall aim here is to treat a work of art holistically as an object rooted in a particular space and time, not as a timeless universal. To do this, however, the teacher must situate the work of art specifically within a visual tradition. To cite some examples, art historians examine landscape within the tradition of that particular genre, placing the work within certain conventions and styles. Or when art historians ask questions concerning the display of power in Goya's portrait, *The Family of Charles IV*, they look to royal portrait traditions in Spain to situate the work within the context of a visual tradition to understand its links to the past as well as its innovations. How, on the other hand, do the forms of a Buddhist temple in Xian embody the development of structural types along the Silk Road? How is Jan Van Eyck's *Arnolfini Double Portrait* reflective of merchant social values, personal relationships, and domestic experience in fifteenth-century Flanders? To consider these issues fully requires first placing the work within the context of a visual tradition, followed by the fundamental question of why those forms, styles, and conventions were chosen, and then how all of these factors are related to the historical moment in which they were produced.

Importantly, for the classroom today, contextual analysis reveals that the world is not just recently a global one, but one that has been interconnected in many different ways since antiquity. Ancient Greek ceramicists at Corinth appropriated Near Eastern designs. Matisse's mature work becomes more understandable when seen against North African tile work. The interpenetration of the Islamic world and Europe in the Middle Ages is fundamental to an understanding of both cultures. Without knowledge of the art of parts of Africa, artistic developments in early twentieth-century Europe are unthinkable. These lessons, like so many other examples, are crucial for students grappling in their own lives with the interconnectivity of contemporary world culture.

Context in the AP Art History Examination promotes healthy skepticism, a fuller understanding of a work of art, an associative way of thinking, and an appreciation for the interdependence of disciplines. Perhaps most important, Art History is a contextual historical discipline, constantly asking students to shift their understanding about why the art was made, encouraging them to access a wide range of historical perspectives. In broadening their understanding of the complexity of the past, they might consciously, and more critically, challenge themselves about the present.

Chapter VIII Accessing Digital Images in Teaching AP Art History

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AP Art History teachers are always scavenging for good images that can be used in the classroom. Until recently, this hunt has been limited to finding quality images in the form of traditional mounted slides. More recently, however, the proliferation of Web sites dealing with Art History content on the Internet has provided a gold mine of digital images for teachers to grab, simply with a click of a button. By combining good Internet search skills, perseverance, and a bit of luck, one can find an abundance of quality digital images from literally thousands of Web sites floating in cyberspace. In fact, gaining access to and keeping these digital images of art works have become so popular that there is ongoing banter within the AP Art History community about whether to stay with slides or to go with digital images. This banter turns more serious on the issue related to intellectual property on the Internet and what it means to be ethically literate.

Once one gets past the initial excitement of the Internet scavenger hunt, however, there are many practical needs to consider as one plans on using these images in the Art History classroom. In addition to addressing the issues related to copyright is the challenge of finding practical means of filing and retrieving these digital images. Yet, these barriers are not so hard to overcome either. Here are some suggestions for finding good digital images for use in the classroom.

Images on Compact Discs (CD-ROM)

Right now, almost every mainstream publisher of survey texts in Art History is offering digital images on CD-ROM that correspond to the textbook. Developed in conjunction with a major provider of digital images to the Art History community, the CD-ROM provides high-quality digital images as an accompaniment to survey texts such as *Gardner's Art through the Ages*. Teachers can access text-specific digital images to use in their lectures. These images are advertised as being of "projectable" quality. In addition, the CD-ROM provides lecture outlines to the text for teachers to customize their in-class presentations. Lectures can be assembled, edited, and presented using PowerPoint.

A few publishers are also providing a companion CD-ROM for students as part of purchasing the textbook. These CD-ROMs are made up of full images as well as alternate and detail views, and include caption information on artists. Embedded audio files assist students with pronunciation, while images can be used as flash cards for students to quiz themselves and compare works side by side. In addition

to the digital images on CD-ROM, students have a variety of study aids, including chapter quizzes, interactive maps, timelines, and architectural information supplemented by animated graphics. The links to Internet activities is another useful feature. Publishers of Janson's *History of Art*, Stokstad's *Art History*, and *Gardner's Art through the Ages*, all provide a separate content-rich Web site for students and teachers.

The fact that digital images on a commercial CD-ROM can be customized to suit one's own presentation—and that they can be incorporated into PowerPoint—is a real plus. The drawback is that although there may be an ample number of quality images contained in the companion CD-ROM, no single collection is really enough, given the scope of the survey course. Some people are converting their mounted slide collections to digital format using an electronic scan converter. This is a daunting task. There exist more comprehensive and commercially available packages of images in digital format, but they are quite expensive.

Try the following Web sites to obtain information on purchasing traditional mounted slides and digital images on CD-ROM:

- Artslides.com
  www.artslides.com

- Davis Art Slides
  www.davisart.com

- Saskia Ltd. Cultural Documentation
  www.saskia.com

Most teachers would say that teaching from traditional slides and teaching from digital projection technology are not mutually exclusive. In fact, I use both methods in my class. One reason is that the transition from mounted slides to digital images will take time. Second, there is no better substitute as of yet for many traditional mounted slide images. Although it doesn't compare with seeing an original work of art in person, a good traditional mounted slide reproduces faithfully the facsimile of the original work. The problem is that slides discolor with time. Third, to simulate conditions under which actual AP Examinations are taken, most teachers use traditional mounted slide images when reviewing past AP Examinations with

students. Finally, for understandable reasons of equity among the diverse range of schools that administer the AP Exam, images will be projected using traditional slides for the foreseeable future. There are no plans to change this format.

Recommended Web Sites

Sifting through the enormous stack of Web sites dealing with Art History is no easy task. Perhaps the best way to start is to begin with the following sites and build gradually from there. These sites are "portals" or "gateways" to hundreds of other related sites on the Internet. When you find a particularly good site, bookmark it and print the home page to add notes on it. Moreover, it is good practice to seek and stay with Web sites that belong to institutions of higher learning, museums, and libraries. These sites tend to be created, maintained, and updated by art historians with other art historians in mind. In addition, authors with credentials in a specific field are more likely to be trustworthy, accurate, and scholarly. Be certain that the author or the Web master includes e-mail and phone numbers clearly identified on the home page.

- Art History Resources on the Web
  witcombe.sbc.edu/ARTHLinks.html

  Created and maintained by Professor Christopher Witcombe at Sweet Briar College, in Sweet Briar, Virginia, it is one of the first Web sites of its kind. Arguably the best and most comprehensive compilation of Art and Art History content on the Internet, the site provides a massive gateway to just about everything that you need to get started, from general to specific. The site includes a section on art outside of the European traditions, as well as a very informative section on research resources in Art History. One could spend months on this site alone and still would not have turned over all of its stones. Professor Witcombe maintains a separate site that is a companion to *Gardner's Art through the Ages* and writes extensively on infusing computer technology into Art History.

  Take a look at his short guide "Researching Art History on the Internet." It is a prerequisite to doing any type of research on the Internet: **witcombe.sbc.edu/websearch**

- Fine Arts Museums of San Francisco
  www.thinker.org

  In addition to truly fine information about the museums, this site uses the Thinker ImageBase, a searchable image and text database of more than 110,000 objects from the collections of the Fine Arts Museums of San Francisco. Their innovative storage system, coupled with breakthrough software, lets you see details of the art at high magnification. This is a wonderful site and always on the list of top Art History resources on the Web.

- University of Delaware Library
  www2.lib.udel.edu/subj/arth/internet

  This is a very nicely done guide to Internet resources in Art History. The topics are well catalogued, extensive, and useful. I especially like the "Special Topics in Art History" section.

- University at Albany Libraries
  library.albany.edu/internet/engines.html

  This site contains nine pages of every type of search engine imaginable with annotations. Visit "How to Choose a Search Engine or Directory," a list of search tools organized by features. The site will come in handy when searching for those hard-to-find images.

Copyright and Intellectual Property on the Internet

It is a sound practice to cite all information taken from sources on the Web. This includes the standard practice of including a slide or slides at the end of a PowerPoint presentation to cite all sources. Ironically, more current and detailed information on copyright issues and the ways to cite electronic resources can be found on the Internet. Try this site for starters:

The Columbia Guide to Online Style
www.columbia.edu/cu/cup/cgos/basic.html

Accessing Digital Images in Teaching AP Art History

The Internet is a wonderful source for the building of a library of images that all AP teachers must have for a successful outcome. I encourage the teachers of the AP Art History community to continue the discussion on the possibilities of using digital images in teaching Art History. Information about the electronic discussion group (EDG) for AP teachers can be found at AP Central.

A note about copyright issues: Reproduction, sales, and distribution of film and digital images are strictly controlled by copyright law. Because of the changing nature of digital technology, these laws are subject to frequent change and interpretation. Make sure that you understand the implications of copyright law for your own particular situation when you begin to make use of these resources.

Information and tips for using PowerPoint slides in teaching Art History can be found in Chapter XI of this guide.

Introduction

As mentioned earlier in this teacher's guide, one of the strengths of AP programs is that they generally allow for creative flexibility even within the constraints of standardized exams. The following syllabi should thus be seen as successful models rather than examples to be imposed on the new instructor. In this vein, one of these syllabus authors warns readers not to feel constrained to follow teacher's guides blindly, but to use them as guidelines. Another reminds teachers to teach to their individual passions. Having said that, the syllabi included in this section all represent programs that have proven successful over time. Enjoy comparing approaches, sampling suggestions, and choosing whatever you sense will work well in your own classroom as you make this course your own.

School Profile

Robert Coad

Alexander Hamilton High School

Humanities Magnet

Los Angeles, California

School Location and Environment: Alexander Hamilton High School is a four-year comprehensive high school located in west Los Angeles. The population of the city is 3,694,820. Two magnet programs are located on site: Hamilton Humanities Magnet (founded 1981) with approximately 340 students, and Hamilton High School Music Academy (established 1989) with approximately 950 students. In 2000, Alexander Hamilton High School received the Outstanding School Award for Advanced Placement from the Siemens Foundation for "achieving high results that cross traditional divides of race and economic backgrounds . . . and an active outreach campaign to attract students of all backgrounds."

Grades: 9-12.

Type: Urban public high school.

Total Enrollment: 3,050 students.

AP Class Size: Three classes of Art History have both AP and Honors students. In each class, approximately 20 students are AP. These 60 students take the AP Art History Exam.

Ethnic Diversity: The school's population is economically and racially mixed, composed of 80 percent minority students. Hispanics make up 41.6 percent of the population; African Americans 33.8 percent; whites 19.3 percent; Asians 3.7 percent; Filipinos .7 percent; American Indians .5 percent; and .4 percent are Pacific Islanders.

College Record: Fifty-five percent of graduating seniors go to four-year institutions; 40 percent go to two-year institutions. The remaining 5 percent go into the work force, the armed forces, and trade schools. Some return to their native countries.

Overview of AP Art History

AP Program

The school offers 13-14 AP courses each year, with about 334 students participating in AP programs. AP Art History is open to all juniors and seniors at Alexander Hamilton High School and there are no prerequisites. Three periods meet each day, lasting 100 minutes per period. Students for the Humanities Magnet

are required to take either Honors or AP Art History to fulfill graduation requirements. Many students from other programs elect to take the AP Art History course, which is offered in three or four sections each year. All Art History classes are a mix of Honors and AP students, and all AP Art History students are strongly encouraged to take the AP Exam.

Course Design

AP Art History is a chronological survey of architecture, painting, sculpture, and photography of the western tradition and selected works for a variety of cultures from beyond the European tradition. The sequential presentation of the artwork studied in the course begins in the prehistoric period and ends with post-modernism. Throughout the year, specific works of art and architecture from China, India, Japan, South America, Meso-America, and Africa are introduced so that students can gain a deeper understanding of the ideas and concepts that unite the art of these diverse cultures and time periods with the western tradition. Emphasis is placed on the study of the development of style within cultures, epochs, and artists' careers. Strategies of comparative analysis of works of art are also introduced and practiced in class discussion, written assignments, and tests. Formal analysis using the elements of art, principles of design and composition, and various strategies and models presented in class specifically referenced to each art form, are introduced and developed throughout the year. Students are made aware of the context of works of art within their respective cultures and periods to gain a deeper understanding of each work's possible meaning and significance. Some attention is also placed on the history of technique and art making, with demonstrations on art materials by the instructor. The study of signs and symbols from various cultures is introduced to students who interpret work iconographically.

Central to the Art History curriculum is the development and practice of clear writing skills and using the language of art analysis. Building a broad and very specific vocabulary of art terms and knowledge of art and architecture techniques are emphasized with a weekly vocabulary quiz. Students are also encouraged to develop their ability to think critically and analytically through weekly slide comparison essays. Visual literacy is developed through daily slide presentations of art works and class discussions, and a weekly slide quiz of previously studied works of art.

Students are involved in at least three field trips per year to local museums (Los Angeles County Museum of Art, The Norton Simone Museum of Art, and either The Getty Museum or The Museum of Contemporary Art). Individual and small group visits to these museums are also encouraged, sometimes accompanied by the instructor. Individual assignments are synchronized with permanent and temporary exhibitions, particularly at the Los Angeles County Museum of Art.

Written assignments are required of all students in the form of short research papers and comparative essays done in and out of class. Students are also tested using a variety of formats, including multiple choice, short-answer essays, slide identification, and vocabulary tests.

Course Objectives

The AP Art History course meets both Alexander Hamilton High Schools ESLR's (Expected School-wide Learning Results) and the California State Standards for the Visual Arts. The daily classroom experience attempts to establish an environment in which the mystery and magic of experiencing new and often problematic works of art and architecture can be catalysts for deeper reflection and research. Students develop skills that are essential to becoming an academic achiever, a critical and analytical thinker, and a proficient communicator. Central to the AP Art History course is the development of visual literacy, oral and written skills of comparative analysis (emphasizing descriptive and analytical writing about works of art and architecture from many cultures and time periods), and the understanding of those works in historical and sociological contexts. Objectives include:

- Developing critical thinking skills in students
- Increasing cultural literacy
- Developing visual perception
- Understanding creativity, growth, and maturity of a style in an artist's career
- Developing art vocabulary
- Studying media, techniques, and processes
- Understanding the visual arts and the history of architecture within a larger context

Course Materials

Primary Text

(Textbooks provided to all students.)

Kleiner, Fred S., Christin T. Mamiya, and Richard G. Tansey, *Gardner's Art through the Ages*. 11th ed. Wadsworth Publishing Company, 2001.

Supplemental Materials and Additional Resources

Text

Fleming, William. *Arts and Ideas*. 9th ed. Fort Worth, TX: Harcourt Brace, 1995.

Honors Art History and Review Text

Wilkins, David, Bernard Schultz, and Katheryn M. Linduff. *Art Past, Art Present*, 4th ed. New York, NY: Harry N. Abrams, Inc., 2000.

Videos

Beckett, W., Moyers, B., Janows, J. and Kirk, M. *Bill Moyers in Conversation with Sister Wendy*. South Burlington, VT: WGBH Video, 1997.

Lamphere, Dale. *Sculpture and the Creative Process*. Glenview, Ill: Crystal Productions, 1992.

Morton, Joe. *Against the Odds: The Artists of the Harlem Renaissance*. Arlington, VA: PBS Home Video, 1988.

Nolan, M.L. and Routh, J. L. *Understanding African Art*. Huntsville, TX: Educational Video Network, Inc. 1998.

Paul Gauguin. *The Savage Dream*. Chicago, IL: Home Vision, 1988.

Spry-Leverton, P. and Wood, M. *Legacy* series. (Iraq, Central America, India, China, Western Europe) New York, NY: Ambrose Video Pub, 1991.

Wood, Michael. *Art of the Western World* series. West Long Branch, NJ: Kultur, 1989.

Indispensable Resources for Teaching AP Art History

Barnet, Sylvan. *A Short Guide to Writing About Art*. 6th ed. New York: Longman, 1999.

Pierce, James Smith. *From Abacus to Zeus: A Handbook of Art History*. Rev. 5th ed. Upper Saddle River, NJ: Prentice-Hall, 1998.

Stokstad, Marilyn. *Art History*. 2nd ed. New York: Harry N. Abrams, 2001.

Course Outline

Pacing of the Course: (1 week is equal to approximately 5 hours of instruction.)

Week	Periods of Art Discussed in Class	Concepts/Skills Introduced	Examples from Non-western Art
1	• Prehistoric Art	• Art, art history, culture • Where does art come from? • What does art do? • Ways of looking at art	• Indigenous art of the American Indian
2	• The Ancient Middle East • Mesopotamia-Sumarian Art • Egyptian Old and New Kingdom Sculpture/Relief	• Strategies for analyzing sculpture • Conventions/canons • Basic sculpture techniques	• Nkisi figure (Kongo) • Kofun Haniwa figures (Japan)
3	• Egyptian Old and New Kingdom Architecture and Painting • Assyrian and Persian Art	• Basic architectural terminology • Piece mold techniques	• Shang Dynasty Bronzes and Neolithic ceramics
4	• Proto-Greek Art – Cycladic, Minoan, Mycenaean, Kamares Pottery	• Elements of design – shape, pattern, motif • Basic ceramic techniques • Strategies of abstraction	• Inuit Art – carving • Nok head, Nigeria • Olmec ceramic figurines

Syllabus 1

Week	Periods of Art Discussed in Class	Concepts/Skills Introduced	Examples from Non-western Art
5	• Greek sculpture – Archaic through Hellenistic • Greek architecture – archaic and classical periods	• Conventions of representing the human figure • Orders of architecture • Comparative analysis – strategies	• Qin Dynasty warriors – Shi Huangdi • Indian art: Hindu Temple • Visvanatha Temple
6	• Greek painting: Ceramics • Hellenistic Greece: Architecture and Sculpture	• Elements of Art: line, contour • Strategies of analyzing architecture • Idealism vs. expressionism	• Indian Buddhist architecture • Stupa at Sanchi
7	• Roman Republic and Imperial Architecture and Sculpture • Roman Wall Painting	• Appropriation/propaganda • Roman building technology • Fresco technique • Illusionism	• Mesoamerican Art: Teotihuacán • Chinese painting
8	• Early Christian and Byzantine Art, Architecture, Sculpture, and Mosaics	• Contextualizing art • Power and authority • Space and light in architecture	• Islamic architecture: Dome of the Rock • Mosque-Córdoba
9	• Northern European Art – Viking, Hiberno-Saxon Art • Carolingian and Ottonian Art	• Organic vs. geometric • Illuminated manuscripts	• Islamic manuscripts • Indian Hindu rock-cut
10	• Romanesque Sculpture and Architecture • Late Medieval Manuscripts	• Medieval Europe – crusades, pilgrimages, Cult of Saints • Sacred sites: ritual = form	• Temples at Ellora • Shinto Shrine, Ise, Japan
11	• French Gothic Architecture • Gothic Sculpture • English and Italian Gothic Architecture	• Architectural innovations • Stained glass technique • Context: Cult of the Virgin	• Buddhist architecture • Stupa at Borobudur • Angkor Wat • Hindu Sculpture: Chola Bronzes: Shiva

Week	Periods of Art Discussed in Class	Concepts/Skills Introduced	Examples from Non-western Art
Thanks-giving week 12	• International Gothic Style Painting • Duccio and the Sienese School • Giotto	• Ways of analyzing painting • Egg tempura technique	• West African sculpture • The human figure • Ritual and belief
13	• Florentine Renaissance Art: Architecture and Sculpture	• Neo-platonic academy • Classicism • Changing role of the artist	
14	• Florentine Renaissance: Painting	• Ways of creating illusionary form and space	• Illusionary space in Chinese painting
15	• Northern Renaissance: Painting and Printmaking	• Oil painting technique • Printmaking techniques • Sanctification of sight	• Indian Mughal court manuscript paintings
Christmas break – 3 weeks 16	• High Renaissance in Italy: Sculpture painting and architecture • Mannerist painting	• Northern and Southern Renaissance Comparisons	• Sculpture of the Benin Court
17	• Late Renaissance Italian Art	• Analyzing painting: elements of design, elements of composition	• Aztec sculpture/relief
18	• Southern Baroque: Painting, Sculpture, and Architecture	• Renaissance and Baroque Comparisons • Papal Power and Authority • Counter-reformation agenda	• The Zen Garden and the Japanese Palace
19	• Northern Aristocratic Baroque Architecture, Painting, Sculpture	• Divine Right of Kings • Oil painting techniques • Still life and landscape as metaphor	• Taj Mahal
20	• Eighteenth-Century Styles: Rococo Naturalism, Portraiture	• Eighteenth-Century music's relationship to art • Escapism/revivalism	• West African sculpture • Baule, Dogon

Syllabus 1

Week	Periods of Art Discussed in Class	Concepts/Skills Introduced	Examples from Non-western Art
21	• Neoclassicism • Romanticism • American Landscape Painters	• Imperialism • Colonialism	• *America: The New Eden*
22	• Realism • American Realists • Impressionism • Early Photography	• The Salon Tradition • Impressionist color theory • Early photographic techniques	• Japanese woodblock prints
23	• Post Impressionism • Late Nineteenth-Century Architecture • Late Nineteenth-Century sculpture	• Roots of Modernism • Modern Architectural Technology	• Oceania – sculpture of the Papua New Guinea
24	• Early Twentieth-Century Painting: Expressionist Movements – Fauvism and German Expressionism	• *What is Modernism?* Jung and Freud	• Aztec sculptural reliefs
25	• Early Twentieth-Century Painting • Formalist movements – Cubism, Futurism	• Formalism vs. expressionism • Expressionism	• West African Sculpture • Dogon and Mali
26	• Non-objective painting and sculpture • Constructivism	• Abstraction vs. Non-objective art	
27	• Surrealism and Dada • Modern Architecture – Europe and America	• Conceptual Art • Modern Building Technology	• Modern Mexican Muralists
28	• American Art from 1945: Abstract Expressionism – Color Field, Pop, Op Art		• American Southwest: Navajo Art
29	• Modern Sculpture • Earth Art	• Modern Sculpture Techniques	• The Zen Garden

Week	Periods of Art Discussed in Class	Concepts/Skills Introduced	Examples from Non-western Art
30	• Neo-expressionism • Post modernism • Conceptual art • Performance art	• Modern sculpture techniques • What is Post Modernism? • Feminist art	
AP Exams Begin 31	• Seminars in American Art – Colonial Art to Jefferson	• Introduction of Jeopardy Question assignment	
32	• Seminars in American Art – The Hudson River School, The West as the New Eden	• Introduction of Creative Project Assignment	
33	• Seminars in American Art – Nineteenth-Century Realism	• Introduction of Painting Analysis Assignment	
34	• Seminars in American Art – Early Twentieth-Century Art, 1913 Armory Show, WPA Artists		
35	• Seminars in American Art – The Harlem Renaissance, Abstract Expressionism, The New York School	• Jeopardy questions submitted	
36	• Seminars in American Art – Post Modernism	• Creative assignments presented	
37	• Seminars in American Art – Colonial Art to Jefferson	• Painting analysis assignment due	
38	• Seminars in American Art – Colonial Art to Jefferson	• Jeopardy Game	

Reviewing for the AP Exam

All regularly scheduled class time before the AP Art History Exam is devoted to teaching new material from contemporary art movements. For review, students are encouraged to attend three four-hour Saturday review sessions held in my classroom on the three Saturdays preceding the AP Art History Exam. They are made aware of this at the beginning of the school year, and most students make the time to attend these sessions. The first session is devoted to sculpture, the second to architecture, and the last to painting. These marathon sessions invariably turn out to be a lot of fun and both energize the students and reassure them of what they have learned in the course.

After the AP Examination in May

Students are engaged in a variety of creative projects in addition to continuing specific analysis and discussion of post-modern and contemporary art. A variety of resources are used to stimulate discussion and understanding of the often complex and bewildering contemporary artistic culture of Los Angeles, America, and Europe. Contemporary art criticism and writing is presented as a catalyst for investigation and research. Connections with other contemporary art forms, especially theater, film, and music are encouraged. Studio projects and/or creative writing projects are presented in class. Investigations into multi-cultural and cross-cultural art forms and issues are also addressed in the form of debate and presentations.

Advice from the Trenches

I have developed my own teaching resource, "What Does Art Do?/Approaches to Comparative Analysis," which I use in the following manner.

I introduce the ideas and terminology to students slowly at relevant points throughout the year, making clear distinctions between sculpture, architecture, and painting when introducing Prehistoric art forms. I begin with sculpture by asking students to think about what issues are relevant when viewing a three-dimensional work of art. Their list is very often very close to my list on the next page. This discussion takes place when looking at Sumerian Votive Offering (early September) and is reviewed when studying sculpture in Egypt, Greece, China, and Africa. By the end of October, it is hoped that most students will have become comfortable with this information, incorporating it into their thinking and analysis. When we study the Greek temple, I introduce the architecture list. Students begin to work with these concepts as we study Greek, Roman, and Indian architecture. Painting concepts are left until last (late November or December) as they are the most complex—we look at early Renaissance painting. By the end of the first semester, it is my hope that most students have become familiar with what to talk about and how to use the terms specific to each art form and incorporate these ideas into their written assignments and class discussions.

Art Form	Function/Purpose	What To Analyze In Each Art Form
Sculpture (introduced to students in September)	• icon/image (worship or veneration) • monument (inspire/revered) (propaganda) • historical record of an event (narrative) • architectural decoration (embellishment) • investigation of an aesthetic ideal (canon) • exploration into use/possibilities of material • a measure or a record of time/space/nature	• Stance/presentation • Proportion (figure) • Anatomical detail/correctness • Movement/gesture • Facial expression • Purpose/function/context • Meaning/content • Negative/positive space • Organic/geometric form
Architecture (introduced to students in October)	• give shelter (pragmatic) • enclose space (engineering) • site of ritual or ceremony (religious) • commemorate (historical) • assert power/authority (political) • cultural icon or symbol (cultural)	• Function • Architectural style • Location/site/orientation • Sculptural decoration • Axis/interior organization • Building techniques used • Scale/proportion • Space/light • Ritual/symbolic significance
Painting (introduced to students in November)	• icon/image (religious power) • metaphor for an idea/concept/belief • reportorial of an event/tell a story • allegorical to teach or inspire belief • autobiographical or record or remembrance • escapist or fantasy • propaganda for political ideal • aesthetic object or visual pleasure • record of its process of making (conceptual)	• Composition • Figure/ground relationships • Depth/illusionary space • Picture plane • Diagonal/vertical/horizontal • Movement within the picture • Balance/unity • Color/value • Relationship to viewer/artist • Artist's technique and media • Content: meaning/intention

Sample Handout
(given to each student at beginning of unit)

Alexander Hamilton High School
Art History
Dr. Coad

Egyptian Art

Text
Art Past, Art Present: pages 58 - 71
Gardner's Art through the Ages: pages 66 - 97
Art and Ideas: pages 9 - 15

Pre Dynastic > Old Kingdom – 2500 B.C.E. > Middle Kingdom – c. 1400 B.C.E. > New Kingdom (Amarna Period) – c. 1330 B.C.E. > Cleopatra (Ptolemy) – 30 B.C.E.

Works of Art

Palette of Narmer	c. 3168 B.C.E.		Old Kingdom
Wood relief panel of Hesire	c. 2625 B.C.E.	< < <	Lower Egypt/Memphis
Stepped pyramid of King Zoser	c. 2750 B.C.E.		
Pyramids at Giza	c. 2500 B.C.E.		Pyramids
Statues of Khafre and Menkaure	c. 2500 B.C.E.		Papyrus
Mortuary Temple of Queen Hatshepsut	c. 1400 B.C.E.		New Kingdom
Sculpture of Hatshepsut (seated figure)	c. 1400 B.C.E.	< < <	Upper Egypt/Thebes
Wall paintings: Tomb of Nebamun	c. 1400 B.C.E.		Temples
Temple of Amen-Re at Karnak	c. 1250 B.C.E.		Lotus
Various works from the Amarna period	c. 1330 B.C.E.	< < <	*NOTE: Amarna Period*
Abu Simbel (Ramses II)	c. 1225 B.C.E.		

Vocabulary

ka	ben-ben	fetish stone
alluvial deposits	bisymmetrical	mastaba
Imhotep	valley temple	mortuary temple
causeway	sphinx	living rock
Amarna period	Akhenaton	monotheism

Architectural Building Techniques

clerestory
corbeled arch/corbeling
negative relief
cardinal points of the compass
plan/elevation in architectural rendering (representation)
fresco secco technique of wall painting
post and lintel construction:
post: column (capital: bell and bud), shaft (fluting), and base
lintel: entablature
hypostyle hall
pylon
obelisk
granite
colonnade
limestone
diorite
axis

Ideas/Concepts

1. engineering of the pyramids: technological concerns (see above terms)
2. why the pyramidal shape for tombs: ("I have trodden these rays as ramps under my feet where I mount up to my mother Uraeus on the brow of Re")
3. ritual and sacred space as expressed in New Kingdom temple architecture complexes
4. convention (definition of...): why 3,000-year tradition of resisting innovation (except Amarna period)
5. "canon of proportion": what was it, why is it so significant to the "look" of Egyptian sculpture?
6. conventions of representing the human figure in Egyptian painting, relief, and sculpture
7. context/function of Egyptian art as it pertains to sculpture and painting
8. conceptual presentation of reality (in wall paintings and reliefs) > rather than the optical reality: "The artist uses the conceptual approach rather than the optical, representing what is known to be true of the object, instead of some random view of it, and showing its most characteristic parts at right angles to the line of vision."

Japanese Art

Japanese Art Works from LACMA Collection	**Related Concepts** • Art Techniques • Issues of Style • Elements of Art	**Western Art Works/ Suggestions for Comparison**
Haniwa, Seated Warrior, Kofun Period, 300-552 C.E., Terra Cotta 43 1/2"	• hand-built ceramics • funerary sculpture	• *Seated Scribe,* Old Kingdom Egypt, c. 2500 B.C.E., Painted Limestone

Syllabus 1

Japanese Art Works from LACMA Collection	Related Concepts	Western Art Works/ Suggestions for Comparison
	• sculpture in the round • function/context	• *Moses* (Pope Julius II's Tomb), Michelangelo, 1513 C.E. • *The Thinker,* Auguste Rodin, 1889 C.E., Bronze • *Recumbent Figure,* Henry Moore, 1938, Stone, Tate Gallery
Jizo Bosatsu, Late Heian Period, Twelfth Century, Carved Wood, approx. 5' tall	• wood carving techniques • additive/subtractive methods of sculpture • votive/ritual • iconography of religious works of art	• *Mary Magdalen*, Donatello, c. 1455, Polychromy and Gilt on Wood • *Virgin of Paris,* Late Gothic, Stone, Notre Dame, Paris • *Augustus of Prima Porta*, c. 20 C.E., Stone Copy of Bronze Original • *Figure,* Lipshitz, 1930, Bronze, MoMA, New York • *Man Drawing a Sword*, Barlach, 1911, Wood, height 31"
Ogata Kenzan, 1663-1743, Plates of the Twelve Months with Birds and Flowers, Stoneware with Overglaze, 8" x 7" x 1/2" (each)	• Japanese tea ceremony • *sabi/wabi* concepts • Zen ritual/aesthetics • landscape/seasons as metaphor • line/contour/brush stroke as expressive elements • pictorial space in eastern art vs. western art paintings	• *The Tres Riches Heures*, Limbourg Brothers, 1413 • *Rouen Cathedral* (Series) Monet, c. 1890s, Oil on canvas • *Return of the Hunters,* Brueghel, 1565 C.E., Oil on panel, Vienna • English Landscape paintings • Seventeenth-Century Dutch Still-Life Paintings • English Pre-Raphaelite
Hakuin Ekaku, 1685-1768, Painting of Daruma, Hanging Scroll, Ink on Paper, 44 1/2" x 19 1/2"	• portrait/caricature • line/contour • brush stroke and painting technique • negative/positive shape/space • possible uses of the art of drawing	• Honore Daumier's drawings • Picasso's drawings, Cubist period • German Expressionist woodblock prints • Aubrey Beardsley illustrations • Ingres drawings • Rembrandt's etchings, including self portraits with expressions • David Hockney drawing

Sample Art History Non-Western Handout
(*given to each student at beginning of unit)*

Non-Western Art Comparisons #3: Japan

- Kofun (Archaic) *Haniwa* figures
- Shinto Shrine at Ise c. 600 C.E. – same time as Early Christian Byzantine Period

Text

Gardner's Art through The Ages: pages 530-532
Art Past, Art Present: pages 162-163

History

Jomon culture: c. 12,000-300 B.C.E.

- earliest period dating from around 3000 B.C.
- decorated ceramic vessels and *dogu* (effigy) figures (associated with magic)

Kofun Period: c. 300 B.C.E. - 552 C.E.

- ("old tomb") beginnings of architecture in the form of Shinto shrines
- Shinto shunned pictorial representation
- tomb burials of emperors, *haniwa* guardian figures on grave mounds

Asuka Period: c. 552 - 646 C.E.

- introduction of Buddhism into Japan from ancient Korea (552)
- figurative sculpture (in bronze) and painting develop
- art and architecture influenced by China's T'ang dynasty

Shinto Beliefs and Ritual in Japan

- *Shinto* ("Way of the Gods") belief system of early Japan; did not derive from one religious figure or religious writings based on a love of nature, family (and above all the ruling family who were direct descendants of the gods)
- *Shinto* traditions/beliefs developed as part of early agricultural society's planting and harvesting rituals – connected to various gods (*kami*) who were believed to exist in nature (mountains, waterfalls, etc.) and in charismatic people

- *Shinto* also connected with *shamanism* (the belief that a priest—shaman—can influence the ancestral spirits, gods, and demons who produce good and evil). Carved images of gods/spirits were not part of the ritual, structure of society centered around clans who built shrines that could not be entered by anyone but a priest who made offerings on behalf of clan members
- Purity was an important component to ritual—shrines were constantly rebuilt to rid sacred site and structure of physical and spiritual impurities that accumulate over time
- *Shinto* ritual came to be associated with emperor—who was seen as a living *kami* whose divinity surpassed other *kami*

Art Works

- Haniwa guardian figures, sixth century C.E. – found around burial sites (facing out) and were thought to be guardian figures and links between the living and the dead
- Ise Shrine, beginning during the fifth century C.E. – *Shinto* shrine (three buildings) within an enclosed sanctuary

Vocabulary

Shinto
animism
kami

Techniques

- shoden (main sanctuary of the Ise Shrine)
- torii arch (sacred gateway to shrine)
- mortise-and-tenon system of construction
- "heart pillar"

Assignment

Select any western sculpture or building from Ancient Egypt, Mesopotamia, Greece, or Rome and compare and contrast (in chart form) the following:

- formal qualities
- materials used/technique
- context and function

Human Body in Art	Related Concepts	Western Art Works/ Suggestions for Comparison
India		
Bodhisattva, Pakistan, Gandharan Region, Second-Third Century, Gray Schist, 6'8"	• appropriation • power and authority • symbolism/iconography in sculpture	• *Augustus of Prima Porta,* c. 20 B.C.E., Marble, 6'8" • *St. Mark*, Donatello, 1411-1413, Marble, 7'9"
Siva as Lord of the Dance, Tamil Nadu, c. 950 - 1000, Copper Alloy, 30"	• power and authority in religious sculpture • issues of abstraction • sensuality vs. sexuality • movement/gesture	• *Ste. Foi Reliquary*, late Tenth Century, Gold, 33 1/2" • *Dancing figure study* • Rodin Bronze, c. 1900 • Unique Forms in Space, Boccioni Bronze, c. 1913 • *Hercules and Antaeus,* Pollaiuolo, c. 1475, Bronze, 18" high
China		
Funerary Sculpture of a Pair of Tang Officials, Middle Tang Dynasty, (700-800 C.E.), Molded Earthenware with Incised Decoration, 47 1/2" x 12" x 11"	• earthenware/pottery • kiln/firing/glaze • incising/modeling form • ritual of burial/afterlife • surrogate • mingqi/spirit gods • sculpture/stance • function/context	• *Archaic Greek Kouros*, 600 B.C.E. • *Menkaure and Khamerernebty,* c. 2500 B.C.E. (Old Kingdom), Slate, 4' 6 1/2" high • *Sumerian Votive Offerings,* c. 2700 B.C.E., Gypsum, 30" high

Syllabus 1

Human Body in Art	Related Concepts	Western Art Works/ Suggestions for Comparison
Japan *Haniwa,* Seated Warrior, Kofun Period (300-552 C.E.), Terra Cotta, 43 1/2"	• hand-built ceramics • funerary sculpture • sculpture in the round • function/context	• *Seated Scribe,* Old Kingdom Egypt, c. 2500 B.C.E., Painted Limestone • *Moses* (Pope Julius II's Tomb), 1513 C.E., Michelangelo
Jizo Bosatsu, Late Heian Period, Twelfth Century , Carved Wood, approx. 5' tall	• wood carving techniques • additive/subtractive methods of sculpture • votive/ritual • iconography of religious works of art	• *Mary Magdalen,* Donatello, c. 1455, Polychromy and Gilt on Wood • *Virgin of Paris,* Late Gothic Stone, Notre Dame, Paris • *Augustus of Prima Porta*, c. 20 C.E. Stone Copy of Bronze Original • Figure, Lipshitz, 1930
Mexico *Three Mourning Figures,* Nayarit, West Mexico, Cream slip with red, black, and yellow paint 10" x 14" x 2 1/2"	• hand built ceramics • funerary sculpture • function/context • stylization/simplification abstraction	• *Cycladic figurines,* c. 2500-2000 B.C.E., Marble,13" high • *Roman Patrician with Busts of His Ancestors,* First Century B.C.E.
Man-Jaguar, Sculpture, c. 1000 - 600 B.C.E. Olmec, Tabasco	• animism • anthropomophizing • guardian figure	• *Temple of Artemis at Corfu,* Archaic Greek, 580 B.C.E., Gorgon Pediment, Sculpture

School Profile

Barbara Putnam

St. Mark's School

Southborough, Massachusetts

School Location and Environment: St. Mark's is a selective, independent, coeducational boarding community 27 miles west of Boston. The school provides a small, nurturing environment to a highly motivated student body. A small town of approximately 5,000, Southborough is within commuting distance to Boston and a number of its residents who attend the school. Students come from all over the world and from different socioeconomic backgrounds, creating an environment in which to explore the richness of diverse backgrounds and cultures. Therefore, for some, English is a second or a third language. Almost all faculty members hold advanced degrees, and share coaching and dormitory responsibilities.

Grades: 9-12.

Type: Coeducational, boarding, with 65 day students.

Total Enrollment: 327 students.

Ethnic Diversity: Native Americans make up .03 percent of the student population; African Americans 6 percent; Latinos 4 percent; and 9 percent are international.

College Record: 100 percent of students attend college.

Overview of AP Art History

AP Program

St. Mark's offers 20 AP courses. Approximately 120 students participate in one or more courses. Students who take an AP course are required to take the AP Examination; fees are paid for some scholarship students. AP classes meet daily for 45 minutes (four days) and 80 minutes (one day). Students must have a B- or better in English if they are seniors coming into AP Art History; juniors must have a B+ or better in English. The grades are used as indicators of writing skill. No other courses are prerequisites. The only art history course offered is AP Art History. The number of students who take the course varies from year to year, from as few as 7 to as many as 18.

Primary Text

Kleiner, Fred S., Christin T. Mamiya, and Richard G. Tansey, *Gardner's Art through the Ages*. 11th ed. Wadsworth Publishing Company, 2001.

Indispensable Resources for Teaching AP Art History

de Voragine, Jacobus. *The Golden Legend*, Vol. 1, 2. Princeton, NJ: Princeton University Press, 1993.

Mannikka, Eleanor. *Angkor Wat: Time, Space, and Kingship*. Honolulu, HI: University of Hawaii Press, 1996.

McBrien, Richard P. *The Lives of the Popes*. San Francisco, CA: Harper Collins, 1997.

Course Design

My syllabus is chronological. Themes of patronage, governance, divinity, technical innovation, geometry, and literature are incorporated to inspire a broader and more contextualized understanding. Where appropriate, students read primary sources. Virgil's description of Laocoön, and Pliny's account of his uncle's last moments beneath Mt. Vesuvius provide important descriptive details.

While studying Egypt and Greece, I devote one period per week to look at twentieth-century architecture, first using architects Wright and Gehry as "bookends," followed by International Style architecture. Comparing buildings of the recent past, with which students may have some familiarity, with structures of Egypt, Greece, and Rome, expands their use of new architectural vocabulary and invites discussion about the architecture that surrounds them and how it also responds to the demands of a culture and a specific client. Introducing students to selected works of the twentieth century also helps them to focus in the spring, with work that is then somewhat familiar to them, at a time when they are accepted to college and the weather gets warm.

I relate selected art and architecture of Southeast Asia chronologically to Europe because I have traveled to several Asian countries and feel more knowledgeable than I do about other non-European cultures. I assign short research papers and in-class presentations for which the student selects works from non-European cultures of their own choosing.

A syllabus can be a good review instrument for students. Along with a list of topics, themes outline the overarching concepts, and written assignments challenge students to apply their knowledge and can be used for in-class writing, homework, or discussion. Abstracts pose questions, the answers to which the students place at the front of their notes for that chapter as a "cover sheet." When reviewing for the

January exam or the AP Exam in May, the abstract helps to focus to their thinking before they reread their notes. There is not enough space to include these elements throughout the syllabus, so I post five as models; you will doubtless have your own ideas.

Course Outline

I. Introduction: The Practical and the Spiritual

Themes:

- Sacred space and religious ritual: monument, spirit, site.
- Stonehenge and the Anishinabe petroforms in Manitoba, Canada.
- Naturalism and symbolism in Mesopotamia: the Sumerian ziggurats and votive sculpture, Assyrian palace sculpture and relief.
- Art used to document and ritualize events, and in service to sovereign power and glory, hierarchy, and protection.
- Quiz to introduce type of questions asked.

II. The Art of Egypt

Themes:

- Preparation for eternity, court style sculpture, architecture as authority.
- Old Kingdom Funerary Architecture and Monument in Vth Dynasty Giza.
- Old Kingdom Sculpture, the structure of Egypt's distinctive court style.
- Middle Kingdom: a shift in literature is reflected in the arts.
- New Kingdom, the Eighteenth Dynasty: Hatshepsut, Akhenaten, Tutankhamen.
  The stylistic changes of the Amarna period, a brief shift in artistic vision.
- Ramses II: an architectural portrait of power.

Written Assignment: Choose a non-western example of sculpture from a culture outside Egypt that appeals to you. Define the terms "power" and "authority," and describe how those concepts are communicated through the work.

Abstract: What were the principal religious beliefs of the Egyptians and how did they shape the style of sculpture and architecture in this culture for nearly 3,000 years?

III. The Art of the Aegean and of Greece

Themes: Balance and harmony through mathematics, ideal proportions in figurative sculpture and architecture; the Hellenistic departure from the ideal.

Note: Here is where I introduce the process of photography, since some early photographers documented archaeological sites such as the Acropolis. See Maria Morris Hambourg's *The Waking Dream, Photography's First Century: Selections from the Gilman Paper Company Collection* (New York: Metropolitan Museum of Art, 1993) for an image showing the Calf bearer and Kritios Boy soon after their excavation.

- Cycladic art: Late Minoan Art and the Palace of Knossos.
- Merchandise and masterpiece: vase painters, Exekias and Euphronios.
- Archaic Greek Sculpture: the evolution of figurative sculpture.
- The Temple to Hera in Paestum: the doric temple and its architectural vocabulary.
- Early Classical Art: Myron and Polykleitos search for the ideal in figurative sculpture.
- The Acropolis: geometry and the human form, the vision of Pericles.
- The Parthenon: mathematicians Iktinus and Kallikrates, the achievement of Phidias.
- The Temple to Athena Nike and the Erechtheum.
- Late Classical Sculpture, a shift in proportion: the work of Praxitiles, and Lysippos.
- Hellenistic sculpture: sensuality and theatricality, the Temple to Zeus at Pergamon.

Written Assignment: Choose two works of sculpture from any studied thus far that you think are the least alike in their treatment of the human figure. Discuss their differences in form, assuming your reader is unfamiliar with the two cultures.

Abstract: Which examples of Greek sculpture and architecture best show the evolution of the Greek ideal? Identify and list the defining characteristics.

IV. Etruscan and Roman Art

Themes:

- The arch, dome, and vault sculpt interior space; architecture and monument serve an empire; portraits of leaders and fusion of observation and Greek idealization.
- Etruscan architecture and sculpture.
- The Roman Republic, the rule of elders.

- Pompeii: A Roman country home, linear perspective and realism in painting.
- Imperial Rome and the emperors' patronage in architecture and sculpture. Augustus, the Flavian Dynasty; the expansion under Trajan, Hadrian, and Marcus Aurelius; the destabilizing rule of Caracala; Constantine's recognition of the Christian church.
- Early Christian catacombs: Christianity within the Roman Empire.

Written Assignment: I usually am in the museum at this time and assign a looking exercise to explore Roman as well as Chinese and Japanese formal devices that describe religious or political leadership.

Abstract: How and where do specific works of architecture and sculpture reflect the emperor's vision of leadership and the importance of Roman culture?

V. Early Christian, Islamic, Hindu Architecture: Early Expressions of Spirituality

Themes:

- The transformation of the figure from naturalism to symbolic representation; the significance of architectural site and belief reflected in structure and ornament.
- The evolution of the Roman Basilica: St. Peter's Basilica; the shift from naturalism to symbolism in mosaic and ivory carving.
- Vishnu Temple in Deogarh, India: the concept of "garbha griha" in the sixth-century. Hindu architecture and the taking of "Darsan."
- Byzantine Art in Ravenna, Constantinople, and Venice: the rule of Justinian.
- Córdoba, Spain: exterior and interior splendor honoring Islam.

Abstract: How can architecture enhance worship? List the major structural and ornamental elements of San Marco, Córdoba, and Deogarh. Beneath your list, relate how the elements help the building function as a sacred space.

VI. Medieval Art and Architecture

Themes:

- The Illuminators and their work, the building of a cathedral: how liturgy and the architecture function together.
- Hiberno-Saxon, Carolingian, Ottonian manuscripts.
- Romanesque architecture in France, England, and Italy.
- Ornament: architectural sculpture in Toulouse, Autun, and Vezelay.

- The Bayeux Tapestry and the Norman invasion of 1066.
- Architectural ornament as a pulsing membrane: Vivanatha Temple, Khajuraho, India.
- From Romanesque to Gothic architecture: French innovation and risk.
- Angkor Wat, Cambodia, and Chartres: symmetry, ornament, and meaning.
- The Rayonnant style in France: St. Chapelle.
- Gothic architecture outside France, England, and the architectural conservatism of Italy.

Written Assignment: Select a medieval church or Hindu temple. Describe where structure has been incorporated into ornamental design. What is the correspondence among structure, sculpture or relief, and religious ritual?

Abstract: Make two headings with the terms Romanesque and Gothic and their dates. Beneath each heading list the structural characteristics of each. Name a church from Germany, Italy, England, and France in each column. List below each church's characteristics that link its style to its location. How did architectural innovation enhance the spiritual teachings and sacredness of the church?

VII. The Proto Renaissance in Italy: Florence and Siena

Themes:

- Dante and the rise of humanism; the humanist painter; wealthy patrons.
- Giotto: the Bardi chapel of Santa Croce, the Scrovegni Chapel in Padua.
- Nicola and Giovanni Pisano, and Duccio's departure from "Maniera Graeca" style.
- Simone Martini and the International Style; the Lorenzettis' secular frescoes in Siena's Palazzo Publico.

Written Assignment: Who was blamed for the Black Death? What effect did the plague have on imagery chosen by artists?

Abstract: What stylistic characteristics separate Byzantine figurative painting and mosaic from the fourteenth-century work of Giotto and Duccio?

VIII. Fifteenth-Century Flanders: Perspective and the Figure

Themes:

- The International Style and its influence in Flanders.
- Jan and Hubert Van Eyck: appearance versus idealism.
- Symbolism and naturalism in the work of Campin, Van der Goes, Van der Weyden, and Bosch.
- Paintings created for private patrons.

IX. Fifteenth-Century Florence: "Il Quattrocento"

Themes:

- Cosimo de' Medici's Florence and his patronage of Masaccio, Donatello, Brunelleschi.
- The Sacrifice of Isaac and the naturalism of Donatello: church and citizen patronage.
- The International Style in Italy: the development of linear perspective in painting.
- Brunelleschi in the first part of the century and Alberti in the latter half complete Arnolfo di Cambio's vision for the city of Florence reviving Greek and Roman harmony and mathematics.
- Verrocchio and the Della Robbia family: action, movement, and the sublime.
- Lorenzo il Magnifico's interest in Neoplatonic thought as Botticelli and Mantegna close the century with different painting styles.

Note: Here is an interesting place to introduce the early work of Picasso. Looking at the deconstruction of perspective, students contrast Picasso's radical departure from the traditional description of pictoral space while they learn how Brunelleschi ordered it.

Review, Exam, Fall Semester (January)

I. Sixteenth-Century Italy: "Il Cinquecento"

Themes:

- Leonardo and the court of Milan.
- Painting in Rome and the vision of Pope Julius II: Raphael and Michelangelo.
- The Medici Tombs in San Lorenzo, the Laurentian Library, and the Capitoline Hill: the integration of sculpture, architecture, and space.
- Michelangelo's Last Judgment and the corruption of the Church.
- Venetian light: the paintings of Bellini, Titian, and Tintoretto.
- Church and domestic architecture of Palladio.
- Mannerism: What influence did Michelangelo and Raphael have on later painting? The work of Parmigianino, Bronzino, and Giovanni da Bologna.

II. The Sixteenth-Century Renaissance Outside of Italy

Themes:

- German painters Altdorfer, Grünewald, and Durer form counterparts to Michelangelo, Raphael, Leonardo, and Titian.
- Germany, England, The Netherlands, and Spain: the paintings of Hans Holbein, Pieter Bruegel, and El Greco.

III. Baroque Art

Themes:

- St. Peter's and Bernini; Bernini and figurative sculpture.
- In Rome, San Carlo alle Quattro Fontane, St. Ignazio: illusion defines sacred space.
- The Carracci and Caravaggio.
- Velásquez blends observation of light with courtly style, the French revisit the classics.
- From Rubens to Rembrandt: an interpretation of movement, space, light, and time.
- Elegant grandeur and refinement in the seventeenth-century: The French splendor of Versailles; scientist and architect Sir Christopher Wren's St. Paul's Cathedral.
- The Taj Mahal and Versailles compared.
- Late Baroque (Rococo): Refinement and Fantasy.
- Beyond Baroque in Germany: Borromini's influence on Balthaser Neumann; the playful eye of Fragonard and the French Aristocracy.

IV. The Enlightenment: Neo-classicism and Romanticism

Themes:

- A new realism and morality: Chardin in France, Hogarth in England.
- Neoclassic painter David and the French Academy: the heroism of the past and the politics of the present. Canova's sculpture of Napoleon's sister.
- The discoveries of Pompeii and Herculaneum (1730-1740) and their influence on English architect Robert Adam and Thomas Jefferson in the United States.
- Challenge to the French Academy, exotic lands, social commentary, the influence of photography. Review first semester notes about the Daguerreotype, The Figure, color and movement: Ingres, Gericault, Delacroix.
- The Romantic landscape and the paintings of Turner.
- Goya, paintings and prints.

V. Realism and the Second Half of the Nineteenth Century

Themes:

- The camera's affect on Courbet and Daumier; genre and the plight of the urban poor.
- Manet responds to and updates the past at mid-century.
- Impressionists Monet, Degas, Renoir, Cassatt: detached observation, Delacroix's color theory, color and light as subject, non-western influences.
- The sculpture of Rodin converses with Michelangelo across time.
- Post Impressionism: Cezanne and Seurat: cerebral experiments with optics and color.
- Van Gogh and Gauguin use color as a vehicle to express emotion.
- Nineteenth-century architecture and the Eiffel Tower, prototype to the modern skyscraper.

VI. The Twentieth Century

Themes:

- Review architecture before the Second World War: Wright, Van der Rohe, and Gropius.
- The Fauves and Post Impressionist influence on painting: Derain and Matisse.
- The German equivalent to the Fauves, Die Brücke.
- Picasso, Bracque form new language to describe space: Analytic and Synthetic Cubism.
- Visions of an industrialized world.
- Louis Hine, Dorothea Lange, Edward Weston, Ansel Adams: photography's range of subject and its impact.
- The expanded reality of the dream: Surrealism.
- Mexican, Spanish, and American mural painting: incidents of human injustice.

VII. The Later Twentieth Century

Themes:

- The concept of space in post-WW2 architecture: glass, height, materials.
- Abstract Expressionism in Europe and in New York.
- Pop Art, the late 50s and early 60s in England and the United States.
- Non-figurative and figurative sculpture: David Smith, Louise Nevelson, Alexander Calder, Alberto Giacometti, Duane Hanson.
- A sense of place and history: the Vietnam memorial and the Civil Rights Memorial of Maya Ying Lin, and I.M. Pei's Louvre addition.

Review

I have students, while in class taking notes, draw one of the images on the screen: nothing fancy, but to record some details and thus have that image become part of their notes. Drawing is a form of research. Students can see shadow used as a tool in a work of sculpture, for example, and sketching aids recall as they review. Students take turns conducting review in class before each chapter test with handouts and short presentations. Other review activities include making up essay questions, and writing sample topic sentences to questions. The classroom has a Caramate slide viewer, which expands the text with additional images and details.

In April, I make available in the bookstore Carol Strickland's *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* (Kansas City: Andrews and McMeel, 1992) which helps students organize the material. We spend four periods in April working on practice questions covering major thematic topics. Students know that the major responsibility for review is theirs, and they begin to work in groups from the beginning of April.

After the Exam

Each student becomes a "museum curator," at a museum and country of their choosing. Each designs an exhibition proposal for a major show that will be installed at their museum 7-10 years from now. They work out a theme and name three works critical to the communication of their exhibition concept. We then spend a week in "meetings," where each curator makes a slide or computer presentation to the class, the members of which function momentarily as other curators in the student's museum. This assignment allows students to return to a particular culture or period to work with specific works, to examine an important issue, or to explore the use of a particular medium. We discuss funding, the time frame necessary to plan an exhibition, borrowing works from museums or private collectors, marketing/audience appeal, and perhaps most important, what the curator wishes to communicate to the public through the exhibition.

The students love assuming new identities and will come on the day of their presentation dressed and completely in an imagined, professional character. We usually have time for three to four presentations per day, and a program is handed to the curators at the beginning of each "meeting." To economize with time, I ask the students to think about possibilities for their exhibition while they are reviewing for the exam, so that immediately after we "debrief" following the AP Exam, they can get to work.

Tips From the Trenches

Read books on history, religion, art, historical novels—follow your interests. Reading is a vital way to deepen understanding, the by-product of which is fresh enthusiasm for the material.

School Profile

Cheryl Hughes

Alta High School

Sandy, Utah

School Location and Environment: Alta High is a four-year comprehensive high school located on the outskirts of Salt Lake City. As a large public school (2,480 students), Alta aspires to meet the needs of a large population with varied interests and goals; consequently, having strong academic, vocational, athletic, and performing arts programs is a priority at Alta. Since the school's opening in 1975, Advanced Placement programs have provided core strength within the school's curriculum and environment. Administrators and teachers understand and appreciate the rigor inherent in these programs that continues to give Alta students rich possibilities for personal growth and achievement.

Grades: 10-12.

Type: Public.

Total Enrollment: 2,480.

AP Class Size: AP classes at Alta have enrollments of 20 to 40 students. There are three to four AP Art History classes taught each year with a total enrollment of 95 to 110 students.

Ethnic Diversity: Minority groups make up 3 percent of the total enrollment.

College Record: Fifty-five percent of graduating seniors go on to four-year universities and colleges; approximately 15 percent go on to two-year institutions. Of the remaining 30 percent, some go into the armed forces and some directly into the work force.

Overview of AP Art History

AP Program

Alta High School is committed to offering a variety of AP courses. Currently, 21 different AP courses are available to the students at Alta High School; in 2002, 695 students passed 971 exams with a score of 3 or higher. AP Art History has been offered at Alta High School for the past 12 years, with three to four sections serving 85 to 110 students per year. At Alta, any students interested in the course subject matter who are willing to add significant rigor to their schedules are welcome. There are no academic prerequisites. Financial aid to defray the cost of taking AP Examinations is available for those who qualify.

Primary Text
Gardner's Art through the Ages is the text on which lectures are based. Marilyn Stokstad's text, *Art History*, 2nd ed., serves as a reference.

Videos
I use video clips from the titles listed below, as well as from popular films, to enhance what I am doing in the classroom with slides and lecture materials. The chance to see works *in situ* is extremely valuable for the students.

Beckett, W. *Sister Wendy's Story of Painting*. Beverly Hills, CA: CBS/Fox Video, 1997.

Burke, J. Harper, R. *Masters of Illusion*. Illinois: Home Vision, 1991.

Wood, Michael. *Art of the Western World* series. West Long Branch, NJ: Kultur, 1989.

Other Indispensable Resources for Teaching AP Art History
Hall, James. *Illustrated Dictionary of Symbols in Eastern and Western Art*. New York: Icon Editions, 1996.

Macaulay, David. *Cathedral: The Story of Its Construction* Boston, MA: Houghton Mifflin, 1973.

Macaulay, David. *City: A Story of Planning and Construction*. Boston, MA: Houghton Mifflin, 1974.

Macaulay, David. *Pyramid*. Boston, MA: Houghton Mifflin, 1975.

Vasari, Giorgio. *The Lives of the Artists*. New York: Penguin, 1987.

Course Design

The approach I use is a chronological one. There are art historical periods for which my experience and passion are greater than others; however, I try to remember that if I privilege any one area I diminish another. AP Art History is a survey course, and students deserve exposure to as much of the richness the discipline embraces as is possible within the limited time frame; however, to treat all areas fairly requires extensive planning and discipline.

Including art and architecture outside the European Tradition within an already full curriculum is an additional challenge. I have used world religions as one avenue. For example, after our study of the Early Christian world, we study Buddhism as a philosophy, religion, and world view. We follow our discussion

of Buddhism with a study of Islam. Through both, students are introduced not only to rich philosophical traditions but also to the ways art and architecture can facilitate worship and express the values of a culture. Such study provides numerous opportunities for comparing and contrasting, and in writing about these cultures, students better understand them and begin to see connections as well as differences.

In that the material covered in an AP Art History class is vast and new for most students, I have found it helpful to create general themes for each period. I use them to structure the information we are covering in a way that allows students to make connections, remember salient issues, and organize detail. The themes change as students get involved with creating them, but both the students and I feel that coming up with a general structure within which to remember specifics is a beneficial process. Sometimes we go through this process at the beginning of a period or chapter and other times we complete this exercise at the end when we are reviewing. I've included most of our recent themes at the beginning of each new art historical period with a brief explanation, when necessary, to give readers a sense of how they work. We create "flashcards" for each chapter, and one of these is always a history or theme card. We also make vocabulary cards and several image cards. We use these for note-taking purposes as well as for end-of-the-year review.

Course Outline

First Quarter

In that school calendars can change from year to year, I have grouped art historical periods taught and the places tests are given by term; themes and key concepts to be covered are included.

The Journey Begins
The Ideal, Expressive, and Reportorial Powers of Art (I use the first few days of class to introduce students to the wonder of this discipline and to the vocabulary needed to discuss the visual arts; I also try to handle the necessary beginning-of-the-year business.)

Learning to Look: Sensory, Formal, Expressive Elements of Art.

Business: Syllabus, Textbooks, Study Guides.

Prehistoric Art
Theme: "Cave Conjecture." This first theme addresses the site "caves" of much Paleolithic Art as well as the lack of documentation, and thus "conjecture." The theme becomes a way to remember some essential ways to think about the works from this art historical period.

Model: The use of 4 x 6 cards for in-class note taking: theme and historical background, vocabulary, and image cards.

Activity: Cave Painting (see Classroom Activity at the conclusion of the syllabus).

The Art of the Ancient Near East
Theme: "SANBAN." SANBAN is an acronym for Sumerian, Akkadian, Neo-Sumerian, Babylonian, Assyrian, and Neo-Babylonian. This theme is designed to help students remember two things: (1) that dominant cultures in the Ancient Near East continually replaced one another, and (2) the chronological order of the cultures that were in power at any given time.

Drawing Activity: Conventions (see the Teaching Strategies section in this teacher's guide).

Key Concepts: Contractual religion and the relationship between kings and gods; conventions of power in relief sculpture; religious and secular architecture that expresses power.

Ancient Egypt
Theme: "Tombs, Temples, and Timelessness." This theme reminds students that much of Egyptian art was created for tombs or temples; both the style and media of Egyptian works can be discussed in relation to the idea of permanence.

Key Concepts: Egyptian mythology; conventions of power; tomb architecture; temples—mortuary and pylon; traditional versus Amarna figural style.

Test: The Near East and Egypt. (All tests indicated in this syllabus will have three components: objective questions, image identification, and short essays.)

The Aegean
Theme: "**C**olored **M** & **M**'s." This phrase is used to reference the chronological order of the three cultures examined under the art historical period of the Aegean: Cycladic, Minoan, and Mycenaean.

Key Concepts: Maps and the Aegean world; the Trojan War; Heinrich Schliemann; Arthur Evans and archeology; Minoan painting styles and ceramics; Mycenaean defensive architecture; Corbelled vaulting; Mycenaean burial practices and tomb types—the Beehive tomb.

Greece
Theme: "Man is the measure of all things." This theme gives us a way to begin to think and talk about the human figure within Greek Art. It also addresses the Greek search for ideal mathematical proportions in the figure and in architecture. We also use the word "measure" to help us focus on the idea of balance both in relation to symmetry and of mind and body.

Key Concepts: Maps; Greek mythology; the Persian and Peloponnesian wars; The Delian League and Pericles; red and black vase decoration and firing methods; the male and female human figure in Greek sculpture; the Canon of Polykleitos; temple vocabulary and plans; the Athenian Acropolis; the Parthenon and the Elgin Marbles; Alexander the Great; theaters; the art and architecture of the Hellenistic period; city planning.

Test: The Aegean and Greece.

Italy Before the Romans—Etruscans
Theme: "Life in Death." Because Etruscan tombs provide much of what we know about the Etruscans, the theme focuses on the funerary nature of Etruscan artifacts as well as on the vitality or liveliness inherent in many Etruscan figural works of art.

Key Concepts: Greek influence on the Etruscans and Etruscan influence on the Romans in both architecture and sculpture; Etruscan tombs; tomb decoration; the use of terracotta and bronze; Etruscan women.

Rome
Theme: "MERIT." "MERIT" is an acronym for **M**onuments, **E**ngineering, **R**ealism, **I**nterior Space, and **T**emples—all of which play a part in Roman contributions to the West. "MERIT" is also a term connected to the idea of virtue and praise which allows us to discuss the Roman use of sculpture and architecture for propagandistic purposes.

Key Concepts: The legacy of Roman engineering and the use of concrete—Roman roads, bridges, aqueducts, and arenas; the arch and the vault; portraiture; Roman temples, monuments, and the use of propaganda in the Empire; Roman cities, houses, and wall-painting styles; Republican verism; the Julian Line—Julius Caesar to Claudius; Augustus and Pax Romana; Hadrian, the Pantheon, and Tivoli; equestrian statues; the division of the Empire; baths; Constantine and the advent of Christianity; the architectural vocabulary of the basilica.

Test: Etruscan and Roman Art and Architecture.

Early Christian Art and Architecture
Theme: "Transformers—Born Again!" The "transformers" in the theme make reference to the children's toy that begins as one thing and changes into another. We use this theme to talk about the ways pagan architectural and iconographic forms are "transformed" by Christians to facilitate their new view of the world and the new requirements of their worship.

Key Concepts: Transformations: pagan architectural spaces that provide a model for Christian sacred space; pagan symbols or figures adopted for Christian purposes; early Christianity: key events in the lives of the Virgin Mary and Jesus; Christian symbols: reading and understanding images; the basilica church; mosaics; illuminated manuscripts; the importance of Ravenna.

Second Quarter

Byzantine Art and Architecture
Theme: "The Four "F's" of Hieratic Art." This theme is aimed at helping students remember some basic characteristics of Byzantine figural representation. The "Four F's" stand for formal, flat, frontal, and floating. The word "floating" refers to the ways the bodies in Byzantine mosaics and paintings seem to hover, appearing to be weightless.

Key Concepts: The nature of a Theocracy; Justinian and Theodora; Byzantine architectural contributions—the pendentive; hieratic art; the Anastasis and Harrowing of Hell as a particularly Greek Orthodox way to represent the moments after the Resurrection; the icon and iconoclasm; the idea of Christ as the Pantocrator; the Theotokos.

Test: Early Christian and Byzantine art and architecture.

Buddhism
The life of the historical Buddha; Buddhist philosophy and beliefs; the iconography of the Buddha figure; the nature and vocabulary of Buddhist Sacred Space—Borobudur and the Great Stupa at Sanchi.

Islam
The life of Muhammad; Islamic Sacred Space—The Mosque; Muslim textiles; decoration patterns in Islamic art—tesselations to arabesque; the art of calligraphy and the Book.

Test: Buddhism and Islam.

Early Middle Ages
Theme: "TV Networks: HCO." This theme was created to give students a way to keep track of the numerous art historical developments taking place in the Early Middle Ages. The letters each stand for a particular group: T=tribes; V=Vikings, for example. The word "Networks" allows for two connections to be made for students. First the word refers to the network of lines that represent the directional patterns of migrating tribes. Second, a net is made up of places where two threads come together and are knotted. That image allows me to point to the Carolingian period as a time in which the artistic styles connected to the Classical past and the new Northern Expressionism meet, forming a new style. HCO is meant to sound like HBO (to connect with television networks) but the three letters also stand for **H**iberno-Saxon **C**arolingian, and **O**ttonian art.

Key Concepts: Metal craft; interlace patterns; Viking art; Hiberno-Saxon Manuscripts; the issue of prototypes; Classical and Medieval figural style; the contributions of Charlemagne; monasteries and manuscript illumination; cloisters; abbey churches; St. Michael's at Hildesheim; Bishop Bernward; the Ottonians; the westwork; the crossing square and square schematism; the appearance of an alternate support system in St. Michael's.

Romanesque
Theme: "Build it (block by block) and they will come." This theme borrows a line from the film, *Field of Dreams*—"Build it and they will come." It allows students to focus on the Romanesque period as a time of building churches. The "block by block" refers to the use of stone for building, the development of new vaulting techniques, and the "blocky" appearance of the Romanesque style. The "they will come" refers to the advent of Pilgrimage and the impact it had on the scale of Romanesque churches and their locations.

Key Concepts: Pilgrimage; experiments with vaulting methods to solve the problems associated with building with stone; Crusades; church architectural vocabulary; Romanesque sculpture style; tympanums—style and content; historiated capitals; Hildegard of Bingen; illuminated manuscripts and the debate over decoration; the Bayeux Tapestry and historical document.

The Early Gothic Period
Theme: "The Quest for Height and Light." This theme helps students focus on the new light (lux nova) desired by Abbot Suger for St. Denis as well as the competitive rush to the skies that will be manifest in the Cathedrals built during the Gothic period.

Key Concepts: Abbot Suger, St. Denis; light and meditative spiritual space; cities, universities; Early Gothic wall elevations; High Gothic wall elevations; Cathedrals; chivalry and royal courts of love; Eleanor of Aquitaine; Louis IX; Royal Portals at Chartres; Early to High Gothic vaulting methods; buttresses; stained glass; the vocabulary of the window; secular architecture; Villard de Honnecourt; Gothic styles outside France.

Field Trip: The Cathedral of the Madeleine and the Greek Orthodox Cathedral followed by a discussion of the nature of sacred space.

Test: Early Christian, Romanesque, and Gothic.

The Italian Late Gothic or Proto-Renaissance
Theme: "Observe the Bean sprout!" We use this theme to think about the way artists like Giotto will once again show an interest in the natural world. The "sprout," though small and young, seems determined to break through crusty soil to reach for the sun (fame). We give the sprout three nurturing roots present in the Trecento: new economic strength, the philosophy of humanism, and a new emphasis on personal experience.

Key Concepts: Humanism; city states; the Plague; the Great Schism; vernacular literature; mendicant orders and confraternities; Maniera Greca; patronage; the Florentine Republic; Giotto and the Arena Chapel; Siena; International Style; the Lorenzetti.

Early Renaissance in the North
Theme: "Consider the Nut." We look at the properties of an average walnut—it is small, textured, hard to crack but worth the effort, full of rich meat which must be dug out, and rich in oil. All of these descriptors can be applied to the art of the Northern Renaissance.

Key Concepts: The Protestant Reformation; Capitalism; patronage in the Burgundian Netherlands; Flemish painting and the guild system; pigments; tempera; oil; tradition of miniatures; hidden or disguised symbolism; polyptychs; Hugo van der Goes and the influence of Flemish works in Italy; portraiture; Hieronymus Bosch; Northern engraving techniques.

Test: Italian Late Gothic and the Early Renaissance in the North.

Early Renaissance in Italy
Theme: "PMA." This theme is a good example of the way themes evolve over time. PMA can stand for "positive mental attitude" which allows for a discussion of Humanism and the mind set at the beginning of the Renaissance. The letters separately can stand for perspective, modeling, and anatomy—three challenges early Renaissance artists were tackling. I sometimes arrange the letters in an equation, P=AM2, to focus on mathematical perspective and the "morning" of the Renaissance. One year the students put the letters PAM on a spray can to make a link to grease or "Greece" as a way to help them remember the strong Classical influence present during the Renaissance in Italy. They later added, "PAM…a Better *Idea*! Leonardo, Michelangelo, and Raphael would have been "stuck" without it…" pointing to the influence and contribution of Early Renaissance achievements.

Key Concepts: Humanism; education; civic pride; the contributions of the Medici; patronage and competitions for commissions; Florence; sculpture becoming independent of architecture; the return of contrapposto; further interest in the problems of perspective and anatomy; portraiture.

Third Quarter

High Renaissance in Italy
Theme: This "theme" card contains a drawing of a pyramid, its sides labeled with the letters PMA. Though masters in perspective, modeling, and anatomy, High Renaissance artists benefited from the experiments in these areas by Early Renaissance artists. The pyramid not only represents a strong foundation, but points to the pyramidal compositions favored by High Renaissance artists.

Key Concepts: Florence and Rome issues of patronage; the Protestant Reformation and the Catholic Counter-Reformation; Leonardo da Vinci; oil; chiaroscuro; sfumato; modeling; Julius II; Bramante; Michelangelo; Pico della Mirandola's "Oration on the Dignity of Man"; Neo-Platonism; the subtractive method; Raphael; Venetian Art and Architecture (Vetruvius and Palladio); Mannerism.

Sixteenth Century in the North
Theme: Best of Both Worlds—PMA + Consider the Nut." The "best of both worlds" refers to combining the artistic sensibilities of the North and South—the Northern use of texture and detail to create the illusion of realism with the Italian tradition of balanced forms and monumentality. "Both worlds" also refers to the conflicts building between the two worlds of the Protestants and Catholics.

Key Concepts: Protestant Reformation; Donaustil; Expressionism and Grünewald; Printmaking and Dürer; Vetruvian theory of human proportion; Mannerism's influence outside of Italy; artists in England, France, the Netherlands, and Spain; Erasmus, Holbein, and the court of Henry VIII.

Test: The Renaissance in Italy and Sixteeth Century art in the North.

The Baroque and Rococo
Theme: "If it is not Baroque, don't fix it." This theme allows us to note the continuation of Renaissance subject matter and architectural vocabulary during the Baroque period.

Key Concepts: The ongoing struggle between Protestants and Catholics—the Counter Reformation; new science and the challenge to religious beliefs; expanding markets; Papal Rome and the Council of Trent; St. Peter's; Caravaggio and tenebroso; geographical or regional styles during the Baroque; the Carracci and the Academy; ceiling frescoes; quadro riportato; the Caravaggisti; visual realism and Velasquez; Rubens and the Studio; Rembrandt; etching; Dutch specialities—portraits, genre, interiors, still life, landscape, sea and city scapes; Vermeer and optical reality; Louis the XIV and Versailles; Poussin; the French Academy; the Academic landscape; England; Palladian Classicism; Inigo Jones and Christopher Wren; Louis XV and the Rococo.

Test: Baroque and Rococo.

Hinduism
The Religion and beliefs, Images of the Divine—Siva; Sacred Space and the Architecture of Angkor Wat.

Neoclassicism, Romanticism, and Revolution
Theme: "Enlightenment and Revolution—Head vs. Heart." From the Encyclopedia of Diderot to the sentimentality of Greuze, this theme gives us a place to begin thinking about this complex art historical time.

Key Concepts: The Enlightenment; science and the rational improvement of Society; the encyclopedia; morality—Greuze vs. Chardin; the court of Louis XVI; Elisabeth Louise Vigée-Lebrun; portraits; Hogarth's satire and series; the English Academy; contemporary events in contemporary dress; Neoclassicism; excavations at Pompeii; Revolution; Jefferson and Neoclassical architecture; Romanticism; the Gothick, Landscapes; Hudson River School Paintings; Japanese Scrolls and Haiku (see the Teaching Strategies section in this teacher's guide); Revivalism; the beginnings of Photography.

Rise of Modernism: the Later Nineteenth Century
Theme: "Art of its own time—art that is Real or appears to be Real." This theme traces Realism and its influences during the late nineteenth century.

Key Concepts: Intellectual threads—Socialism, Industrialization, Urbanization; the Barbizon painters; Realism—Courbet to Manet; Romantic responses to Realism; Pre-Raphaelite Brotherhood; photography; Impressionism; Japanese Prints and Ukiyo-e; Post Impressionism; Symbolists; Rodin; Art Nouveau; Fin de Siecle culture; birth of the skyscraper; Sullivan and the influential concept Form Following Function.

Test: Neoclassicism, Romanticism, Realism through the nineteenth century.

Fourth Quarter

BEGIN Individual or Group REVIEW. Students are encouraged to start reviewing outside of class time at the beginning of the fourth quarter. I have encouraged them to work in groups all during the year and by this point most students have groups they will meet with to review on evenings and weekends. I break up the chapters in *Gardner's Art through the Ages* as follows:

- Chapters 1-4
- Chapters 5, 9-10
- Chapters 11, 12, 13, 16
- Chapters 17-18
- Chapters 19, 20, 21, 22
- Chapters 23, 24
- Chapters 28, 29
- Chapters 33, 34
- Art and Architecture outside the European Tradition

Reviewing for the AP Exam

Throughout the year, my students are required to create flashcards of images on which they record new vocabulary and information dealing with stylistic issues or historical context; we are, thus, preparing a sort of text for our review as the year progresses. Though these flashcards provide a place to begin reviewing, students also have binders in which they have kept all important handouts they've received and essays they have written during the year. I also schedule both class time and two Saturdays at the end of April to work with them on practice exams, essays, and image comparison exercises. I set up the comparisons to review periods and styles as well as to make thematic connections. I know many teachers don't conduct review sessions outside the regular school calendar; however, I find, with the comprehensive nature of this course, I need two Saturdays to help the students prepare sufficiently to be successful.

The Early Twentieth Century

Theme: The twentieth century becomes difficult as far as any kind of theme goes. One year I used 11 isms, an ijl, an International, a Deco and a Dada, but suddenly the theme seemed more cumbersome than the first half of the century.

Key Concepts: Industrialization; urbanization; growth of Nationalism; Imperialism; new technology: communication, transportation, pre-stressed concrete, mass production; revolutionary thought: Nietzsche, Freud, Carl Jung; WW I; Fauvism; Expressionism; Cubism; Orphism; Purism; Futurism; Precisionism; Surrealism; Suprematism; Constructivism; Regionalism; De Stijl; International Style in Architecture; Art Deco and Dada; The Armory Show; the Bauhaus; Hitler's rise to power; the Degenerate Show; abstraction; photography; Stieglitz and Gallery 291; Neue Sachlichkeit; Prairie Style and Frank Lloyd Wright; Mobiles and Calder; The Harlem Renaissance; Mexican Muralists.

Test: The Early Twentieth Century.

The first Saturday study session takes place at approximately this point.

The Later Twentieth Century
Theme: "Modernism and 'Less is More' to Postmodernism and 'Less is a Bore!'"

Key Concepts: WW II; the Avant Garde moves from Paris to New York; Modernism; Formalism; Egalitarian Multiculturalism in Postmodern art; Post War Expressionism; Abstract Expressionism; FAP; Post-Painterly Abstraction; Minimalism; Performance Art; Happenings; Kinetic Sculpture; Op Art; Conceptual Art; Pop Art; Superrealism; Earth Art; Postmodern Architecture; Deconstruction; Neo-Expressionism; Installations; Feminism; Computer Art and Video; the new Museum.

Test: The Later Twentieth Century.

The second Saturday study session takes place at approximately this point.

Post AP Test

We do several things after the test; the first is to discuss the test and the way students felt about it. We will discuss where they felt especially strong or weak and their perception of the activities and assignments we did during the year that helped them most. We take time to be creative and "play" with art appreciation or history in ways our time constraints have not allowed prior to the AP Exam. During the week of continuing AP Examinations, we also read portions of Irving Stone's *The Agony and the Ecstasy* (Dutton, 1976).

Our final activity of the year is a "Gallery Stroll." To prepare for this activity, a member of the Salt Lake City Arts Council comes to Alta High School to present a seminar on the art and artists represented in Utah galleries. We then take a day to visit the galleries and appreciate the art in and of our own geographical region.

Advice from the Trenches

Each year after the AP Exam, my students and I discuss the assignments that best prepared them to do well, as well as those that didn't really contribute to their success. Every year they list the flashcards we create as the one strategy that helped them the most. There are several reasons they work so well for students. First, having an image on one side of a card and information about that image on the other works as a strategy to aid memory. Students remember what they can while looking at the image, and then they are able to look at what they have written in order to fill in things they might have forgotten. Second, the cards are banded together by chapter or period, and thus, at the end of the year the students have notes that are organized and retrievable in order to begin their comprehensive review. Third, getting my students to take notes during lectures is a challenge. They get involved in the images and are distracted; the cards serve as a concrete reminder to write down key ideas.

Classroom Activity

Cave Painting: though prehistoric art represents a very small portion of what AP Art History students must know for their exam, most art history courses do begin with some discussion of it. One way to make that early lecture more fun is to begin class with a simulation of cave painting. Needed materials include pieces of brown paper (I use cut-up grocery bags); tape to fix the paper to the underside of desks or tables; and pieces of crayons, chalk, or colored pencils. (Reds, browns, blacks, and golds work best in approximating the colors that might have been available to prehistoric artists.) The room should be darkened to imitate the interior of a cave, and finally, the addition of music in the form of ritualistic drums creates an ambiance that deviates from the daily classroom. We conduct a brief review in the hallway on which animals cave painters most commonly represented and the ways in which they depicted them; students are then ready to enter their altered classroom. They crawl under their desks and attempt their own drawings. The exercise takes only minutes, but the effect is lasting. The students are engaged and begin to understand the difficulty of producing an image in less than ideal circumstances. When they compare their drawings to the prehistoric animals in their texts, they are better able to appreciate the eloquence and grace of those images.

School Profile

Jim Womack

Montgomery Bell Academy

Nashville, Tennessee

School Location and Environment: The motto of the school is gentleman, scholar, athlete (in that order). It is one of the oldest college preparatory high schools in Tennessee and the top preparatory school for boys in the area, measuring itself among the top in the country. The founding of the school as Montgomery Bell Academy goes back to September 9, 1867. Its curriculum is based upon a classical model, requiring each student to take two years of Latin, beginning in the 8th grade. Although it sounds like a cliché, the school works together to promote excellence across all areas of student involvement from the athletic fields, to community service, to the arts and the classroom. The school has a nationally recognized debate program. It is not unusual for Montgomery Bell Academy to have a top percentage of the national merit scholars in Tennessee. From last year's senior class alone, 43 percent of the class received some type of national merit recognition. More than anything, the particular climate of a single-sex school affords a unique opportunity for study and growth.

Location: Urban.

Grades: 7-12.

Type: Private.

Total Enrollment: 660 male students.

Ethnic Diversity: Minority students make up 7 percent of the total enrollment.

College Record: The class of 2002, numbering 102, attended 54 colleges in 28 states including the District of Columbia and Scotland. Graduates for the past five years have attended 123 different colleges.

Overview of AP Art History

AP Program

The AP program at MBA is one of the oldest in the country. The previous art teacher, Louise LeQuire, attended preliminary meetings held around the country to discuss this program and instituted it as soon as it was available. I have taught the course since 1979 and have been involved with the AP Program since the mid-1980s, serving as a reader, table leader, exam leader, Development Committee member, and workshop

leader. Most of my students are seniors, although sophomores and juniors take the course when they can fit it into their schedules. The course counts as either a Fine Arts credit or as a History credit if a student has had two years of art.

The school offers 22 AP courses. The newest additions include Environmental Science and World History. In the 2001-02 year, 151 students took 347 AP Exams (AP students are required to take AP Exams). Three sections of AP Art History are taught, with a total of 32 students enrolled. There are no prerequisites for the course. Students who take the course have a wide variety of backgrounds, from those taking AP Studio Art to students who've never taken an art course in high school. Each has taken history, Latin, and English courses.

MBA has four visual art teachers teaching a range of art courses from Art 1 through Art 4. Both Art 3 and Art 4 can be taken as AP courses with the permission of the instructor. Although there is only a single arts requirement for graduation, more than half of the students graduate with three or more credits.

Primary Text

Kleiner, Fred S., Christin T. Mamiya, and Richard G. Tansey, *Gardner's Art through the Ages*. 11th ed. Wadsworth Publishing Company, 2001.

Indispensable Resources for Teaching AP Art History

Books

de Voragine, Jacobus. *The Golden Legend*, Vol. 1, 2. Princeton, NJ: Princeton University Press, 1993.

Vasari, Giorgio. *The Lives of the Artists*. New York: Penguin, 1987.

Fleming, William. *Arts and Ideas*. 9th ed. Fort Worth: Harcourt Brace, 1995.

Videos

I have compiled clips of major art historical images found in the movies.

Magazines

You can use *Time* or *Newsweek*. For that matter, *The New Yorker* has wonderful art history cartoons. *Art Forum Art In America* and *Art News* are also useful.

Course Design

The subject of art history is one with very soft parameters. Because my students range in age from sophomores to seniors, I organize the material chronologically. I've learned that I cannot take anything for granted in the teaching of this course (from Greek mythology to Biblical stories from the Hebrew scriptures to the New Testament). Within the framework of that chronology, I am constantly introducing and reinforcing themes that apply to the entire history of art. Themes such as concepts of beauty, the landscape, the relationship between the patron and the artist are just a few. Whenever I can, I try to seek out first-hand sources, whether historical documents to set a deeper historical context or artists' quotes to set a personal context. Works of art from periods we have yet to study are often brought into the daily lecture as well as works we've already seen. In this way, I can set aside time and approaches for dealing specifically with images from other cultures (although the primary focus is upon Western Art).

My other objective is to get these students out of the classroom. Each student is required to write a gallery report at least once a quarter from work that shows in town. Architectural forms from buildings downtown are used as extra credit reports. This year, the AP Art History class and AP American History class are involved in a joint project documenting a visual history of Nashville. This way, they use what they learn.

Course Outline

Each quarter designation includes a day for tests. The asterisks designate a test. The number in parentheses indicates the number of days spent on each topic. All students are required to take the AP Exam.

SEMESTER	QUARTER	TOPIC
1	1	Introduction (2)
		Ancient Near East (5)*
		Egypt (8)
		Aegean (2)*
		Greece (14)*
		Etruscan (1)
		Rome (9)*

Syllabus 4

SEMESTER	QUARTER	TOPIC
1	2	Early Christian and Byzantine (6)*
		Buddhism (1) dispersed throughout.
		Islam (2)
		Hiberno Saxons Ottonians (3)*
		Romanesque (6)*
		Gothic (9)*
		Proto Gothic Italy (4)*
		Early Renaissance: Italy 1400-1500 (8)*
		Northern Painting: Van Eyck to Bosch (5)*
		Three-Hour Semester Exam from the Ancient Near East through Northern Painting
2	3	High Renaissance in Italy (8)*
		Renaissance in the North (8)*
		Catholic Baroque: Italy, Spain, Flanders (8)*
		Baroque in Holland and France (through 1750) (6)*
		Hinduism (1)
		Enlightenment through Academic Neoclassicism (6)*

SEMESTER	QUARTER	TOPIC
2	4	Manet through Post Impressionism (6)*
		The End of the Century (5)*
		Early Modernism: Fauves to World War I (9)*
		Surrealism through Abstract Expressionism (6)*
		Spread throughout the course Pop Art and Post Modernism (6)
		Review: (2) Go over the format of the exam
		Post AP Exam Activities (5) Museum project

Sample Syllabus Pages

The Beginnings of Art through Ancient Near Eastern Art

- Watch the Art History video I created from clips of popular movies. Raise a number of issues of how we view and define art.
- Introduction to Art History, Why Study it? How to write about an object. Learning the vocabulary. Form, Content, Style, Context. Learning to look. The concept of style. Identifying work through descriptive and analytical writing.
- The birth of art and the relationship of imagery to those who created it, its context, magic and ritual. Transformations into identifiable cultures with the specialization of art and the artist.
- Sumerian, Akkadian, Babylonian, Hittite, Assyrian, Neo Babylonian, and Persian cultures. Discussions on the role of art within the structures of a society.
- Art making sense of one's environment. Asking and attempting to answer the bigger questions in life.
- Influences of geography, economic and political structures, and agriculture on the nature of art.
- Read excerpts from the Epic of Gilgamesh and Akkadian Creation stories as well as Genesis from the Bible.
- Discussion of the mythic Origins of nonwestern Cultures. (Continental Africa, Chinese, Japanese, and Indian Cultures.)

TEST

Egyptian Art and The Aegean

- Comparison between Egypt, the Aegean, and the Ancient Near East (geography, materials, civilization, nature of royal figures and divinities, etc.)
- Time is spent identifying Old, Middle, and New Kingdom architecture, painting, and sculpture. The Armana Period of Akhenaton is given weight because of its "stylistic revolution."
- Discussion of Naturalism and Idealism compared with the Stylization of imagery from the Ancient Near East.
- Portraiture is discussed in relationship to the figure's rank. (Compare with images from sub-Saharan Africa, such as the heads from Nok and Ife.)
- Emphasis is given to the development of the temple/tomb form in Egypt. Art in service of a culture that focuses upon the afterlife. Mastaba and Temple decoration (creation and development of a monumental stone architecture in the form of the pyramid). Possible comparisons with either the Ancient Near Eastern Ziggurat as well as the pyramidal forms of Central America: Olmec pyramid and ball court and Teotihuacán, as well as Chichén Itzá. Although the dates do not coincide at all, one point of comparison could be to compare Memphis or Thebes with Teotihuacán.
- Focus on Cycladic, Minoan, Mycenaean. Compare/Contrast with Egypt and Ancient Near East (approach to nature and the landscape, architectural forms: palaces, tombs, and temples). The relationship between culture and art/architecture is particularly strong when comparing Minoan and Mycenaean works (fresco stucco and fresco secco).

TEST

(Note: The Ancient Near East and Egypt are considered beyond the European tradition by the AP Art History Development Committee.)

Greek Art

- Compare and contrast with Ancient Near East, Egypt, and the Aegean. What do the Greeks owe the Egyptians in regard to sculpture and architecture? What influences are picked up from the Ancient Near East? What are the ingredients that led the Greeks to be able to display figures with a contrapposto?
- Vocabulary terms include learning the Greek vase shapes, temple types, and architectural components of the Greek orders.

- Spend time developing the changing notions within Greek art of its period styles: Archaic, Severe or Transitional, Classical, Late Classical, and Hellenism. Define the historical contexts that divide each period.
- Begin to define and identify the concepts of Greek idealism, beauty, individuality. Discuss notions of perfection.
- Look at the emerging shape of the human figure: from the Sumerian votive figures to the Greek kore and kouros figures.
- Describe and be able to identify and describe the stylistic transformations that appear in Greek sculpture and architecture (proportion, scale, and type). Canon of sculptural proportions.
- Define the changing role of architectural sculpture (compare with role of Egyptian architectural sculpture).
- Discuss the relationship between the Greek building and its site.
- Discuss the origins of the Greek city and city plan (agora, stoa, acropolis).
- Read excerpts from Plato, Plotinus, Aristotle. Relationship between the artist and society.
- One comparison from the Hellenistic world would be to compare the conjectural images of the Mausoleum with the Soldiers of the Imperial bodyguard of the emperor Shi Huangdi (221-206 B.C.).
- Introduce the basic tenets of Buddhist, Hindu, Daoist, and Confucian beliefs.

TEST

Etruscan and Roman Art

- Compare/contrast with Greek Art and the debt each society owed to the Greek culture. Point out specific contributions that distinguish each culture. Be able to distinguish between the two.
- Focus of Etruscan with death and burial (tumulus/necropolis). Elaborate on the Etruscan temple.
- Origins of the true arch? Elements of portraiture in canopic urns.
- Introduce Roman art through its verism (portrait sculpture, compare with individualized images from Egypt and Greece) and architecture (the difference between a trabeated and arcuated system of building).

- Relationship between building and its site.
- Roman city planning and orientation, compare with Greek. Incorporate the Roman atrium house and insulae.
- Discuss the four Roman Fresco styles (comparing with Minoan and Egyptian).
- With the exploits of Alexander the Great in Asia, introduce the image of the Buddha and the Indian Stupa and temple form.
- Art in service to the state. Roman building types and techniques.
- Discussion of the Roman temple types. Incorporate architectural building techniques as well as new materials.
- Unlike the Greek styles, introduce the notion of Roman figure styles ranging from verism to idealism, depending on the emperor. Portraiture and commemorative sculpture.
- Compare the PanAthenic frieze from the Parthenon with the Procession from the Ara Pacis. Contrast historical backgrounds. Discussion made of the loss of the narrative and the "archaicizing" of Roman art seen in the Column of Trajan throughout the end of the empire.

TEST

Reviewing for the AP Exam

How do you structure reviews?

1. Each test is designed as a review sheet. The tests are graded and handed back to the student for future use. The format includes Slide Identification, Mystery Slides, Multiple Choice, Vocabulary, and Diagrams, as well as short-answer and occasional essay questions. 50-minute tests.

2. Students are required to make a one-page "study guide" for each test to hand in when they come to the test.

3. The three-hour semester exam functions much like a trial AP Exam in time and intensity.

4. Students will work in groups on a presentation to the class on a topic that is "Beyond the European Tradition" that addresses the AP suggested topics for the year. They are presented to the class along with handouts and notes.

When do you begin them?

The rhythm of the course seeks to break up the material into small enough chunks so that they can be digested easily. In that sense, we begin from the beginning of the year.

How much time do you actually devote to reviewing with your students?

At the most, two periods: one in class and another outside of class before the exam. We go over the format of the exam so they know what to expect. The only real practice we do is thinking of possible essay choices from old AP Exam essay questions.

Strategies?

One cannot do it all. Boldly pick and choose those approaches that fit your interests and the students who make up your course. My course is designed to provide a beginning understanding of Western Art. Generating a love of the subject within the student does as much to prepare them as anything.

Advice from the Trenches

One teaching tip: Teach to your passions and communicate those passions. Don't try to do it all. (You can't.) Don't feel constrained to follow this teacher's guide blindly, but use it as a guideline. Learn to live with the idea that you're always behind and have room to grow.

School Profile

Roger J. Lerch

Walnut Hills High School

Cincinnati, Ohio

School Location and Environment: With Boston Latin School (founded in 1635) as the model, Walnut Hills was established in 1895 as a classical college preparatory high school in the Cincinnati Public Schools District. Reflecting the racial/ethnic makeup of the urban setting in which it is located, it is, as a visitor once noted, "a mini-United Nations."

Grades: 7-12.

Type: Public.

Total Enrollment: 2,000 (admission is based on an entrance exam).

AP Class Size: 20-25.

Ethnic Diversity: The student population is 63 percent Caucasian and 35 percent African American, with the remaining 2 percent belonging to other various groups.

College Record: Approximately 93 percent of seniors go directly to four-year colleges. The remaining 7 percent enter the work force, travel, join the military, etc.

Overview of AP Art History

AP Program

In 2002, 404 students took 876 AP Examinations in 29 subject areas. Students pay their own examination fees. Taught in the history department, AP Art History had 83 students in four sections during the 2002-03 school year. The course is open to students in grades 10-12. A year-long course in ancient and medieval history is a prerequisite.

Primary Texts

Fleming, William. *Arts and Ideas*. 9th ed. Fort Worth: Harcourt Brace, 1995.

Kleiner, Fred S., Christin T. Mamiya, and Richard G. Tansey, *Gardner's Art through the Ages*. 11th ed. Wadsworth Publishing Company, 2001.

Indispensable Resources for Teaching AP Art History

Books

Pollit, J. J. *Art and Experience in Classical Greece*. New York, NY: Cambridge University Press, 1972.

Baxandall, Michael. *Painting and Experience in Fifteenth-Century Italy*. Oxford, 1988.

Martin, John. *Baroque*. New York, NY: Harper & Row, 1977.

Rosenblum, Robert. *Transformations in Late Eighteenth-Century Art*. Princeton, NJ: Princeton University Press, 1974.

Nochlin, Linda. *Realism*. New York, NY: Penguin Books, 1990.

Chipp, Herschel. *Theories of Modern Art: A Source Book by Artists and Critics*. Berkeley, CA: University of California Press, 1984.

Films

Macaulay, David. *Domes*. South Burlington, VT: WGBS Boston Video, 2000.

Moyers, Bill. *The Power of the Past* with Bill Moyers. PBS Home Video, 1996. (Renaissance Florence)

Clark, Kenneth. *The Smile of Reason* (from the "Civilisation" series). Chicago, IL: Public Media Video, 1999.

Barron, Stephanie. *Degenerate Art*. Alexandria, VA: PBS Home Video. 1995.

Course Overview

At Walnut Hills, the chief goal of AP Art History is to assist students in understanding, critically evaluating, and appreciating key examples of architecture, sculpture, and painting as historical documents. To this end, the course seeks to acquaint students with the historical settings within which works have been produced and to develop looking, thinking, and writing skills necessary for recognizing and analyzing major works.

Chronological and contextual introductions to the art of Asia, Africa, and the Americas are an ongoing part of the course. My general rule is that if a week passes without some substantive reference through visual comparison, an art history sin has been committed. Every now and then we need to pause and do penance by filling those gaps when we can. Meeting these AP expectations can be frustrating in a course that already makes many demands on these students. But an honest effort can be made.

The pacing of the course may vary according to the school calendar. (Note the gap in Quarters 2 and 3 on the sample syllabus drawn from two school years.)

- Quarter 1 – Introductions and Early Civilizations to Byzantine and Islamic Art
- Quarter 2 – Early Medieval to Quattrocento Italy
- Quarter 3 – High Renaissance to the nineteenth century
- Quarter 4 – Late nineteenth century through Modernism

Some decipherments from the syllabus:

- SVEs – Saturating Visual Experiences (visual explorations of a period): these are visual explorations of monographs on particular art historical periods and artists that serve to solidify knowledge about style and its variations. The development of Titian's art, for example, can be made clearer through such explorations.
- EOs – Extra Opportunities (Researching Fine Points): these allow students to research specific issues that may be raised in class discussion. Recent ones include:
  1. Did Dürer meet Luther?
  2. What paintings in the Cincinnati Art Museum deal with Counter-Reformation themes?
  3. Who was Charles Borromeo? Find three portraits of him.
- Canned Film Festival – an art history-based film (e.g., *The Fountainhead*) of dubious artistic merit.
- Profiles of Key Works: these contain essential descriptive information (medium, size, subject, date, description); they discuss historical context (patronage, political/religious/social setting); and explain how the work was meant to be seen and used.

Review

Organized review is a luxury few art history teachers can afford if they are doing any justice to the syllabus. The frustration of trying to get through it all is quite enough without doing it all again when we have finished. We certainly can't resist the "Grand Summation" lecture, nor should we miss the chances to tie up some "loose ends." But building continuity into the course by skillfully preparing lessons that introduce new material within the context of what has come before, and in anticipation of what is yet to come, is what we should be doing daily without ever thinking of it as "review." There's nothing like a comparison such as Polykleitos' *Doryphoros* with Duane Hanson's *Window Washer III* to stretch student minds on themes of idealism and realism and the nature of the cultures creating them.

Course Outline

AP Art History is an introduction to interpreting the visual arts. Its chief goal is to assist students in understanding and appreciating key examples of architecture, sculpture, and painting as historical documents. The course is open to students in grades 10, 11, and 12, and is taught in the Social Studies Department.

This history course does not require artistic talent on the students' part, nor does it aim to make artists or art historians out of those who take it. AP Art History seeks to develop an interest in art by placing it in the mainstream of the humanities—using the tools of history, literature, philosophy, and others that place art into its context. Anyone with a curiosity about the subject, an interest in history, and a willingness to do academic work is encouraged to enroll.

The specific objectives of the course are to acquaint students with the historical settings within which great works have been produced and to develop looking and writing skills necessary for recognizing and critically evaluating and comparing major works. The emphasis is on the Western tradition, but significant time is also devoted to the art of Asia and Africa. The course covers the earliest art of Cro-Magnon man, through Egypt, Greece, and Rome, the Middle Ages and the Renaissance, to Impressionism and the twentieth century.

Extensive use is made of visual materials. The collections of the Cincinnati Art Museum, the Taft Museum, and important regional collections, such as those in Toledo and Cleveland, are given close attention.

One of the course's important tasks is helping students develop their writing skills. Attention is given to encourage writing approaches that effectively synthesize thoughts about art into concise and articulate essays.

Summer/Fall Quarter 2002-03

Texts

Fleming's *Arts and Ideas*
Gardner's Art through the Ages
Janson's *History of Art*

Note: This college-level history course requires a commitment to self-directed and highly disciplined scholarship. Reading, note taking, looking, reviewing, writing, and hanging on every word from the instructor are ongoing sacred tasks—integral to the course's goals of surveying and interpreting visual primary sources. The required reading should be surveyed by each student prior to class introduction of the material. "Monday Events" are always possible. "SVEs" and "EOs" are always beneficial. Enjoy this challenge.

Quarter 1

Week One: Introduction/Art of the Earliest Civilizations – Egypt and the Near East
Gardner, pages 1-75
Students should review parallel sections of Janson each week. Read the introductory and related sections of Fleming.

Week Two: Aegean and Archaic Greek Art
Gardner, pages 77-108

Week Three: Greek Sculpture – Classical to Hellenistic
Gardner, pages 122-127; 129-133; 135-146; 152-159
Greek Vase Painting: Gardner, pages 114-117; 136-139
Fleming, "The Hellenic Style"

Week Four: Greek Architecture
Gardner, pages 109-113; 117-121; 127-135; 146-154
Fleming, "The Hellenic Style"

Week Five: Sculpture in Italy – Etruscan to Late Imperial
Gardner, pages 231-243; 250-252; 264-267; 272-274; 285-289; 289-291; 292-294; 295-296
Fleming, "The Roman Style"

Week Six: Roman Architecture and Painting
Gardner, pages 247-249; 252-264; 266-284; 291-292; 295-299
Fleming, "The Roman Style"

Week Seven: Early Christian Art – Rome and Ravenna
Gardner, pages 301-340
Fleming, "Early Christian... Styles"

Week Eight: Byzantine and Islamic Art – East Meets West
Gardner, pages 340-383
Fleming, "Early Christian, Byzantine, Islamic Styles"

Chronological and contextual introductions to the art of Asia, Africa, and Meso-America are an ongoing part of the course.

Quarter 2

Note: Continuing the commitment to self-disciplined reading, note taking, writing, reviewing is essential. Fleming will prove important. Profiles of key works should be prepared. Tests and quizzes are announced in advance.

Week One: The Nature of the World's Art in the First Millennium C.E.
Gardner, pages 160-229; 358-425 (selected examples of the First Millennium C.E.)
Continuing chronological comparisons of art from different cultures will help broaden the historical perspective.

Week Two: Migratory, Carolingian, Ottonian, Romanesque Art
Gardner, pages 426-485
Parallel sections in Janson should always be consulted.
Fleming, "The Romanesque Style"

Week Three: Gothic Architecture in France
Gardner, pages 486-518
Fleming, "The Gothic Style"

Week Four: Gothic Outside of France
Gardner, pages 518-531
Fleming, "The Gothic Style," "Late Medieval Style"

Week Five: Gothic Sculpture, Illumination, Decorative Arts
Gardner, pages 486-531
Fleming, "The Gothic Style," "Late Medieval Style"

Week Six: Late Byzantine Art/The International Style
Gardner, pages 352-357; 532-541
Fleming, "Late Medieval Style"

Week Seven: The Trecento
Gardner, pages 534-557
Fleming, "Late Medieval Style"

Week Eight: The Quattrocento in Florence – Painting and Sculpture
Gardner, pages 588-633
Fleming, "Florentine Renaissance Style"

Week Nine: Quattrocento Florence – Architecture (Introduction)
Gardner, pages 588-633
Fleming, "Florentine Renaissance Style"

Week Ten: Reading Period and Semester Examinations

Quarter 2

Note: Students must recommit themselves to the recommended self-disciplined schedule of reading, note taking, writing, reviewing. Fleming is essential. Profiles of key works should be prepared.

Week One: French Gothic and Gothic Outside of France
Janson, pages 354-367; 367-376
Fleming, "The Gothic Style/Late Medieval Style"

Week Two: Gothic Sculpture, Painting, and Decorative Arts
Janson, pages 376-393
Fleming, "The Gothic Style/Late Medieval Style"

Week Three: Late Byzantine Arts/International Style/The Trecento
Janson, pages 273-282; 393-404; 404-411
Fleming, "Late Medieval Style"

Week Four: Introduction to Quattrocento Florence
Janson, pages 455; 459-469; 472-487 (455-459; 469-472)
Fleming, "Florentine Renaissance Style"

Week Five: Quattrocento Florentine Painting and Sculpture
Janson, pages 455; 459-469; 472-487
Fleming, "Florentine Renaissance Style"

Week Six: Quattrocento Florentine Architecture
Janson, pages 455-459; 469-472
Fleming, "Florentine Renaissance Style"

Week Seven: Northern Painting in the Fifteenth Century
Janson, pages 422-443
Fleming, "Northern Renaissance Style"

Week Eight: The High and Late Renaissance in Italy
Janson, pages 488-511; 513-529; (531-547)
Fleming, "The Roman Renaissance Style/Venetian Renaissance and Mannerism"

Week Nine: Reading Period and Semester Examinations

Quarter 3

Note: As the pace of work quickens this quarter, students must renew their commitment to the recommended self-disciplined schedule of reading, note taking, looking, and reviewing. Profiles of key artists and primary sources should be prepared.

Week One: High Renaissance/Late Renaissance/Northern Renaissance
Janson, pages 513-529; 531-547
Fleming, "Roman, Venetian, Mannerism, Northern Renaissance Styles"

Week Two: The Italian Baroque – Art of the Counter Reformation
Janson, pages 528-529; 548-564
Fleming, "Counter Reformation Baroque Styles"

Week Three: The Baroque in Spain, Flanders, France
Janson, pages 518-520; 568-571; 582-585; 586-597
Fleming, "Counter Reformation Baroque Styles/Aristocratic Baroque Styles"

Week Four: The Baroque in Holland and England
Janson, pages 571-581; 602-603
Fleming, "Bourgeois Baroque Style"

Week Five: The Enlightenment and the Rococo
Janson, pages 596-601; 604-607; 564-567
Fleming, "Eighteenth-Century Styles"

Week Six: From the Rococo to Neoclassicism and Romanticism
Janson, pages 618-637; 642-648; 648-657; 670-673
Fleming, "Neoclassical Style/Romantic Style"

Week Seven: Romanticism and Realism – Gateways to Impressionism
Janson, pages 637-641; 657-661; 662-664; 673-675
Fleming, "Realism"

Week Eight: Impressionism and Post-Impressionism
Janson, pages 664-670; 673-674; 675-678; 682-697
Fleming, "Realism/Impressionism"

Week Nine: Post-Impressionism – Gateways to the Twentieth Century
Janson, pages 689-697; 710-720
Fleming, "Twentieth-Century Styles"

Week Ten: Roads to the Twentieth Century – An Overview
Janson, pages 710-757 (an overview of twentieth-century "Isms")
Fleming, "Early, Middle, Late Twentieth-Century Styles"

Quarter 4

Note. This final segment of the course requires the greatest and most intense commitment to self-disciplined effort. Each scholar has the task of reviewing the course's entire content. Reading, note taking, writing, and synthesizing are of the utmost importance. The rewards are worth a sustained effort. *Carpe Diem!* ("fish of the day")

Week One: Twentieth-Century "Isms"
Janson, pages 710-757
Fleming, "Early, Middle, Late Twentieth-Century Style"

Week Two: Twentieth-Century "Isms" (continued)
Janson, pages 710-757
Fleming, "Early, Middle, Late Twentieth-Century Style"

Week Three: The Sculpture of the Twentieth-Century – Rodin to Rauschenberg
Janson, pages 675-678; 697-698; 758-779
Fleming, "Early, Middle, Late Twentieth-Century Style"

Week Four: The Architecture of the Twentieth-Century – Paxton to Piano
Janson, pages 678-681; 699-70.'3; 780-791
Fleming, "Early, Middle, Late Twentieth-Century Style"

Week Five: Good Wishes, The Whatchamacallit, Post Mortem, Final Project
University of Cincinnati/DAAP Building
Announcement of the Final Project (Exam Grade)

Week Six: The Canned Film Festival/Final Project Work

Week Seven: Final Project Presentations/Closing Events
The "Committee" completes planning for the final choice of moment.

Week Eight: The Walnut Examination Period

Advice from the Trenches

Write every essay you ask students to write to serve as models, but also to let them know that the craft of writing is a very human process. Let them grade some of the slide-based 10-minute essays that you write. It will improve their essay-writing abilities.

School Profile

Douglas Darracott

Plano Senior High School

Plano, Texas

School Location and Environment: Plano, Texas, is a fast-growing suburb of Dallas, Texas, attracting families from across the United States and abroad. In the past few years, I have had students from a wide variety of places such as Israel, Pakistan, Iraq, Armenia, Argentina, Great Britain, Canada, Taiwan, and Japan. This multicultural blend has enhanced class discussions in our AP Art History class, providing new insights for all, myself included, into various cultures and their impact on art and architecture.

On the other hand, Plano, like a number of places in America, is an unfortunate victim of suburban sprawl created within the past 30 years or so. Despite being home to mostly middle-class and upper-middle-class families, Plano contains next to nothing in the way of distinguished art and architecture to tie the community to the historical past and/or to provide exposure to creative or aesthetic impulses of quality. Therefore, students are strongly urged to visit art museums in nearby Dallas and Fort Worth and to travel to older cities in Texas that have managed to preserve some of their architectural heritage.

Grades: 11-12. (Plano Senior High School is unique in that our student body is comprised of only juniors and seniors. In such an environment, our teachers and counselors are able to spend more time and effort in assisting students prepare for their transition from high school to college.)

Type: Public.

Total Enrollment: 2,350.

Ethnic Diversity: Asian Americans make up 12 percent of the population; African Americans 4 percent; and 3 percent are Hispanics.

College Record: Ninety-seven percent of our seniors go on directly from graduation to an institution of higher education (85 percent attend a four-year college; 12 percent attend a two-year college). The remaining 3 percent of the population enter the military.

Overview of AP Art History

AP Program

At Plano Senior High, 1,752 AP Exams were administered in 2002 in 28 subject areas. Of the 714 students who took AP Exams, 85 percent scored a 3 or above. Students are strongly encouraged, but not

required, to take the AP Exam if they are enrolled in an AP course. In the 2002-03 school year, students were required to pay $50 for each AP Exam while the state of Texas paid the remaining $30.

My typical AP Art History class is composed of 20 students. (Our administrative policy dictates that at least 15 students are needed for an AP class.) Generally, seniors are better able than juniors to find room in their schedule to take AP Art History. Getting students to sign up for AP Art History can be a challenge since most students already have earned their "fine arts" credit before coming to Plano Senior High. Nevertheless, those students who do sign up for the class are often eager to continue taking art history classes in college, even if they are majoring in a completely different field.

Unlike many schools around the country, Plano Senior High is not on a block schedule. Having a schedule that enables 55 minutes of contact every day is definitely an advantage for teaching and learning in AP classes. Most students take six classes a day, but we do offer a "zero hour" class and night school for students who wish to earn more credits.

Any student who wishes to sign up for AP Art History may do so; there are no prerequisites. I believe strongly that most motivated students can succeed in an AP Art History class. In the past, even students enrolled in remedial reading classes have managed to score either a "3" or a "4" on the AP Art History Exam. As an AP Studio Art teacher, I am particularly interested in using both art making and art history to help students who are not academically inclined so that they may become more accomplished in their writing skills and better informed about social, political, and cultural issues in our global environment.

Currently, all three faculty in the art department teach AP classes. In addition to AP Art History, the department also has AP classes in 2-D Design, 3-D Design, and Drawing. On average, three to five of the most dedicated AP Studio Art students enroll in AP Art History each year. The hope is that Studio Art teachers will not shy away from teaching AP Art History since they can provide a much-needed perspective in regard to how the creative process works. AP Studio Art teachers may often discover that teaching AP Art History will enhance their instruction in their AP Studio Art classes.

Course Design and Content

The AP Art History course described here has been designed with the primary objective of enabling students to analyze the impact of culture (specifically, art and architecture) on one's perspective of our world and the people who inhabit it. Simply reading a work of art by means of formal analysis is only a first step to achieving this goal. Since works of art are generally interpreted in terms of the "baggage" we all carry with us, a course in art history can, by engaging in the process of formal analysis, force us to dig deeper into that baggage so that we are then able to develop insights into how we view our world.

Students who become skilled at writing a formal analysis of a work of art will then be able to verbalize their aesthetic experiences to others.

The approach to teaching the course is generally chronological. Each day's lecture and discussion are centered around a specific theme, artist, or group of artists. Rather than emphasizing the acquisition of numerous facts, dates, details, and bits of trivia, the focus is on larger ideas. Students should become "skilled" in looking at art rather than simply identifying and categorizing it. Our discussion is centered around the influence of artistic movements on aesthetic concerns and decisions of major artists and architects as well as contextual information that connects historical issues, events, and themes with the art and architecture of a particular place and time.

In addressing this goal, textbooks are problematic. Often the writers of textbooks try to please a large constituency. Everyone seems to have an opinion as to what should be included in the "canon," and therefore, art history textbooks have, over the years, become larger and larger. Unfortunately, the art history teacher who tries to cover all topics will probably not cover any one thing particularly well. Since there is not enough time to cover it all, prioritizing is essential. Also, strictly adhering to any one textbook may take away some of the joy of art history for students and teacher alike!

Covering the history of art from prehistoric times until today is unquestionably a daunting challenge. To what extent should nonwestern art be included in the traditional format used to teach the history of western art? Does the teacher have time to include a discussion of art created within the last 30 or so years? Should one spend more time on certain periods of art, such as the Renaissance, than on others?

From time to time, I make a point of comparing nonwestern works of art with works from Europe and America. Due to the constraints of time, a teacher should not feel obligated to cover the artistic contributions of every nonwestern culture in depth. On the other hand, covering only the traditional "canon" of western art can alienate students from other cultures by suggesting that the western tradition is far superior to nonwestern ones. Since there are generally several Asian American students in class each year, I try to include the study of works from India, China, and Japan in the syllabus.

I am particularly determined to introduce students to the art of the last 30 years. This work is usually both the most inaccessible and the most relevant to our students. While these young people are able to tell us a great deal about today's music, movies, and pop culture, rarely can they name even one artist or architect living today.

Teachers must be careful not to spend too much time on any one particular unit or time period. As tempting as it may be to spend weeks on a favorite topic (such as Egyptian art or Impressionism), instructors must be mindful of the need to plan the year in such a way as to not feel rushed or behind.

Syllabus 6

Primary Text
Gardner's Art through the Ages (11th edition)

Indispensable Resources for Teaching AP Art History

Books
Adams, Laurie Schneider. *The Methodologies of Art: An Introduction.* Harper Collins: 1996.

Hall, James. *Illustrated Dictionary of Symbols in Eastern and Western Art.* Harper Collins, 1994.

Hughes, Robert. *Nothing If Not Critical: Selected Essays on Art and Artists.* New York: Penguin Books, 1992.

Murray, Peter and Linda. *The Oxford Companion to Christian Art and Architecture.* New York, NY: Oxford University Press, 1996.

Wren, Linnea (editor). *Perspectives on Western Art.* 1st ed. New York, NY: Harper and Row, 1987-1994.

Video*
Clark, Kenneth. *Civilisation.* Chicago, IL: Public Media Video, 1999.

* I would recommend this excellent video series (seven videocassettes) for only the teacher to watch. Students may think of it as too outdated and ignore its terrific content. In any case, I would NEVER advise showing any video in its entirety in class.

Assessment
Each week, students take a quiz based on their reading assignments and lectures. They also write at least one five- or 10-minute essay in class every week in a spiral notebook that they keep in the classroom. Generally, there are two major exams every six weeks. A major exam is comprised of 20 non-slide-based multiple-choice questions, 20 slide-based multiple-choice questions, two five-minute essays, and two 10-minute essays.

Students are encouraged to attend video screenings and review sessions after school. (There is rarely time to show videos in class; when time permits, only part of one is shown.) Reviews take place on the day before a major exam and several times at the end of the year before the AP Exam.

Activities

Some have referred to the teaching of art history as "art in the dark." Although lecturing with slides and/or PowerPoint presentations still seems to be one of the most effective ways to disseminate information, students can easily become bored and restless. However, carefully planned activities can help students to become more actively engaged in class.

Sometimes, this is accomplished by simply asking students to draw a famous work of art or the plan of a building. This forces the student to really look at a painting or a building. Even if they use stick figures, they are learning how an artist communicates with a visual image. Once students are comfortable with the drawing process, they may be asked to draw something of their own creation. For example, in the Baroque unit, students draw their own Baroque palace, replete with pavilions, dormers, a Mansard roof, quoins, etc. In the Rococo unit, students use chalk pastels to create a garden full of allusions to famous Rococo paintings.

Experimenting with different media will be especially helpful for art history students, particularly those who have never taken a studio class. For several years, it wasn't obvious that my students didn't understand the difference between the terms "painterly" and "linear." The solution was to do a project the class was divided into the "Poussinistes" and the "Rubenistes." One group painted a subject in a linear fashion and the other group painted the same subject in a painterly fashion. It was good to see that the students were then able to comprehend the difference between the two terms and the concepts associated with them.

Other activities may reinforce the importance of place in the history of art. At times, students are given maps of famous cities (such as Rome, Florence, and Paris). The students divide into groups and plan out a path that will lead them through the city without missing any of the famous works that have been listed for them to see.

One of the most difficult parts of the course involves the study of a great many different churches and cathedrals. I have found that having the students create a "handbook of churches" effectively helps students to differentiate between the various buildings and to comprehend the innovations in church architecture throughout the centuries.

Students especially enjoy games. A favorite activity is to hand out "unknown" works of art. Then the students (who are divided up into groups) try to determine who painted the works and give several reasons for their conclusion.

Course Outline

First Six Weeks

Week One:	Monday:	Introduction (Why Study Art History)
	Tuesday:	Introduction (formalism vs. contextualism)
	Wednesday:	Introduction (essay-writing skills)
	Thursday:	ESSAY EXAM; Prehistoric (cave paintings and fertility goddesses)
	Friday:	Prehistoric (Stonehenge and other Neolithic sites); Ancient Near East (Sumerian ziggurats)
Week Two:	Monday:	QUIZ (prehistoric art); Ancient Near East (art of ancient Sumer, Akkad, and Babylon)
	Tuesday:	10-MINUTE ESSAY (Victory Stele of Naram Sin); Ancient Near East (art of ancient Assyria and Persia)
	Wednesday:	Egyptian Art (art of the Old Kingdom)
	Thursday:	Egyptian Art (New Kingdom Egyptian temples)
	Friday:	ACTIVITY (Egyptian signs and symbols); Egyptian Art (New Kingdom Egyptian statuary and fresco painting)
Week Three:	Monday:	QUIZ (Ancient Near East and Egyptian); ACTIVITY (Cycladic figurine)
	Tuesday:	Aegean Art (art of the Minoans and the Mycenaeans)
	Wednesday:	EXAM (Prehistoric, Ancient Near East, Egyptian, Aegean)
	Thursday:	Greek Art (vases from the Geometric period to the Archaic)
	Friday:	Greek Art (statuary from the Orientalizing, Archaic, and Classical Periods)
Week Four:	Monday:	QUIZ (Aegean art); ACTIVITY (diagram of the Greek Temple)
	Tuesday:	Greek Art (Early Greek temples)
	Wednesday:	Greek Art (The Parthenon and the Athenian acropolis)
	Thursday:	10-MINUTE ESSAY (The Parthenon); Greek Art (Late Classical art and architecture)
	Friday:	Greek Art (Hellenistic art and architecture)
Week Five:	Monday:	QUIZ (Greek art); Etruscan Art
	Tuesday:	Roman Art (art of Republican Rome)
	Wednesday:	ACTIVITY: Roman Wall Painting
	Thursday:	Roman Art (art during the reigns of Augustus and the Flavians)
	Friday:	10-MINUTE ESSAY (Augustus of Primaporta); Roman Art (art during the reigns of Trajan and Hadrian)

Week Six:	Monday:	QUIZ (Etruscan art); Roman Art during the reigns of the Antonines
	Tuesday:	Roman Art (late Roman art and architecture)
	Wednesday:	ACTIVITY (taking a walk through the Eternal City); Roman Art (art during the reign of Constantine)
	Thursday:	EXAM (Greek, Etruscan, and Roman art)
	Friday:	Early Christian Art (early Christian catacombs and churches in Rome)

Second Six Weeks

Week One:	Monday:	QUIZ (Roman art); Early Christian Art (Mosaics in Ravenna and early Christian manuscripts)
	Tuesday:	Byzantine Art (art during the reign of Justinian)
	Wednesday:	10-MINUTE ESSAY (Justinian mosaic at San Vitale); Byzantine Art (Monophysitism and Iconoclasm)
	Thursday:	Byzantine Art (St. Mark's in Venice and the cathedral of Monreale in Sicily)
	Friday:	Byzantine Art (Byzantine art after 843)
Week Two:	Monday:	QUIZ (Early Christian and Byzantine); Islamic Art (Sacred sites of Islam)
	Tuesday:	Islamic Art (the Islamic Mosque)
	Wednesday:	10-MINUTE ESSAY (the Mosque at Cordoba); Islamic Art (art of the Ottoman Empire)
	Thursday:	Art of India (Buddha figures and stupas)
	Friday:	Art of India (the Hindu temple)
Week Three:	Monday:	QUIZ (Islamic art); Art of Southeast Asia (Angkor War and the Stupa at Borobudur)
	Tuesday:	ACTIVITY (learning about Mosques, Stupas, and Hindu Temples)
	Wednesday:	Art of Early China (art of the Shang, Zhou, and Qin dynasties)
	Thursday:	Art of Early China (art of the Han, Tang, and Song dynasties)
	Friday:	EXAM (early Christian, Byzantine, Islam, India, and early China)
Week Four:	Monday:	QUIZ (art of India and early China); Early Medieval Art (Celtic and Viking art)
	Tuesday:	ACTIVITY (Celtic interlaced knotwork); Early Medieval Art (Carolingian Renaissance)
	Wednesday:	Early Medieval Art (art of the Ottonian period)
	Thursday:	ACTIVITY (handbook of churches)
	Friday:	Romanesque Art (Romanesque churches)

Week Five:	Monday:	QUIZ (Early Medieval art); ACTIVITY (handbook of churches)
	Tuesday:	ACTIVITY (Romanesque portal)
	Wednesday:	Romanesque Art (Romanesque portal sculpture)
	Thursday:	Romanesque Art (Romanesque frescoes and manuscripts, including *The Bayeux Tapestry*)
	Friday:	10-MINUTE ESSAY (portal at Vezelay); ACTIVITY (handbook of churches); Gothic Art (The emergence of the Gothic style at St. Denis)
Week Six:	Monday:	QUIZ (Romanesque art); Gothic Art (early Gothic churches)
	Tuesday:	Gothic Art (high Gothic churches in France)
	Wednesday:	Gothic Art (Gothic architecture outside of France)
	Thursday:	Gothic Art (Gothic illuminated manuscripts and stained glass)
	Friday:	EXAM (early Medieval, Romanesque, and Gothic)

Third Six Weeks

Week One:	Monday:	QUIZ (Gothic art); ACTIVITY (handbook of churches)
	Tuesday:	Late Gothic Art in Italy (Siena in the fourteenth century)
	Wednesday:	ACTIVITY (handbook of churches) Late Gothic Art in Italy (Santa Croce and Florence Cathedral)
	Thursday:	Late Gothic Art In Italy (Giotto)
	Friday:	10-MINUTE ESSAY (Giotto's *Lamentation*); Early Italian Renaissance (Ghiberti and Donatello)
Week Two:	Monday:	QUIZ (late Gothic Art in Italy); Early Italian Renaissance (Brunelleschi and Michelozzo)
	Tuesday:	10-MINUTE ESSAY (Donatello's David); Early Italian Renaissance (Masaccio)
	Wednesday:	ACTIVITY (diagramming Renaissance frescoes); Early Italian Renaissance (Gentile da Fabriano, Uccello)
	Thursday:	10-MINUTE ESSAY (Uccello's *Battle of San Romano*); Early Italian Renaissance (Fra Filippo Lippi, Fra Angelico)
	Friday:	Early Italian Renaissance (Alberti and Piero della Francesca)
Week Three:	Monday:	ACTIVITY (diagramming Renaissance frescoes); Early Italian Renaissance (Perugino and Mantegna)
	Tuesday:	Early Italian Renaissance (Luca della Robbia, Pollaiuolo, and Andrea del Verrocchio)
	Wednesday:	COMPREHENSIVE EXAM #1 (including a 30-minute essay)
	Thursday:	Northern Renaissance (Book of Hours by the Limbourg Brothers)
	Friday:	Northern Renaissance (Robert Campin and Jan van Eyck)

Week Four:	Monday:	QUIZ (early Italian Renaissance); ACTIVITY (creating an altarpiece); Northern Renaissance (the Ghent altarpiece)
	Tuesday:	Northern Renaissance (Jan van Eyck and Rogier van der Weyden)
	Wednesday:	Northern Renaissance (Petrus Christus, Hans Memling, and Dirk Bouts)
	Thursday:	Northern Renaissance (Hugo van der Goes and Hieronymus Bosch)
	Friday:	Northern Renaissance (Konrad Witz, Martin Schongauer, and Veit Stoss)
Week Five:	Monday:	QUIZ (Northern Renaissance); ACTIVITY (Virtues and Vices)
	Tuesday:	EXAM (late Gothic in Italy, Early Italian Renaissance, Northern Renaissance)
	Wednesday:	High Renaissance (Leonardo da Vinci)
	Thursday:	High Renaissance (Bramante and Raphael)
	Friday:	10-MINUTE ESSAY (unknown Renaissance work) High Renaissance (Raphael)
Week Six:	Monday:	High Renaissance (Michelangelo)
	Tuesday:	High Renaissance (Michelangelo)
	Wednesday:	10-MINUTE ESSAY (Michelangelo's *Last Judgment*); REVIEW
	Thursday:	REVIEW
	Friday:	SEMESTER EXAM (also a comprehensive exam including a 30-minute essay)

Fourth Six Weeks

Week One:	Monday:	High Renaissance (review)
	Tuesday:	Mannerism (Italian mannerism)
	Wednesday:	Mannerism (Francis I and the School of Fontainebleau)
	Thursday:	10-MINUTE ESSAY (Pontormo's *Descent from the Cross*); Venetian Art (Jacopo Sansovino and Andrea Palladio)
	Friday:	Venetian Art (Giovanni Bellini and Titian)
Week Two:	Monday:	QUIZ (High Renaissance and mannerism); Venetian Art (Titian and Giorgione)
	Tuesday:	Venetian Art (Tintoretto and Paolo Veronese)
	Wednesday:	10-MINUTE ESSAY (Leonardo da Vinci's *Last Supper* compared with Tintoretto's *Last Supper*); Sixteenth-Century Germany (Albrecht Altdorfer and Matthias Grunewald)
	Thursday:	Sixteenth-Century Germany (Albrecht Dürer and Hans Holbein)
	Friday:	Sixteenth-Century Netherlands (Pieter Bruegel)

Week Three:	Monday:	EXAM (sixteenth-century European art)
	Tuesday:	Italian Baroque (Gianlorenzo Bernini and Francesco Borromini)
	Wednesday:	Italian Baroque (Caravaggio and Artemisia Gentileschi)
	Thursday:	Italian Baroque (Annibali Carracci, Guido Reni, Pietro da Cortona, and Fra Andrea Pozzo)
	Friday:	ACTIVITY (Painterly vs. Linear)
Week Four:	Monday:	10-MINUTE ESSAY (Caravaggio's *Calling of St. Matthew*); Sixteenth-Century Spanish Art (El Greco)
	Tuesday:	Spanish Baroque (Diego Velazquez)
	Wednesday:	Flemish and Dutch Baroque (Peter Paul Rubens)
	Thursday:	Flemish and Dutch Baroque (Rembrandt van Rijn)
	Friday:	10-MINUTE ESSAY (unknown Baroque painting); Flemish and Dutch Baroque (Frans Hals and Jan Vermeer)
Week Five:	Monday:	QUIZ (Italian and Spanish Baroque); Flemish and Dutch Baroque (Dutch still lifes, genre scenes, and landscapes)
	Tuesday:	French Baroque (Nicolas Poussin and Claude Lorrain)
	Wednesday:	French Baroque (Versailles and other French Baroque buildings)
	Thursday:	ACTIVITY (French Baroque palace)
	Friday:	Eighteenth-Century France (Rococo Art)
Week Six:	Monday:	QUIZ (Flemish, Dutch, and French Baroque); ACTIVITY (French Rococo garden)
	Tuesday:	EXAM (Baroque and Rococo art)
	Wednesday:	Eighteenth-Century France (Jean-Baptiste-Simeon Chardin); Eighteenth-Century Italy (Antonio Canaletto)
	Thursday:	Eighteenth-Century Italy (Giambattista Tiepolo); Eighteenth-Century England (Inigo Jones, Christopher Wren, and Sir Joshua Reynolds)
	Friday:	Eighteenth-Century England (Thomas Gainsborough, William Hogarth, and Joseph Wright of Derby)

Fifth Six Weeks

Week One:	Monday:	QUIZ (eighteenth-century France, Italy, and England); Neoclassicism (neoclassical architecture)
	Tuesday:	Neoclassicism (Jacques Louis David and Jean-Auguste-Dominique Ingres)
	Wednesday:	10-MINUTE ESSAY (David's *Oath of the Horatii*); Romanticism (Francesco Goya)
	Thursday:	Romanticism (Theodore Gericault and Eugene Delacroix)
	Friday:	Romanticism (John Constable, J.M.W. Turner, and Caspar David Friedrich)

Week Two:	Monday:	QUIZ (neoclassicism); Romanticism (revivalist styles in architecture)
	Tuesday:	Early American Art (John Singleton Copley, Benjamin West, and Thomas Jefferson's Monticello)
	Wednesday:	Early American Art (American landscapes of the nineteenth-century)
	Thursday:	Realism (Jean-Baptiste-Camille Corot and the Barbizon School)
	Friday:	Realism (Gustave Courbet)
Week Three:	Monday:	QUIZ (Early American art and French realism); Realism (Winslow Homer, John Singer Sargent, and Thomas Eakins)
	Tuesday:	10-MINUTE ESSAY (Courbet's *Painter's Studio*); PreRaphaelites
	Wednesday:	EXAM (eighteenth-century France, Italy, and England; neoclassicism; romanticism; Early American art; realism, and the PreRaphaelites)
	Thursday:	Art of Edo Japan (Japanese woodcuts by Suzuki Harunobu, Katsushika Hokusai, and Ando Hiroshige)
	Friday:	Impressionism (Edouard Manet)
Week Four:	Monday:	COMPREHENSIVE EXAM #2 (including a 30-minute essay)
	Tuesday:	Impressionism (Edgar Degas, Mary Cassatt, and Claude Monet)
	Wednesday:	Impressionism (Pierre-Auguste Renoir, James Abbott McNeill Whistler, and Henri de Toulouse-Lautrec)
	Thursday:	Post-Impressionism (Georges Seurat and Paul Cezanne)
	Friday:	ACTIVITY (Plein-Air vs. Pointillism)
Week Five:	Monday:	QUIZ (Impressionism); Post-Impressionism (Paul Cezanne)
	Tuesday:	Post-Impressionism (Vincent van Gogh and Paul Gauguin)
	Wednesday:	10-MINUTE ESSAY (Paul Cezanne's *Mt. Sainte Victoire*); Symbolism and Expressionism (Henri Rousseau, James Ensor, and Edvard Munch)
	Thursday:	Symbolism and Expressionism (Auguste Rodin and Constantin Brancusi)
	Friday:	10-MINUTE ESSAY (Rodin's *Burghers of Calais*); Symbolism and Expressionism (Henri Matisse)
Week Six:	Monday:	COMPREHENSIVE EXAM #3 (including a 30-minute essay)
	Tuesday:	ACTIVITY (Matisse cut-out or Expressionistic sculpture)
	Wednesday:	10-MINUTE ESSAY (Matisse's *The Dance*) Symbolism and Expressionism (Pierre Bonnard, Egon Schiele, and Gustav Klimt)
	Thursday:	Symbolism and Expressionism (Wassily Kandinsky and the German Expressionists)
	Friday:	Symbolism and Expressionism (Alberto Giacometti, Jean Dubuffet, Francis Bacon, and Pablo Picasso's *Guernica*)

Syllabus 6

Sixth Six Weeks

Week One:	Monday:	QUIZ (symbolism and expressionism); Early Modern Abstraction (Pablo Picasso and the Cubists)
	Tuesday:	10-MINUTE ESSAY (Pablo Picasso's *Ma Jolie*) Early Modern Abstraction (the Italian Futurists)
	Wednesday:	Early Modern Abstraction (Piet Mondrian and the Russian Constructivists)
	Thursday:	Early Modern Abstraction (Alexander Calder, Henry Moore, Barbara Hepworth, Jean Arp, Georgia O'Keeffe, Charles Demuth, and Joseph Stella)
	Friday:	EXAM (impressionism, post-impressionism, symbolism and expressionism, early modern abstraction)
Week Two:	Monday:	QUIZ (early modern abstraction); Early Modern Architecture (Joseph Paxton's Crystal Palace, Eiffel Tower, Antonio Gaudi's Sagrada Familia, buildings by Louis Sullivan)
	Tuesday:	Early Modern Architecture (Frank Lloyd Wright)
	Wednesday:	Early Modern Architecture (Le Corbusier, Walter Gropius, and Mies van der Rohe)
	Thursday:	Photography (photography of the nineteenth-century and early twentieth century)
	Friday:	ACTIVITY (modernist photography)
Week Three:	Monday:	QUIZ (early modern architecture and photography); Dada and Surrealism (Marcel Duchamp and Kurt Schwitters)
	Tuesday:	10-MINUTE ESSAY (Duchamp's *Bride Stripped Bare…*) Dada and Surrealism (Max Ernst, Salvador Dali, and Rene Magritte)
	Wednesday:	Dada and Surrealism (Paul Klee, Marc Chagall, and Joan Miro)
	Thursday:	ACTIVITY (automatic painting); Abstract Expressionism (Arshile Gorky and Jackson Pollock)
	Friday:	Abstract Expressionism (Willem de Kooning, Mark Rothko, and Franz Kline)
Week Four:	Monday:	QUIZ (Dada, surrealism, and abstract expressionism); Pop Art (Richard Hamilton, Jasper Johns, and Robert Rauschenberg)
	Tuesday:	Pop Art (Andy Warhol, Claes Oldenburg, and Edward Ruscha)
	Wednesday:	COMPREHENSIVE EXAM #4 (including a 30-minute essay)
	Thursday:	Twentieth-Century Realism (Charles Sheeler, Robert Hart Benton, Grant Wood, and Edward Hopper)
	Friday:	Twentieth-Century Realism (Chuck Close, Audrey Flack, Richard Estes, Duane Hanson, Wayne Thiebaud, Philip Pearlstein, and Lucian Freud)

Week Five:	Monday:	QUIZ (Pop Art and twentieth-century realism); African American Art of the Twentieth Century (Aaron Douglas, Jacob Lawrence, Romare Bearden, Faith Ringgold, Martin Puryear, Jean-Michel Basquiat, and David Hammons)
	Tuesday:	Minimalism (Donald Judd, Eva Hesse, Sol LeWitt, Dan Flavin, Agnes Martin, and Robert Ryman)
	Wednesday:	Late Twentieth-Century Abstraction (Frank Stella, Ellsworth Kelly, Barnett Newman, Richard Diebenkorn, Brice Mardin, Morris Louis, and Bridget Riley); Earth Art (Richard Long, Christo, and Robert Smithson)
	Thursday:	Late Twentieth-Century German Art (Joseph Beuys, Gerhard Richter, Georg Baselitz, Anselm Keifer, Sigmar Polke, Thomas Struth, Thomas Ruff, and Katharina Fritsch)
	Friday:	Late Twentieth-Century American Art: (Philip Guston, Keith Haring, Eric Fischl, Alice Neel, Julian Schnabel, Susan Rothenberg, Leon Golub, Alex Katz, and David Salle)
Week Six:*	Monday:	Late Twentieth-Century American Art (David Smith, Louise Nevelson, George Segal, Edward Keinholz, Louise Bourgeois, John Chamberlain, and Richard Serra)
	Tuesday:	Late Twentieth-Century American Art (Robert Mapplethorpe, Cindy Sherman, Barbara Kruger, Judy Chicago, Kiki Smith, Jeff Koons, Bruce Nauman, Nam June Paik, and Bill Viola)
	Wednesday:	Late Twentieth-Century British Art (David Hockney, R. B. Kitaj, Leon Kossoff, Paula Rego, Anish Kapoor, Tony Cragg, Gilbert and George, Rachel Whiteread, and Damien Hirst); Late Twentieth-Century Italian Art (Lucio Fontana, Piero Manzoni, Mario Merz, Francesco Clemente, and Sandro Chia
	Thursday:	Late Twentieth-Century Architecture (Louis Kahn, Renzo Piano, Eero Saarinen, Robert Venturi, Philip Johnson, James Stirling, Michael Graves, Frank Gehry, Santiago Calatrava, Tadao Ando, and Richard Meier)
	Friday:	EXAM (early modern architecture, Dada and surrealism, abstract expressionism, twentieth-century realism; minimalism, Earth art; late twentieth-century art and architecture)

*The AP Exam usually falls on the fourth or fifth week of the last six weeks. When this is the case, I will often omit activities so that we can move along at a faster rate.

After the AP Exam

After students have taken the AP Exam, teachers may wish to focus on contemporary art or areas of particular interest. This is a great time for guest lecturers or field trips. Students might engage in activities such as creating a model of a museum and placing tiny works of art in the model to suggest the plan and organization of a special exhibition.

Advice from the Trenches

Tip #1: If a student does poorly on any essay on any exam, require that student to rewrite that essay (as homework) until it's perfect.

Tip #2: Don't try to cover everything in the textbook! What you cover, though, should be covered well.

Tip #3: If you cannot come up with a good reason why all students should study art history, then your students will not be able to either. Make the course relevant to their lives.

School Profile

Barbara J. Stephanic

College of Southern Maryland

La Plata, Maryland

School Location and Environment: The College of Southern Maryland is a regional coeducational community college with four campuses in the rural tri-county region of southern Maryland. La Plata is the main and largest campus.

Type: Public.

Total Enrollment: About 5,000 in day, night, and weekend courses.

Overview of Introduction to Art History

Students completing this course will have a discerning appreciation and enjoyment of different cultures through the study of creative art over time. Students will develop knowledge of stylistic characteristics of the art of early cultures and the terminology necessary to communicate a scholarly analysis of the works. Students will learn the stylistic traits that characterize the culture for which the works were created, the purpose for which they were used, and the aesthetic goals of the artist. Many of the artistic and aesthetic works of ancient times relate directly to our own culture in a modern environment. It is in those direct links that we learn how closely we are connected to other times and other ethnic groups. In order to understand the similarities and differences that we share with ancient cultures, we will explore the iconography (the subject matter or symbolism), the technique (developing artistic processes), and the historiography (political, social, economic, scientific, technological background) of the art.

Course Description

In this course, students will survey the development of painting, sculpture, and architecture in western cultures from the Paleolithic period of prehistory to the late Gothic period of the fourteenth century. Material in the classroom is presented through slides, videos, and lectures. There is a great deal of reading that is required and a field trip to the Virginia Museum of Fine Arts in Richmond, Virginia.

Required Text

Janson, H.W. *History of Art*. Vol. II, 6th ed. New York, NY: Harry N. Abrams, 2001.

Reading Assignments

See the Lecture and Assignment Schedule beginning on page 120.

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Recommended Texts

Pierce, James. *From Abacus to Zeus: A Handbook of Art History*. 6th ed. Upper Saddle River, NJ: Prentice Hall, 2001.

Sayre, Henry. *Writing About Art*. Upper Saddle River, NJ: Prentice Hall, 2002.

Handouts

Students will be given a Study Guide that includes a list of the artists to be discussed each week in class (works by these artists are illustrated in the text), study questions, and vocabulary words.

Grading Policy

The grades for this course will be determined by accumulated points from the following forms of evaluation:

3 Exams	100 points each	300 points
3 Pop Quizzes	25 points each	75 points
Museum Assignment		50 points
Class Participation		50 points
Curatorial Exercise (in class)		25 points
Summary Art Review (in class)		25 points
Research Project		175 points
Outline	25 points	
Annotated Bibliography	25 points	
Paper Draft/Peer Review (in class)	25 points	
Final Paper	100 points	
Total Course Points		700 points
Extra Credit (2 extra-credit assignments)	25 points each	50 points
Letter Grade/Point Equivalent:		650 - 700 = A 550 - 649 = B 450 - 549 = C 350 - 449 = D below 349 = F

NO MAKE-UP for quizzes, exams, or in-class assignments. A missed exam or assignment will reflect 0 points for that exercise. Borderline grades will be determined on the basis of class participation.

Learning Activities
There will be class time for discussion and questions for each assignment. A brief description of each assignment follows:

- **Museum Assignment (50 points):** This assignment is related to the museum field trip. It requires a written critical analysis of a work the student sees personally on our visit to the museum.

- **Class Participation (50 points):** Class discussions will be an important part of this course. Discussion questions are provided in the Study Guide. Both students and professor will evaluate the level of participation. Each student will complete five written evaluations of participation in class discussions over the course of the semester. Points for participation will be assessed from professor and student evaluations.

- **Curatorial Exercise (in class):** This is an in-class assignment in which students work in groups to use recently acquired art historical knowledge (and books) to identify and classify art objects from photo reproductions.

- **Summary of Art Review (presentation in class):** Students will be provided with a critical review of an exhibit research or excavation site published within the past year in a newspaper, magazine, or on the Internet on which to report to the class. The presentation may be informal and must be in the student's own words (not read from a written text); it should be brief and stimulate class discussion.

- **The Research Paper (175 points total):** This is the most extensive assignment for this course and it is worth the most points. Students are provided with a list of ideas from which to select a topic. A hand out with detailed information on the research, organization, and writing of a research paper about art will be forthcoming. Since students will have the whole semester to work on this project there will be great expectations for excellence. The research paper will earn points from each of the following components:

    - **Outline (25 points):** There will be discussion in class on how to develop a thesis statement and how to organize an outline. At that time, I will answer any further questions and offer suggestions for research. To receive full credit for this assignment, students must submit a thesis statement or question and a fully organized outline on the topic.

    - **Annotated Bibliography (25 points):** The annotated bibliography must include at least five sources the student expects to use for this project. The sources must include at least three books exclusive of encyclopedias, dictionaries, or reference books (although those should be added if they

are used to get started in the research). The annotations may be brief (one or two sentences) but should summarize and explain how the book will be relevant to the research. All the books must be included that will be used in the research (even those that have been ordered from interlibrary loan but not yet received). For full credit this assignment must be typed and put in proper bibliographical form.

- **Paper Draft/Peer Review (25 points):** This in-class assignment requires each student to bring a final draft version of the research paper to class. Each student will read someone else's draft and fill out a Peer Review (check list) and provide a brief comment for the author. Each reader will have some knowledge of the topic from class lectures and readings from the text, so it will be easy to follow and recognize a sound and well-developed thesis. For full credit for this assignment, it is essential that each student bring a draft of the paper to class.

- **Final Paper (100 points):** This part of the assignment represents the conclusion of the student's research efforts. No papers will be accepted without proper citations and fully identified illustrations. Students will have a handout with further detailed instructions on how to format the paper, how to use illustrations, how to structure the text and to cite sources. We will also have class time for discussion and questions. There should be no reason why anyone who wants to do well on this project should not succeed. The assignment is a lot of work but it is not difficult.

- **Quiz:** There will be three pop quizzes that test understanding of the lectures and reading material.

Exams
There will be three exams over the course of the semester. It is important to be in class for all quizzes and exams, as they cannot be repeated or made up. Material for the exams will come from the lectures, films, hand-outs, and reading assignments. Students will be provided with a review list of slide images the week before each exam. These works of art will be chosen from those discussed in class, which are also illustrated in the text.

Exam Format (100 points, 3 parts)
There will be three exams over the course of the semester.

Part I, 15 Slide Images (60 percent): On the exam, students will be asked to respond to four multiple-choice questions relating to each slide. Students may be asked to identify the object, the date, the culture, the medium, the historical significance, and the process or the style of the work shown (only in the case of architecture will students be asked the location). For example, if shown the portrait bust of this famous Egyptian queen, students should be prepared with the following information:

Title: Queen Nofretete
Date: c. 1360 B.C.
Culture: Egyptian
Style: New Kingdom
Medium: polychromed limestone
Historical significance:

- Represents the naturalism of the Amarna period
- Wife of the revolutionary Pharoah Akhenaten
- Religious and cultural distinctions of the Amarna period

Part II, Vocabulary (20 percent): This part requires matching 20 terms with corresponding definitions. These terms are included in the Study Guide.

Part III, Essay (20 percent): The essay will respond to a general question for which students will be encouraged to draw their own interpretations from perceptions, concepts, and ideas of the art that have been discussed in class and found in the reading assignments.

Suggestions for Extra Credit
Students may submit up to two extra-credit assignments for 25 points each and a total of 50 points for the course.

1. Write a critical analysis of an exhibition in the College of Southern Maryland Fine Arts Gallery. The analysis must be at least two pages, (typed, double spaced). The student should include a complete description of what is seen and a personal analysis of the whole exhibition or a single object in the exhibit. Ten extra-credit points will be received if the student attends a Gallery Talk and 25 extra-credit points if the student writes a critical analysis on a work in the exhibit.
2. Library Assignment: Students should ask me for a copy of detailed directions for this assignment. In this exercise, the student will be a scholarly detective. Using the painting (photocopy) as the primary source of evidence, specific clues, and the reference facilities in the library, the student will be required to answer specific questions and to keep a record of research methodology. The library research for this assignment should be completed in two hours or less. The written response (typed, double spaced) should be brief and succinct and follow the format noted.

3. Write an opinion paper. Students should ask me for a copy of an article pertaining to the subject content of this class. The assignment is to write a two-page paper giving a brief summary of the article followed by the student's opinion of the topic. No further research is required on the topic; this should be a review and critique of the article.
4. Write a critical review of a film or video. The review must be at least two pages (typed, double spaced). Videos available in the CSM Media Resources Center that are acceptable for this assignment:
   - *Heinrich Schliemann: The Rediscovery of Troy*
   - *The Caves of Altamira*
   - *Medieval Manuscripts*
   - *Sumer, Babylon*
   - *Assyria: The Wolves*
   - *Intimate Details of Roman Life*
   - *The Etruscans*

Class will meet at the Virginia Museum of Fine Arts, 2800 Grove Street, Richmond, VA. The tour/lecture of the permanent collection will last about one hour after which students may proceed on their own with the assignment below. I will remain in the gallery area to offer any assistance students may need.

Museum Assignment
Select a work at the Virginia Museum from the Classical collection. Write a two-page critical analysis on the work you have selected and discuss your interpretation of the iconography. Explain how you think the work conveys a message or serves a function through the basic elements of line, form, color, space, and depth.

Your interpretation, in your own words, is a very important part of this assignment. Be careful to also provide a complete identification and description of the work (see Guidelines for Critical Analysis on the next page). You may want to include an illustration of the work (a brief sketch or, in some cases, postcards are available in the Museum shop).

This written assignment must be at least two full pages, double spaced, typed, with careful attention to spelling, accuracy, organization, and content. Be careful to include a cover page with the title, your name, date, my name, and the course number. Proofread your work. Neatness counts! The work you select need not be one that is discussed on the tour, but it must be a work in the Virginia Museum collection and one that you have observed directly.

Guidelines for Critical Analysis of Works of Art

"An analysis is literally separating into parts in order to understand the whole." Barnet, Sylvan. *A Short Guide to Writing About Art.* 6th ed. New York: Longman, 1999.

I. What must you know for **identification** of a work?

1. title of work
2. date of work
3. size; condition
4. cultural origin
5. historical period
6. style/technique
7. medium
8. repository/collection

II. Observe the **compositional elements**.

1. line
2. form
3. space
4. mass (weight)
5. volume (planar area)
6. perspective
7. color/tonality
8. texture

III. What are the limitations/advantages of the **medium**?

1. marble
2. terra cotta
3. bronze
4. wood
5. fresco
6. encaustic
7. ceramic
8. mosaic

IV. Relate the **purpose/function** of the work to its design.

1. utilitarian/decorative
2. religious
3. domestic
4. ceremonial
5. secular
6. political

V. Study the **iconography** (relative to the image portrayed).
   1. symbolism
   2. meaning
   3. secular
   4. ceremonial/commemorative
   5. story
   6. religious
   7. genre
   8. historical/narrative

VI. Know the work in its **historical context**.
   1. historical chronology
   2. contemporary historical events
   3. contemporary work/artists

VII. Articulate and explain work.
   1. description=objective statement; factual visual statement
   2. formal analysis=observation of forms (not opposite of informal)
   3. stylistic analysis=recognition of distinguishing characteristics
   4. evaluation=informed judgment

The Lecture and Assignment Schedule

Reading assignments should be done before class each week. Note in the Study Guide the objects and the key points to be discussed for each class.

September 4 Introduction and Pre-History
Reading Assignment: Introduction and Chapter 1

September 11 The Art of Egypt
Reading Assignment: Chapter 2

September 18 Tuesday, Gallery Talk, Fine Arts Center Gallery at noon
(extra credit opportunity)

September 18 Ancient Near East
Reading Assignment: Chapter 3
Assignments Due: Art Review
Participation Evaluation #1

September 25 Aegean Civilization
Reading Assignment: Chapter 4
Assignments Due: Art Review (see sign-up sheet)
Select Research Topics

Review for Exam 1

October 2 Exam 1
This exam covers material from Chapters 1, 2, 3, 4. Exam takes about one hour and will be followed by instructions on the Research Project.

October 9 Greek Art
Reading Assignment: Chapter 5
Assignments Due: Art Review (see sign-up sheet)
Research Paper Outline
Participation Evaluation #2

October 16 Tuesday, Gallery Talk, Fine Arts Center Gallery at noon
(extra credit opportunity)

October 16 Etruscan and Roman Art
Reading Assignment: Chapter 6 and 7
Assignments Due: Art Review (see sign-up sheet)

October 20 Field Trip: Virginia Museum of Fine Arts. Richmond, VA
Students must provide their own transportation. Maps will be provided. Class will meet at the gallery at 11:00 a.m. for a one-hour tour. The Virginia Museum is accessible to students with disabilities.

October 23 Early Christian and Byzantine
Reading Assignment: Chapter 8
Assignments Due: Art Review (see sign-up sheet)
Annotated Bibliography
Participation Evaluation #3

Review for Exam 2

October 30 Exam 2
This exam covers material from Chapters 5, 6, 7. Exam will take about one hour; class will be excused after the exam. This time will be made up on the Field Trip, October 20.

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November 6 Early Medieval Art
Reading Assignment: Chapter 9
Assignments Due: Art Review (see sign-up sheet)
Museum Assignment

November 13 Romanesque
Reading Assignment: Chapter 10
Assignments Due: Art Review
Paper Draft/Peer Review
Participation Evaluation #4

November 20 Gothic Architecture and Sculpture
Reading Assignment: Chapter 11, pages 302-339
Assignments Due: Art Review (see sign-up sheet)

Final Research paper

November 27 Late Gothic Painting
Reading Assignment: Chapter 11, pages 340-363
Assignments Due: Art Review
Participation Evaluation #5

November 28 Wednesday, Gallery Talk, Fine Arts Center Gallery at noon
(extra credit opportunity)

December 4 Curatorial Exercise (in class)
Assignments Due: Last day to submit extra credit assignments

Review for Exam 3

December 11 Exam 3.
This exam covers material from Chapters 9, 10, 11.

School Profile

Joy Sperling

Denison University

Granville, Ohio

School Location and Environment: Denison University is a national selective Liberal Arts college located in Granville, a village of some 4,000 residents, in rural central Ohio. Denison University is particularly strong in psychology and philosophy. Denison's Honors Program is a national model. The college is fully residential, but dormitories vary from full service to those that include facilities for more independent living. Most students are not the first in their families to go to college. Denison does not offer night school or summer school, but has a variety of off-campus opportunities in the United States and abroad. Denison offers B.A., B.Sc., and B.F.A. degrees. It has no graduate programs.

Type: Private.

Total Enrollment: 1,800-2,000.

Average Class Size: Most Art History courses also serve as General Education courses, so average enrollment in a survey course is between 20 and 35 students.

Ethnic Diversity: In 2001, Denison University had 112 African-American students; 5 American Indian; 50 Alaskan Native; 50 Asian; 1,772 Caucasian; 34 Hispanic; 91 Nonresident Alien; and 32 students in other groups.

Overview of Introductory Art History

The Denison University Art Department offers four Art History Survey courses, in addition to upper-level courses. The surveys are: History of Western Art I, History of Western Art II, African Art and Visual Culture, and History of Asian Art Survey.

Course Design for History of Western Art, Survey II (Art 156)

Syllabus Approach

This course focuses on the history of western art from the Renaissance to the present. There are four art historians at Denison University: two teach western art and two teach non-western art at the survey and upper levels. I teach this survey course both chronologically and thematically. I find that a chronological

organization provides students with much needed structure, while thematic studies provide opportunities for active learning, comparative study, and meaningful intellectual engagement with art history as a complex and multivalent field of study.

The Course

Primary Text (Required Reading)
Stokstad, Marilyn. *Art History*. 2nd ed. New York: Harry N. Abrams, 2001.

Calo, Carole G., *Writings About Art*. Englewood Cliffs: Prentice Hall, 1994.

Books on Reserve in the Library with Chapters in Readings
Cheetham, Mark A. *The Subject of Art History*, New York, NY: Cambridge University Press, 1998

Calo, Mary Ann. *Critical Issues in American Art*, Boulder, CO: Westview Press, 1997.

Tomlinson, Janis. *Readings in Nineteenth Century Art*. Upper Saddle River, NJ: Prentice Hall, 1996.

Indispensable Resources
An excellent teacher's source for historiographic analyses of the terms of art history is Robert S. Nelson and Richard Schiff's *Critical Terms of Art History*, University of Chicago Press, 1996. Because good, concise, and useful texts on twentieth- and twenty-first century art are often difficult to find, I recommend highly the Yale University Press series: *Modernity and Modernism: French Painting in the 19th Century*, by Francis Frascina et al., 1993; *Primitivism, Cubism, Abstraction: The Early 20th Century*, by Charles Harrison et al., 1993; *Realism, Rationalism, Surrealism: Art Between the Wars*, by Paul Wood et al, 1993; and *Modernism in Dispute: Art Since the Forties*, by Briony Fer et al., 1993. Brandon Taylor's *Avant Garde and After: Rethinking Art Now*, Abrams, 1995, is an excellent, small, but well-organized and well-illustrated handbook on art since 1975.

Assignments
Written assignments are indicated on the date when each is due.
Reading assignments are listed under the date when each will be discussed.

Attendance
A maximum of three absences is allowed without penalty. Thereafter the student's grade will be reduced by 1/3 grade for every absence.

Presentations on Readings
Each student signs up for two days of readings on the first day of classes.

Note: All assignments must be completed in order to pass the class.

Week 1

1. Introduction to Class
   Sign up for two presentations on readings
2. Stokstad, Chapter 17, pages 613-622
   Article: Art and Freedom in Quattrocento Italy, by Frederick Hartt (Carole Calo, Chapter 9)

Week 2

1. Stokstad, Chapter 17, pages 643-677
   Article: Women in Frames: The Gaze, The Eye, The Profile in Renaissance Portraiture, by Simons (article on reserve)
2. Stokstad, Chapter 17, pages 622-642
   Article: Allegory in Flemish Art: Comparative Interpretations of Jan Van Eyck and Robert Campin, by David Carner (article on reserve)
   First presentation of research topic

Week 3

1. Stokstad, Chapter 18, pages 681-720
   Lecture by Sperling, "Harmonium Mundi": Leonardo, Raphael, and Michelangelo, (no reading)
2. Stokstad, Chapter 18, pages 721-750
   Readings (TBA)
   Preliminary bibliography due

Week 4

1. Stokstad, Chapter 19, pages 751-769
   Article: Artemesia and Susanna, by Mary Garrard (article on reserve)
   Article: The Mechanics of 17th Century Patronage, by Francis Haskell, (Chapter 5 in Carole Calo)
2. Stokstad, Chapter 19, pages 769-818
   Article: Seeing Signs: The Use of Semiotics for the Understanding of Visual Art, by Meike Bal (on reserve, Chapter 4 in Cheetham)
   Book review due

Week 5

1. Stokstad, Chapter 26, pages 926-954
   Article: The Muted Other: Gender and Morality in Augustan Rome in 18th Century Europe, by Natalie Boymel Kampen (article on reserve)
2. Stokstad, Chapter 26, pages 955-980
   Article: The Disasters of War, by Fred Licht (Chapter 10, Carole Calo)
   Article: The Musee du Louvre as Revolutionary Metaphor During the Terror, by Andrew McLellan (on reserve in Tomlinson)
   Image assignment due

Week 6

1. Stokstad, Chapter 27, pages 981-1021
   Article: Background: Ideas and Practices developed in Early Salons, by Lois Fink (article on reserve)
   Article: Impressionism, Modernism and Originality, by Charles Harrison (Chapter 2 in Francis Frascina, "Modernity and Modernism", Yale, 1993) (article on reserve)
2. Stokstad, Chapter 28, pages 1025-1039
   Article: The End of the Century: Conflicting Fantasies of Femininity, by Casteras (Chapter 15 in Carole Calo)
   Article: The Politics of Feminist Art History, by Patricia Mathews (on reserve, Chapter 5 in Cheetham)
   Article: The Earnest Untiring Worker and the Magician of the Brush, by Sarah Burns (on reserve, Chapter 12 in Mary Ann Calo)

Week 7

1. Stokstad, Chapter 28, pages 1040-1049
   Article: Race and Representation, by McElroy (Chapter 17 in Carole Calo)
   Article: Inventing the Indian, by Schimmel (Chapter 18 in Carole Calo)
2. Stokstad, Chapter 28, pages 1049-1073
   Article: Katherine Dreier: Art Patron with a Social Vision, by Calo (Chapter 7 in Carole Calo)
   Article: The Birth of Socialist Realism From the Spirit of the Russian Avant Garde, by Groys (Chapter 11 on Carole Calo)

Week 8

1. Stokstad, Chapter 28, pages 1074-1090
   Article: George Bellows and Stag at Sharkey's: Boxing, Violence and Male Identity, by Robert Haywood (on reserve, Chapter 15 in Mary Ann Calo)
   Article: Northern Romanticism and the Resurrection of God, by Robert Rosenblum (Chapter 14 in Carole Calo)
2. Stokstad, Chapter 28, pages 1090-1105
   Article: And/Or: Hispanic Art, American Culture, by Beardsley (Chapter 19 in Carole Calo)
   Article: Naming, by Lucy Lippard (Chapter 20 in Carole Calo)

Week 9

1. Stokstad, Chapter 29, pages 1106-1122
   Article: The Public Realm, by Kostoff (Chapter 21 in Carole Calo)
   Article: The Commissioning of a Work of Art, by Balfe and Wysomirski (Chapter 23 in Carole Calo)
   Article: Vietnam Veteran's Memorial, by Capasso (Chapter 24 in Carole Calo)
2. Stokstad, Chapter 29, pages 1123-1133
   Article: Can Political Passion Inspire Great Art? By Brenson (Chapter 12 in Carole Calo)
   Article: Why Have there Been No Great Women Artists? by Linda Nochlin (Chapter 15 in Carole Calo)
   Article: How Wide is the Gender Gap? by Heartney (Chapter 16 in Carole Calo)
   Final annotated bibliography due

Week 10

1. Stokstad, Chapter 29, pages 1134-1146
   Article: The Structure of the Soho Art Market, by Simpson (Chapter 8 in Carole Calo)
   Article: The Obscenity Trial: How They Voted to Acquit, by Cembalist (Chapter 26 in Carole Calo)
   Article: Is Art Above the Laws of Decency? by Kramer (Chapter 27 in Carole Calo)
   Article: The NEA: A Misunderstood Patron, by King (Chapter 28 in Carole Calo)
2. Stokstad, Chapter 29, pages 1147-1167
   Article: Art and the Moral Imperative: Analyzing Activist Art by Kuspit (article on reserve)
   Controversy in American Art, by Joy Sperling (article on reserve)

Week 11

1. Individual conferences (15 minutes per student). Students are asked to bring two-page research paper outlines. We discuss the student's progress in the class and create a plan for accomplishing research goals by week 15.
2. Individual conferences

Week 12-15

Presentations
Five-page research paper outline due
One copy of 1-page paper outline for each student in the class

Week 14 (Thursday)

10-page research paper outline due

Week 15 (Thursday)

15-page research paper outline due

Final paper due at end of exam time scheduled for this class.

Advice from the Trenches

I find that students of all levels feel most comfortable taking intellectual risks from within the safety of a well-structured class. I give my students written handouts on each of my assignments on the first day of class. I "front-load" my courses, asking students to put more time and energy into the class in the first half of the semester (doing heavy daily readings while beginning a substantial research project). This allows them to acquire the basic knowledge base and skills of art history very quickly, allowing them to assimilate ideas and build an active working knowledge of the discipline in the second half of the semester.

To accomplish this, I plan my syllabus so that each day's readings are clearly marked. I provide my students with a single-page list of questions for every day's reading in advance. I divide these questions into first (three questions), second (three questions), and third (remaining questions) priority questions. Students have to bring the completed answer sheet to every class. By answering specific questions on the readings, students read more actively. This allows us to spend class time really discussing the readings critically instead of having to repeat information that students who formerly might not have done the readings required.

The lists of questions thus act as a lesson plan. I organize each class as a four-part discussion. First we talk about the three priority-one questions. These include the concepts and contexts that I consider absolutely crucial that all students understand well. Students have the opportunity to both discuss and ask questions that amplify on these priority-one themes. At that point in the class, we open the floor to discussion of any topic that the readings have raised. This section of the class usually involves my being asked to provide further context for a given topic and thus allows me to insert a "mini lecture." The last part of the class is open to discussion of priority-three questions, if time allows. Sometimes the class "gets" the concepts and meaning of the information very quickly, and we have lots of time for priority-three questions; and sometimes it takes longer to discuss priority-one and priority-two questions, and we do not have time for the priority-three questions. In that case, however, I know that the students have read the text and have at least tried to answer the priority-three questions at home.

Students are permitted to add to their answers (in a different colored pen so that I can distinguish between work done before class and in class). I collect and read their answers every day. I use these answer sheets only as a diagnostic tool and to keep students informed about their progress. An S+ grade indicates above-average work, S indicates average work, and S- indicates a problem. If a student receives three S- grades, we meet to discuss study strategies. This process might seem very time consuming, but the answers read very quickly; feedback to generic problems can be given in class while specific problems can be addressed privately. This way I try to make sure that the students understand fully the three priority-one concepts for each day's topic. I never carry a topic over to the next day, except to refer back to concepts for comparative study. I consider it crucial to stay on schedule and not allow myself to fall behind the syllabus. No matter how much I'd like to linger over Michelangelo, I know that every extra minute spent on him is one less minute for a twentieth- or twenty-first-century artist.

In addition, this teaching strategy is founded on the practice of asking and answering questions about works of art. After several months of practice, students begin to find that they can "interrogate" just about any work of art because they know how and what kind of questions art historians might ask of any work of art. I provide my students with a list of questions that they can ask of any work of art that I expect them to use almost daily in class (see below). The advantage of this system for an AP Art History teacher is that since it is based on questions and answers, it teaches students the active thinking skills that are needed to excel both in AP Art History and in Art History in college.

Some Questions to Ask of Any Work of Art

General

- How did art, in general, function in this particular time and place?
- What system of patronage produced this work of art?
- Within what system of training or education of artists was this work produced?
- Who had access to high art in this society? How was it used by them?

Particular

- How did this specific work come into being?
- Was it commissioned? Why? By whom? For sale? Why? To whom? To make a statement? Why? To whom?
- How did this work function specifically to REFLECT the society in which it was produced?
- How is this work DIFFERENT from other works produced in its time and place?
- Is this work intended to communicate something general or specific?
- What did the artist intend to communicate?
- Was the artist successful? How?
- How does the subject communicate the artist's intention?
- How does the style communicate the artist's intention?

The following resources will be helpful to new and experienced teachers of AP Art History. These resources are intended to offer a general overview of the materials available to teachers. Use these resources to build and enhance your AP Art History course. References in this chapter were up-to-date at the time of publication. A more detailed and updated compendium of textbooks, multimedia materials, and other resources, along with reviews of these resources, will soon be available at AP Central in the form of a Teachers' Resources area for AP Art History. Check AP Central for the launch of this area in summer 2004.

Textbooks

A survey conducted by the AP Art History Development Committee showed that the majority of teachers in colleges and secondary schools use one of the following textbooks. Most are available in paperback editions.

Adams, Laurie Schneider. *Art Across Time*. 2nd ed. McGraw-Hill, 2001.

Hartt, Frederick. *Art: A History of Painting, Sculpture, Architecture*, 4th ed., 2 vols. Englewood Cliffs: Prentice-Hall, 1992.

Honour, Hugh, and John Fleming. *The Visual Arts: A History.* 6th ed. Englewood Cliffs: Prentice-Hall, 2002.

Kleiner, Fred S., Christin T. Mamiya, and Richard G. Tansey, *Gardner's Art through the Ages*. 11th ed. Wadsworth Publishing Company, 2001.

Stokstad, Marilyn. *Art History*. 2nd ed. New York: Harry N. Abrams, 2001.

Wilkins, David, Bernard Schultz, and Katheryn M. Linduff. *Art Past, Art Present*, 4th ed. New York: Harry N. Abrams, Inc., 2000.

Supplemental Texts

Adams, Laurie Schneider. *A History of Western Art*. 2nd ed. New York: McGrawHill, 1997.

Fleming, William. *Arts and Ideas*. 9th ed. Fort Worth: Harcourt Brace, 1995.

Gowing, Sir Lawrence: *A History of Art*. Revised ed. New York: Barnes and Noble, 1995.

Reference Works

Arnason, H. H. *A History of Modern Art*. 4th ed. New York, Harry N. Abrams, 1998.

Barnet, Sylvan. *A Short Guide to Writing About Art*. 6th ed. New York: Longman, 1999.

Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images*. 3rd ed. Mountainview, CA: Mayfield Publishing, 1999.

Bearden, Romare, and Harry Henderson. *A History of African-American Artists — From 1792 to the Present*. New York: Pantheon, 1993.

Berger, John. *Ways of Seeing*. New York: Penguin, 1991.

Blair, Sheila S., and Jonathan Bloom. *The Art and Architecture of Islam 1250-1800.* New Haven: Yale University Press, 1994.

Broude, Norma, and Mary D. Garrard. *Feminism and Art History.* Harper and Row, 1982.

Broude, Norma, and Mary D. Garrard. *The Power of Feminist Art*. Harry N. Abrams, 1994.

Bugner, Ladislas, ed. *The Image of the Black in Western Art.* Six volumes and ongoing. Cambridge: Harvard University Press, 1989.

Butler, Ruth. *Western Sculpture: Definitions of Man.* New York: Harper and Row, 1979.

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Chipp, Herschel B. *Theories of Modern Art: A Source Book by Artists*. Los Angeles: University of California Press, 1984.

Clark, Kenneth. *The Nude*. Princeton, NJ: Princeton University Press, 8th printing, 1990.

Dawtrey, Liz, et al. *Investigating Modern Art.* New Haven: Yale University Press, 1996.

Feest, Christian F. *Native Arts of North America.* London: Thames and Hudson/World of Art, 1992.

Fernie, Eric, ed. *Art History and Its Methods: A Reader.* London: Phaidon, 1995.

Fine, Elsa Honig. *Women and Art.* Montclair, NJ: Allanheld and Schram, 9th printing, 1995.

Hall, John. *Dictionary of Subjects and Symbols in Art.* London: J. Murray, 1979.

Hall, John. *Illustrated Dictionary of Symbols in Eastern and Western Art.* New York: Harper and Row, 1994.

Hall, John. *A History of Ideas and Images in Italian Art.* London: J. Murray, 1995.

Harris, Ann Sutherland, and Linda Nochlin. *Women Artists 1550-1950.* New York: Knopf, 1981.

Ivins, Jr., William. *How Prints Look.* London: J. Murray, 1988.

Jones, Lois Swan. *Art Information and the Internet: How to Find It, How to Use It.* Phoenix, AZ: Oryx Press, 1999.

Kubler, George. *The Art and Architecture of Ancient America.* 3rd ed. New Haven: Yale/Pelican, 1993.

Lee, Sherman E. *A History of Far Eastern Art*. 5th ed. New York: Harry N. Abrams, 1994.

Lewis, Samella. *African American Art and Artists*. Los Angeles: University of California Press, 1990.

Melot, Michel, et al. *Prints: History of an Art.* Geneva: Skira, 1988.

Patton, Sharon. *African American Art*. Oxford University Press, 1998.

Pevsner, Nikolaus. *A History of Building Types.* Princeton: Princeton University Press, 1976.

Pevsner, Nikolaus. *An Outline of European Architecture*. Harmondsworth: Penguin, 1990.

Pierce, James Smith. *From Abacus to Zeus: A Handbook of Art History.* Revised 5th ed. Upper Saddle River, NJ: Prentice-Hall, 1998.

Porzio, Domenico. *Lithography: 200 Years of Art, History and Technique.* New York: Harry N. Abrams, 1983.

Poupeye, Veerle. *Caribbean Art.* London: Thames and Hudson, 1998.

Powell, Richard J. *Black Art and Culture in the 20th Century.* London: Thames and Hudson, 1997.

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Rosenblum, Naomi. *A World History of Photography.* 3rd ed. New York: Abbeville Press, 1997.

Sayre, Henry M. *Writing About Art.* 3rd ed. Upper Saddle River, NJ: Prentice-Hall, 1999.

Scharf, Aaron. *Art and Photography.* Harmondsworth: Penguin, 1995.

Slatkin, Wendy. *Women Artists in History: From Antiquity to the Twentieth Century.* 3rd ed. Upper Saddle River, NJ: Prentice-Hall, 1997.

Willett, Frank. *African Art: An Introduction.* Revised ed. New York: Thames and Hudson/World of Art, 1993.

Witthoft, Brucia, ed. *Art History: Selected Readings.* Englewood Cliffs: Prentice-Hall, 1986.

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Groenewegen-Frankfort, H. A., and Bernard Ashmole. *Art of the Ancient World*. New York: Harry N. Abrams, 1971.

Lee, Sherman E. *A History of Far Eastern Art.* 5th ed. New York: Harry N. Abrams, 1994.

Lloyd, Seton, et al. *Ancient Architecture*. New York: Electra/Rizzoli, 1986.

Starr, Chester. *A History of the Ancient World.* New York: Oxford, 1991.

Art of the Ancient Near East

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Dorman, Peter F., et al. *The Metropolitan Museum of Art: Egypt and the Ancient Near East.* New York: Metropolitan Museum of Art, 1987.

Frankfort, Henri. *The Art and Architecture of the Ancient Orient.* 5th ed. New Haven: Yale University Press, 1996.

Parrot, André. *Sumer.* London: Thames and Hudson, 1960.

Parrot, André. *The Arts of Assyria.* New York: Golden Press, 1961.

Strommenger, Eva. *5,000 Years of the Art of Mesopotamia.* London: Thames and Hudson, 1964.

The Art of Ancient Egypt

Aldred, Cyril. *Egyptian Art in the Days of the Pharaohs.* New York: Thames and Hudson, 1990.

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Freed, Rita E. *Ramses II: The Great Pharaoh and His Times.* Denver: Denver Museum of Natural History, 1987.

Kozloff, Arielle P. *Egypt's Dazzling Sun: Amenhotep III and His World.* Bloomington: Indiana University Press, 1992.

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Pal, Pratapaditya, et al. *Art of the Himalayas: Treasures from Nepal and Tibet*. New York: Rizzoli, 1991.

Pal, Pratapaditya. *Art of Tibet*. New York: Intercultural Arts Press, 1990.

Rawson, Philip. *The Art of Southeast Asia*. London: Thames and Hudson, 1990.

Arts of the Americas to 1900

Introductions

Brown, Milton, et al. *American Art: Painting, Sculpture, Architecture, Decorative Arts, Photography*. New York: Harry N. Abrams, 1988.

Craven, Wayne. *American Art: History and Culture*. New York: Harry N. Abrams, 1994.

Feest, Christian F. *Native Arts of North America*. Updated edition. London: Thames and Hudson, 1992.

Kubler, George. *The Art and Architecture of Ancient America.* 3rd ed. New Haven: Yale/Pelican, 1993.

McElroy, Guy C. *Facing History: The Black Image in American Art 1710-1940*. San Francisco: Chronicle, 1990.

Miller, Mary Ellen. *The Art of Mesoamerica*. New York: Thames and Hudson, 1996.

Stone-Miller, Rebecca. *Art of the Andes: From Chavin to Inca*. London: Thames and Hudson, 1996.

Other Works

Ades, Dawn. *Art in Latin America: The Modern Era, 1820-1980*. New Haven: Yale University Press, 1989.

Anderson, Nancy K., and Linda S. Ferber. *Albert Bierstadt: Art and Enterprise*. New York: Hudson Hills Press, 1991.

Coe, Michael D. Mexico: *From the Olmecs to the Aztecs*. Revised 4th ed. London: Thames and Hudson, 1994.

Fane, Diana, ed. *Converging Cultures: Art and Identity in Spanish America*. New York: Brooklyn Museum, 1996.

Davies, Nigel. *The Ancient Kingdoms of Mexico*. Viking Press, 1991.

Dorment, Richard, et al. *James McNeill Whistler*. New York: Harry N. Abrams, 1995.

Franch, Jose Alcina. *Pre-Columbian Art*. New York: Harry N. Abrams, 1983.

Gerdts, William. *American Impressionism*. New York: Abbeville Press, 1994.

Goddard, Donald. *American Painting*. New York: Hugh Lauter Levin Associates, 1990.

Homer, William Innes. *Thomas Eakins: His Life and Art*. New York: Abbeville Press, 1992.

Johns, Elizabeth. *American Genre Painting: The Politics of Everyday Life*. New Haven: Yale University Press, 1992.

McCoubrey, John W., ed. *American Art 1700-1960: Sources and Documents*. Englewood Cliffs: Prentice-Hall, 1965.

Paz, Octavio, et al. *Mexico: Splendors of Thirty Centuries*. New York: Little Brown. 1990.

Ratcliff, Carter. *John Singer Sargent*. New York: Artabras, 1990.

Rose, H. Barbara, ed. *Readings in American Art, 1900-1975*. Revised ed. New York: Praeger, 1975.

Stebbins, Jr., Theodore E. *The Lure of Italy: American Artists and the Italian Experience 1760-1914*. Boston: Museum of Fine Arts, 1992.

Treuttner, William H., and Alan Wallach, eds. *Thomas Cole: Landscape into History*. New Haven: Yale University Press, 1994.

Weinberg, H. Barbara, et al. *American Impressionism and Realism: The Painting of Modern Life 1885-1915*. New York: Harry N. Abrams, 1994.

Weinberg, H. Barbara. *The Lure of Paris: Nineteenth-Century American Artists and Their French Teachers*. New York: Abbeville, Press, 1991.

Web Sites

Many museums have Web sites that can be accessed with any search engine. Please review the chapter, "Accessing Digital Images in Teaching AP Art History" as well as AP Central, for recommended sites. The following text may also be helpful in your search:

Jones, Lois Swan. *Art and the Internet: How to Find It, How to Use It*. Phoenix, AZ: Oryx Press, 1999.

Chapter XI

Appendix: The Digital Art of Making PowerPoint Slides in Teaching Art History

Yu Bong Ko

Tappan Zee High School

Orangeburg, New York

Teachers have become quite computer savvy and many school districts are finally arming them with state-of-the-art equipment. In return, this development is helping many teachers realize the potential of digital and multimedia classroom applications. The number of in-service and professional development courses given each school year on learning how to use PowerPoint must be staggering by now. Across the country, the application of choice in K-12 for sequencing and presenting information electronically is PowerPoint. Even as early as kindergarten, children jump on the PowerPoint bandwagon for making school projects. If anything, there is too much PowerPoint in K-12 education. Apropos, I have also embarked on a long-term project involving stringing together very practical and customized PowerPoint computer slide presentations of digital images for Art History. I currently use them on a daily basis in teaching individual units of study in my own AP Art History course.

Perhaps it is a sign of a new generation of art historians turned technophiles that more teachers of AP Art History across the country are creating their own digital and computer-based presentations of images. But such projects are not easy to realize. There really is an "art" to making PowerPoint slide shows. This section attempts to offer a basic and practical guide to incorporating digital images into the teaching of Art History. It is intended for teachers new to AP Art History who may have limited access to traditional slides and are debating whether digital images are a better alternative. Experienced teachers in this area may find the article helpful as well.

Why PowerPoint Slides?

Having struggled for years with traditional mounted slides on carousels for my in-class lectures, I have found relief in PowerPoint as a valuable teaching tool. The computer software was initially marketed in the early 1990s as part of the Microsoft Office Suite package, with PowerPoint being the presentation tool aimed at business professionals. By combining a variety of text, sound, and visual material into a sequence of slides, an engaging multimedia presentation can be created. Teachers and students have truly embraced this popular software application. The computer technology allows a delivery of information that takes into account different learning styles that our students possess. PowerPoint application can trigger animation, movie, and music files, while the slide show of digital images can be summarized with bullet point texts. The entire presentation can be printed out as class notes, including thumbnails of images and text for students to use. As teachers of Art History, we are particularly interested in presenting art works to the students by comparing different combinations of images. The beauty of setting up a lecture with a

PowerPoint slide presentation is that you can recombine images from other lectures to make new presentations with great ease. All it takes is a few clicks of a mouse button to have another copy of the desired image (see the Copyright and Intellectual Property on the Internet on page 30 for information on copyright guidelines). The entire folder full of complete lectures in presentation format can be "burned" to a CD-RW for easy storage, transport, and duplicating. In short, I have embraced authoring in PowerPoint for use in my classroom lectures and more, for reasons of unsurpassed flexibility, ease of use, and durability not found in presenting with traditional slides on carousels alone.

But before we discuss the specifics on how to actually apply this computer technology as a teaching tool, we need to take a look at the requirements for hardware, software, and associated peripherals. The following equipment is recommended.

Hardware and Software for Multimedia Applications

Multimedia Computer: Most new computers now come in multimedia platform, equipped with CD-ROM/CD-RW and DVD drives, built-in microphone, and speakers. Storage space in the range of 20-40 gigabytes and a separate memory of 1 gigabyte is plenty for our needs. (**Tip:** A CD drive with writing capabilities is essential, and if your computer does not have one, get one. They are easy to install and inexpensive. Additionally, because much time will be spent in front of the computer working with pictures, you might consider spending a bit extra for a good quality monitor and additional video memory.)

The PC and MAC versions of PowerPoint operate in a similar manner, and you can easily transfer skills from one platform to the other.

Software: The computer needs to be loaded with PowerPoint and Word. If possible, get the entire Microsoft Office Suite. Your school may already have the software on the local area network with multiple user licenses. (**Caution:** Newer versions of PowerPoint have compatibility problems with the older versions, but not vice-versa. In other words, if you make a PowerPoint presentation using a Windows XP version, you might not be able to see that presentation when viewing it with a 1997 version of PowerPoint. Yet, presentations made with a 1997 version can be displayed in newer versions of the software.)

In addition to PowerPoint, look for software applications such as QuickTime™, Real Player™, and Windows Media Player™, which often come pre-packaged and pre-loaded. They allow for video, animation, and music to be played through your computer, thus maximizing the multimedia nature of applications with great ease. These media players can also be downloaded from the Internet onto the computer.

Photo-editing software is pre-loaded on many PCs as well. It does a fairly good job in editing digital images at the most basic level. But having access to Adobe Photoshop™ will allow you to edit images and enhance their quality to a much higher level.

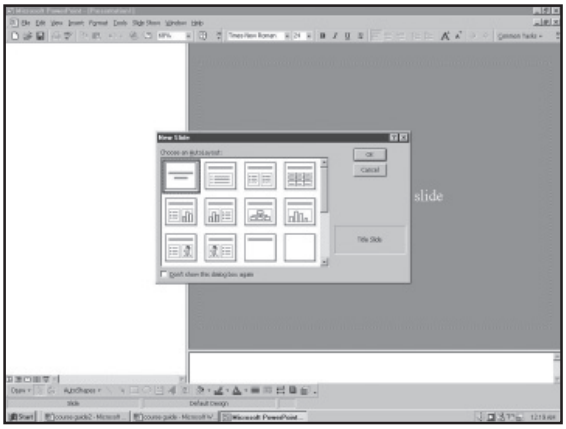
Overhead Computer Projector: The LCD panel projection system is now obsolete in favor of digital projectors. These projectors are rated based on lumens (brightness), weight, resolution, compatibility, and dimension. The digital projector is going to determine, to a large extent, how well the digital image is going to be presented from the computer. Typically, a full screen can be projected across a classroom of 30 to 50 people with good clarity and without turning off all the lights. A bonus is that these projectors can be connected to a regular VCR and can project videotaped movies onto a large screen. The projector is an expensive item. The school purchased one for my class in the year 2002 at a price of $2,500. It was a low-end model of a premier brand name. (**Caution:** A projector's lamp has a fixed life span and the replacement lamp cost is an eye-opening experience. Mine, for example will last between 1100 and 1500 hours with the replacement lamp cost at about $400.)

Digital Camera/Scanner: These two items are strictly optional. If you are lucky to have access to this equipment, then the possibility for adding digital images to your Art History collection is greatly increased. (**Tip:** If you have to choose between the two, go with the scanner, because you can always scan a regular photograph to get a digital version of it.)

Tips on Making and Using PowerPoint Slides

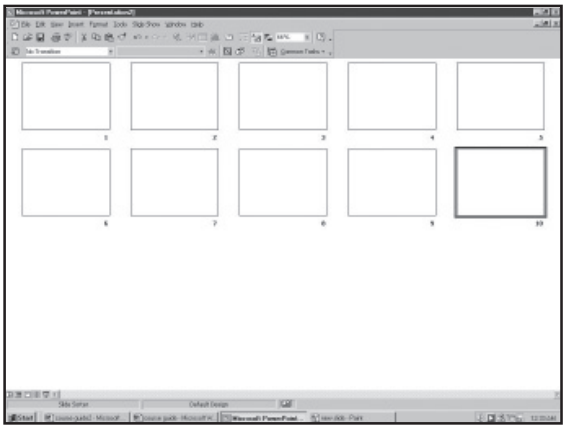
Too often I have sat through PowerPoint presentations in which fluff more than outweighs substance; it is a classic case of technology making content trivial. To avoid this pitfall, I keep each slide "pure" and to the point as I lay out the presentation. Just as presenting with traditional slides will require projection onto a clean white background, I also begin each PowerPoint slide with a plain white background. We are tempted to add our favorite color as the background color of the slide, but the image stands out best against a white background. No special transitional or sound effects are added in between slides either.

Moreover, I avoid using any pre-made slides (such as "Auto-content Wizard"). These simple precautions will leave the essential element — the very best digital image of the artwork that I can find — pure and intact on each slide. In addition, the storage space requirement for each presentation (i.e., file size) will be dramatically reduced, allowing the file to open faster each time.

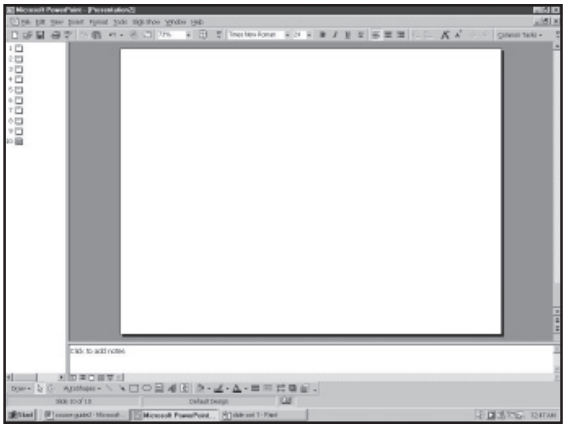


Making Slides in PowerPoint

Step 1: Go to **File** on the Main Menu and choose **New**. When prompted, select **Blank Presentation** and choose a blank slide from the choice of layout.

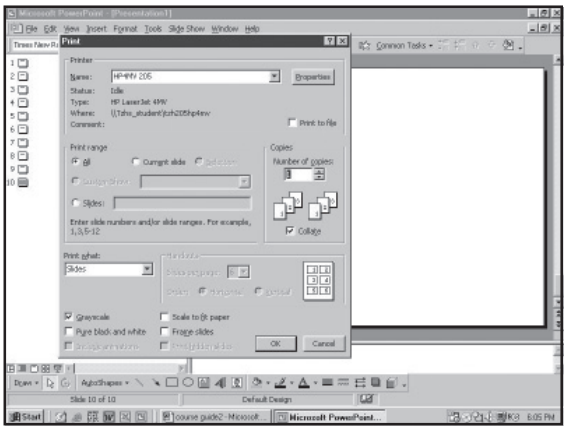


Step 2: Go to **View** on the Main Menu, click to pull down a list, and select **Slide Sorter**. (Or choose the Slide Sorter icon at the lower left of the page.) Go to **Edit** on the Main Menu and choose **Copy**. Then choose **Paste**. (The shortcut keyboard commands are CTRL + C for copy and CTRL + V for paste.) Continue to paste as many blank slides as needed.



Step 3: Go to **View** on the Main Menu, click to pull down a list, and select **Normal**. (Or choose the Normal icon at the lower left of the page.) Note the three "framed" sections of the slide page. The **left** frame shows the sequence of slides in the presentation. The **center** frame is the slide area to work on. The **bottom** frame, which is scrollable, is where you enter notes.

The "Normal" view, as shown in the figure next to Step 3, is the view from which you will work on each slide the most. By clicking on the numbered square symbols on the left frame of the slide page, as illustrated on the previous page, you can jump from one slide to another. The bottom frame is especially useful for typing my lecture notes, including full identification of the work, which I can print out together with each individual slide image of the artwork. I can always edit the notes with great ease, as if working with an electronic note pad. Sometimes I print out an extra set of the lecture notes for a student who was absent from class. The beauty is that the notes and image of the artwork are printed together on the same page (see printing instructions).



To Print: Go to **File** on the Main Menu, click to pull down a list, and select **Print**. At the Print pull-down menu, look for the **Print what** box, which is located toward the bottom left of the menu. Click on the down arrow to choose **Notes Pages** from the list of choices. If you have a fast color printer, you are lucky, but **black and white** or even **grayscale** will do for lecture notes.

Saving Web Images and Pasting into PowerPoint Slides

One piece of advice to keep in mind as you look for images on the Internet is to never get too complacent with what you find right away. The same image that you are seeking may be found in dozens of other sites, each with varying degrees in quality. Thus, with a bit of added effort you may be able to find the best one available.

Step 1: Simultaneously open the Internet browser and PowerPoint (as described in the section above). Go to the Web site where the image is located.

Step 2: Right click on the mouse over the picture to initiate a pull-down menu. Select **Copy**. Click on the PowerPoint slide and right click the mouse to initiate a pull-down menu again, and select **Paste** to paste the image.

(**Tip:** Do not copy the thumbnail of the image—you double click on the image to get an enlarged or full screen view of it. Then copy it. A thumbnail will break up as it is enlarged to fit the slide, whereas the full screen view will retain the resolution as it is being resized. **Note that an image needs to be a minimum of**

30 KB in order to be projectable; 100 KB images are the most desirable. You can get more detailed information on the actual properties of a digital image you find on the Internet by right clicking directly over the image from the Internet browser. You will see a pull-down menu; click on **Properties** from this pull-down menu.)

(**Option:** Some users like to perform an actual **Save Image As** for each image, thus saving the image to a designated folder (e.g., "Egypt-Old Kingdom") as a separate file. This is time-consuming, but it is a good practice, as you will have a permanent back-up copy stored in your computer. To paste the image onto the PowerPoint slide in this case, click on **Insert** from the main menu to see a pull-down menu and select **Picture**, then **From File**. Now find the image that you have previously saved to a designated folder. Select it to paste it onto the slide.)

(**Note:** Sometimes you may not see the file that you want listed within a folder. In this case, you must select **All Files** from **Files of Type** to view all files types in your folder. The images that you are obtaining come in different picture file formats, such as .bmp, .tif, or .jpeg. The latter is the most common picture format found on the Internet, although PowerPoint supports all of the above formats.)

Step 3: Once the picture has been placed onto the slide, it can be resized by clicking on the picture and dragging the corner "window handles" to push or pull to a desired size. It is important to drag by the corners to retain the original shape of the picture, while keeping in mind the relative proportion between the picture and the slide. You can make more finely tuned moves by clicking on the picture to "select" it and then pressing on the arrow keys on the keyboard.

Step 4: If the picture has to be adjusted for cropping, brightness, contrast, etc., select the picture by right clicking on the mouse button to access the "Picture Tool Bar," and then select the appropriate icon on the tool bar to access its features.

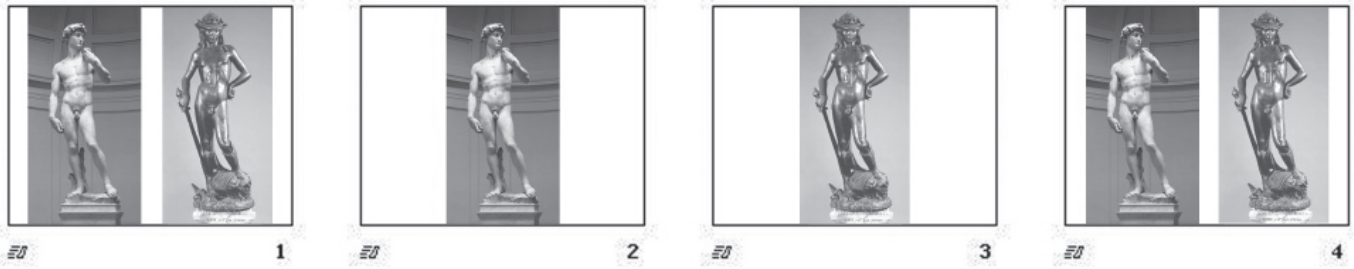
(**Tip:** The picture tool bar has a "Line Style" feature, which allows you to wrap a border around the picture. Depending on the nature of the image, this feature can give a nice finished look to a picture on the slide.)

(**Option:** Photo-editing software such as Adobe Photoshop can greatly enhance your ability to make fine adjustments to the picture to attain the best results. In this case, the picture is brought first into the photo-editing application, then saved and inserted into PowerPoint following the steps outlined in **Step 2**.)

Working with Two Images on the Same Slide

Traditionally in Art History, in-class lectures are often accompanied by slides presented from two slide projectors. The AP Art History Examination certainly follows this setup, and teachers often use double projectors for comparing and contrasting two works of art, or for providing alternate views of the same work. One weakness cited with using PowerPoint slides is that it is difficult to cram two pictures on a single slide. To a certain extent this is true. My experience has been that as long as the digital images are of fine quality and you are in possession of a good digital projector and a large screen, the problem is really negligible. Two pictures that are vertical in orientation, of course, fit much better into rectangular-shaped slides in PowerPoint. For example, I was able to find beautiful digital images of Michelangelo's *David,* 1504, and Donatello's *David,* 1430, and place them side-by-side on the same slide. However, the real advantage of using PowerPoint slides with a lecture is that a picture can be copied many times with a few clicks of a mouse button. Sometimes during a presentation you may want to show the same work multiple times. This is a bit cumbersome with traditional slides (especially when you don't have many duplicates) when you may have to reverse the carousel to get to the image and then forward again to return. Digital images can be copied as many times as you desire and placed anywhere within the presentation or recombined into a brand new presentation.

The illustration below is a snippet of this technique, as the class is presented with the comparison between Michelangelo's and Donatello's *David.*



Michelangelo Buonarroti, *David*, 1501-1504, Marble, 14'3" high. Galleria dell' Accademia, Florence. (Photo reproduction rights Scala/Art Resource, New York, NY. Source: *Gardner's Art through the Ages*, 11th ed., page 645.)

Donatello, *David*, ca. 1428-1432. Bronze, 5'2 1/4" high. Museo Nazionale del Bargello, Florence. (Photo reproduction rights Scala/Art Resource, New York, NY. Source: *Gardner's Art through the Ages*, 11th ed., page 645.)

In the illustration above, the first slide shows the two works side-by-side. The next two slides show each work separately. The fourth slide shows the works again together. This layout technique and sequencing of images go well with my in-class printed handout, which is a graphic organizer designed for students to compare and contrast the two works of art. Working with PowerPoint makes an interesting presentation of the two works while helping to deliver powerful points in the lecture.

Using Text with Slides

Too often I have run into presentations in which a slide is filled with paragraph after paragraph of written text. This is simply a bad use of the medium. The audience is not able to read a lengthy text from a slide, and worse, the presenter reads the slide verbatim. What I want to advocate is avoidance of text on all slides (except for the title and citations slides). If text must be used, then I suggest the "4 by 4" rule. This guideline is intended to keep text on a slide in bullet format, where each line is about four words long and each slide is no more than four lines deep. The purpose behind the use of text in this style is simply to introduce the main focal points of the talk and nothing more. Remember, you can add your entire lecture notes onto the "Notes" section of the frame in "Normal View" of each slide.

Using Hyperlinks on Slides in Multimedia Applications

If the presentation computer can access the Internet, you can create a hyperlink from the PowerPoint presentation slide to a "live" Web site. For example, some Web sites for Art History contain wonderful step-by-step visual illustrations or a "virtual reality tour" of an architectural site. In fact, I found a Web site where a fairly lengthy and in-depth guided tour provided an excellent visual and text walk-through of a typical Egyptian pylon temple. By simply creating a hyperlink to this Web site from the lecture slide, the "live" connection to the Internet site provides a nice tangential journey from the slide presentation. With a click of a button, I can return immediately to my presentation and continue with the talk. The flip side to this technique is that there is no guarantee that the Web site will always be up and running for you to access.

Hyperlinks can be created easily in PowerPoint, allowing the user to trigger from a slide presentation to CD music, a DVD movie, or a snippet of a movie file saved to a computer. Recently, I was able to include a five-second "fly through" movie clip of an Assyrian palace which set the stage for my slide show of the wall reliefs within the palace. At a time in which Art History is taught more and more in context, multimedia applications can lend a hand in supplying needed information.

How To Create A Hyperlink

Step 1: In **Normal** view, go to **Slide Show** on the Main Menu to activate a pull-down menu and select **Action Buttons**. As another pull-down menu is activated, select from the choice of icons.

Step 2: Click and drag the icon onto a blank portion of the slide. This will activate an **Action Settings** dialogue box from which to choose a link to run a program, to another file, or to an Internet address.

Showing Slides

To see the slide as it would appear full screen, click **View** on the Main Menu to activate a pull-down menu and select **Slide Show**. Alternately, click on the icon at the bottom of the PowerPoint screen. (The icon looks like a projection screen.) **(Tip:** You do not have to run through all of the slides in your presentation from the beginning to get to a particular slide. Simply click on the slide of choice from the **Slide Sorter** view and then click on the **Slide Show** icon to jump to that slide. In addition, during the slide show, you can quickly go back to the previous slide by simply right clicking on the mouse to activate a pop-up menu and selecting **Previous**. Right clicking in **Slide Show** will again activate a pop-up menu in which you can choose a pointer, such as a pen in various colors, to mark the screen. I prefer to use a laser pointer to point to specific areas of the picture. To end your presentation, press the **Escape** key on the keyboard.)

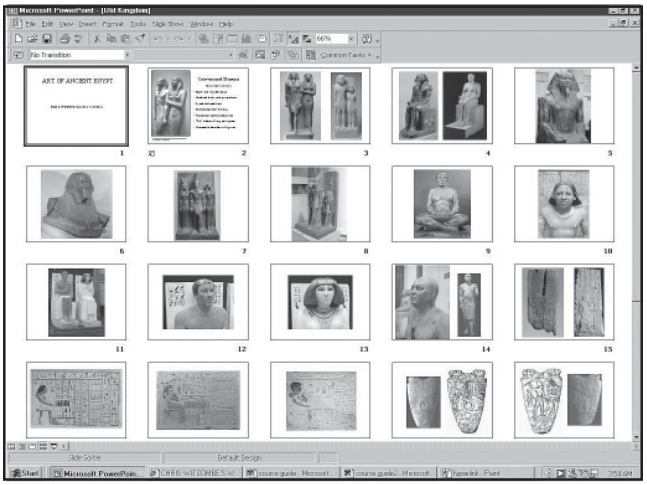
Filing and Storing Images

The beauty of authoring your own PowerPoint slide presentations is that you can customize them to anchor in-class lectures. Unlike commercially available CD-ROMs with fixed presentations, you have limitless possibilities to do as you wish with the images. My PowerPoint presentations for "Ancient Egypt" lectures, for example, contain 140 different images. They contain the typical prescribed views of Egyptian art and architecture, but also include hard-to-find images, alternate views, plans, and maps. My collection of traditional mounted slides for "Ancient Egypt" is not bad, but does not come close to the digital collection of images. To this end, I recommend that you make manageable files that can be easily transported, located, and opened on the computer.

Let's take Aegean Art, for example. Instead of creating a single lengthy slide presentation for the entire chapter on Aegean Art, why not logically divide the presentation into three separate presentations: Cycladic, Minoan, Mycenaean. By creating a folder entitled "Aegean Art," you can save the three completed PowerPoint slide presentations into that folder for quick retrieval. Additionally, smaller-sized files open faster on the computer and allow for a manageable attachment that can be sent via e-mail or saved to a portable single diskette. Ultimately, the complete lectures in digital slide format for each chapter of the AP Art History course can be "burned" to a single CD-RW for easy storage, transport, and duplication.

In PowerPoint, there is no systematic database to file and retrieve images by specific categories. As a result, I am still searching for an application that will serve this purpose in teaching Art History. In the meantime, there is a way to loosely group the pictures under "stylistic periods" or "cultures" that correspond to the textbook chapters and lecture outlines. This method requires a printout of the

PowerPoint slides in the Slide Sorter view, which in turn functions very much like viewing the traditional mounted slides placed in clear slide sleeves. This printed page (preferably in color) will let me know at a glance what I have in terms of images related to Old Kingdom Egypt, for example. Certainly, you can attempt to make separate PowerPoint slide files for individual artists.



To Print: To get a printout of the **Slide Sorter** view, simply print it from this view. This will yield a thumbnail of all the images contained in the slide presentation. Use of a color printer with premium quality paper is desirable.

Getting Students to Make PowerPoint Presentations

Like many school districts across the country, our classes are in session until the end of June, leaving nearly a month and a half of classes after the AP Examination in Art History. This time frame gives me an opportunity to teach some of the concepts and skills outlined in this article. For the remainder of the year after the AP Examination, students work in small groups of two to three in a computer lab to create PowerPoint slide presentations on artists that we did not get to cover during the normal course of the year.

Given the possibility that some students may do a glib and superficial job on problem-solving and decision-making in order to rush into the multimedia production phase, I have them begin with the storyboard and planning phase. This phase is intended to promote the idea that presentations should be more about ideas than flash. Students are encouraged to research a problem or an issue and to explore an essential question using at least three different types of resources. As a result, students spend as much time researching and thinking as they spend preparing the PowerPoint slides.

In addition to providing examples of good work, students make use of rubrics that I provide to help clarify project expectations. The expectations are divided into four larger categories:

1. Collection of Information (including storyboard and planning sheet, organization of content, essential ideas that are innovative, and copyright documentation)
2. Project Design (based on principles of graphic and screen design)
3. Skills (demonstration of basic technical and mechanical skills)
4. Oral Presentation (knowledge of subject matter, command of the platform, engaging the audience, and group collaboration)

Each group essentially teaches the rest of the class by orally presenting the artist and his or her work using PowerPoint slides. The images are projected onto a large screen using a digital projector, and the completed presentations are then archived by burning a CD-RW. The students feel empowered and find ownership in the fact that they have peer-taught a class in Art History and have left behind a part of their work to be used by the next year's class.

In light of the computer technologies and electronic resources available to a new generation of teachers and students alike, one might argue that the word "icon" carries a different meaning in our age of the electronic medium. The digitally reproduced images of art works are another step further removed from the original work of art. Furthermore, we might question whether the time students spend wandering the electronic information superhighway is time they are not devoting to learning how to become visually literate students. If, for example, the pre-packaged digital images are the only things that they see in the Art History course, then we may have truly trivialized art. This alone is an argument for making as many museum visits with your students as possible. Whenever we speak of computers in teaching Art History, we fear that computers sometimes have the potential to become a major distraction to a good education. There are no simple answers to whether technology will contribute to a good education or prove to be a distraction to it. We always need to be cautious, but not overly so. Teachers and students both need training in appropriate technology integration, for it is the appropriate application of technology as a tool that will determine its worth.

Purpose

The College Board's Advanced Placement Program offers students worldwide the opportunity to take college-level courses and exams while in secondary school. Students who take AP courses and exams enter a world of rigorous academic challenges, the rewards of which can include not only college credits, but also an open door to future intellectual opportunities. The AP Program is open to any secondary school that elects to participate. Similarly, the courses and exams are open to all students who are willing to accept the challenge of a rigorous academic curriculum.

The AP Program is a collaborative effort between motivated students, dedicated teachers, and committed high schools, colleges, and universities. The AP Program serves these constituencies by:

- providing teacher professional development opportunities, consultants, and course descriptions;
- supplying, scoring, and grading exams that are based on the learning goals described in AP Course Descriptions;
- sending exam grades to AP students, their schools, and the colleges they designate;
- preparing AP publications and online materials;
- supporting related research; and
- offering consultative services to colleges that wish to recognize and foster AP achievement in secondary schools.

Each year, an increasing number of parents, students, teachers, and colleges and universities turn to AP as a model of educational excellence.

History

The College Board's Advanced Placement Program began in 1955 as a way to give qualified college freshmen the opportunity to be exempted from course work already mastered in high school. A number of individuals and institutions, including the Ford Foundation and Kenyon College, had observed that too many college freshmen were not being challenged by their college courses. They reasoned that, were there to be an examination that measured college-level achievement, qualified high school students could receive advanced standing in college and thus proceed to more challenging courses earlier in their college careers.

The president of Kenyon College, Keith Chalmers, selected 12 colleges and 12 secondary schools to write course descriptions for 11 subjects, each of which would represent a consensus of the individual introductory courses in these subjects offered by the institutions. Educational Testing Service was given the responsibility of developing the corresponding examinations.

In 2002, more than 900,000 students representing nearly 14,000 secondary schools took more than 1.5 million AP Examinations in 19 subject areas. These students had their grade reports from the exams sent to approximately 3,000 colleges.

By challenging and stimulating students, the AP Program provides access to high-quality education, accelerates learning, rewards achievement, and enhances both high school and college programs.

Why Take the AP Exam?

AP Exams are best known for the opportunity they give high school students to earn college credit while still in high school, giving them the chance to save on college tuition and even graduate early from college. Most U.S. colleges and universities have an AP policy granting incoming students academic credit and/or placement for qualifying AP grades. A large number of U.S. colleges and universities also allow students to begin as sophomores on the basis of a sufficient number of qualifying AP grades. This overwhelming acceptance of AP is the result of nearly half a century of collaboration between the Program and university faculty and staff. AP brings to colleges the world's most academically motivated and prepared students. As numerous studies have shown, AP students outperform their non-AP peers on virtually every standard.

What is less known is that many AP students who receive credit for their AP achievements also use this opportunity to take more advanced courses or to broaden their intellectual horizons, rather than to graduate in less than four years. Some students, for example, take a term or year to study or travel abroad. Others have taken double majors or a combined BA/MA program, while still others have exercised the option to take more advanced courses in disciplines where they received a firm grounding from AP. In fact,

a recent investigation of the college course-taking patterns of former AP students confirmed that college students who have succeeded on an AP Exam generally take more upper-level courses within the discipline of that AP Exam than college students who did not take that AP Exam in high school.[1]

Because college and university policies are determined by individual institutions, students should be encouraged to check the policies of the institutions that interest them. Students can check college catalogs or use collegeboard.com's "College Search" feature to learn more about a specific university's AP policies.

The cost of taking the AP Exam may present an obstacle to some students, but it is important to remember that a financial benefit may come later. The College Board offers reduced fees to students who can demonstrate financial need, and in more than 40 states, state and federal funding is available to cover AP Exam fees. For further information on federal and state financial assistance, visit AP Central.

[1]Morgan, Rick, and Behroz Maneckshana. *AP Students in College: An Investigation of Their Course-Taking Patterns and College Majors.* Princeton, NJ: Educational Testing Service (2000).

A number of AP resources are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. To identify resources that may be of particular use to you, refer to the following key.

Students and Parents	**SP**	**AP Coordinators and Administrators**	**A**
Teachers	**T**	**College Faculty**	**C**

Ordering Information

You have several options for ordering publications:

- **Online.** Visit the College Board Store at store.collegeboard.com.
- **By mail.** Send a completed order form (available for downloading via AP Central) with your payment or credit card information to: Advanced Placement Program, Dept. E-02, P.O. Box 6670, Princeton, NJ 08541-6670.
- **By fax.** Credit card orders can be faxed to AP Order Services at 609 771-7385.
- **By phone.** Call AP Order Services at 609 771-7243, Monday through Friday 8:00 a.m. to 9:00 p.m. ET. Have your American Express, Discover, JCB, MasterCard, or VISA information ready. This phone number is for credit card publication orders only.

Payment must accompany all orders not on an institutional purchase order or credit card, and checks should be made payable to the College Board. The College Board pays UPS ground rate postage (or its equivalent) on all prepaid orders; delivery generally takes two to three weeks. Please do not use P.O. Box numbers. Postage will be charged on all orders requiring billing and/or requesting a faster method of delivery.

Publications may be returned for a full refund if they are returned within 30 days of invoice. Software and videos may be exchanged within 30 days if they are opened, or returned for a full refund if they are unopened. No collect or C.O.D. shipments are accepted. Unless otherwise specified, **orders will be filled with the currently available edition**; prices and discounts are subject to change without notice.

In compliance with Canadian law, all AP publications delivered to Canada incur the 7 percent GST. The GST registration number is 13141 4468 RT. Some Canadian schools are exempt from paying the GST. Appropriate proof of exemption must be provided when AP publications are ordered so that tax is not applied to the billing statement.

Print

Items marked with a computer mouse icon can also be downloaded for free from AP Central.

Bulletin for AP Students and Parents **SP**

This bulletin provides a general description of the AP Program, including how to register for AP courses, and information on the policies and procedures related to taking the exams. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting and award options available to students, and includes the upcoming exam schedule. The *Bulletin* is available in both English and Spanish.

AP Program Guide **A**

This guide takes the AP Coordinator step-by-step through the school year—from organizing an AP program, through ordering and administering the AP Exams, payment, and grade reporting. It also includes information on teacher professional development, AP resources, and exam schedules. The *AP Program Guide* is sent automatically to all schools that register to participate in AP.

College and University Guide to the AP Program **C, A**

This guide is intended to help college and university faculty and administrators understand the benefits of having a coherent, equitable AP policy. Topics included are validity of AP grades; developing and maintaining scoring standards; ensuring equivalent achievement; state legislation supporting AP; and quantitative profiles of AP students by each AP subject.

Course Descriptions **SP, T, A, C**

Course Descriptions provide an outline of the AP course content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. They also provide sample multiple-choice questions with an answer key, as well as sample free-response questions. Note: The *Course Description for AP Computer Science* is available in electronic format only.

Released Exams **T**

About every four to five years, on a rotating schedule, the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring guidelines, and commentary that explains why the responses received the scores they did.

Teacher's Guides **T**

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the Teacher's Guide is an excellent resource. Each Teacher's Guide contains syllabi developed by high school teachers currently teaching the AP course and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of suggested teaching resources.

AP Vertical Team Guides **T, A**

An AP Vertical Team (APVT) is made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. The team's goal is to help students acquire the skills necessary for success in AP. To help teachers and administrators who are interested in establishing an APVT at their school, the College Board has published these guides: *Advanced Placement Program Mathematics Vertical Teams Toolkit; AP Vertical Teams Guide for English; AP Vertical Teams Guide for Fine Arts, Volume 1: Studio Art; AP Vertical Teams Guide for Fine Arts, Volume 2: Music Theory; and AP Vertical Teams Guide for Social Studies.*

Multimedia

APCD® (home version), (multi-network site license) **SP, T**

These CD-ROMs are available for Calculus AB, English Language, English Literature, European History, Spanish language, and U.S. History. They each include actual AP Exams, interactive tutorials, and other features, including exam descriptions, answers to frequently asked questions, study-skill suggestions, and test-taking strategies. There is also a listing of resources for further study and a planner to help students schedule and organize their study time.

The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher's Manual that gives full explanations along with suggestions for utilizing the APCD in the classroom.

Additional Resources

AP Central

AP Central (apcentral.collegeboard.com) is the College Board's online home for AP professionals. The site is free for all users, and offers the most current information on AP. Featuring content written *by* AP professionals *for* AP professionals, AP Central provides a unique set of resources, such as electronic discussion groups (including one for AP Coordinators), publications for download, and statistical information.

AP Potential

AP Potential is a Web-based product that promotes access to AP by helping schools identify "diamond-in-the-rough" students. Studies have shown that performance on the PSAT/NMSQT® can be used to identify students who may be successful in AP courses. Using such data, AP Potential provides school and district offices with a roster of potential students by name and suggested AP course, giving principals and administrators useful information for expanding AP programs, adding courses, or increasing enrollment in current AP offerings.

AP Teacher Professional Development and Support

There are currently more than 100,000 AP teachers worldwide. With the tremendous growth of the AP Program, more teachers will be joining the AP ranks each year. The College Board and the AP Program offer these teachers a wide variety of professional development opportunities.

Workshops and Summer Institutes

Although AP teachers usually have significant formal education in the subjects they teach, many can benefit from the workshops and institutes organized annually by the College Board. Professional development workshops are typically offered throughout the academic year and range from one to three days in length. Each workshop concentrates on the teaching of a specific AP subject with the focus on instructional strategies and the management of an AP course.

AP Summer Institutes are intensive, subject-specific courses usually conducted over the course of a week that provide in-depth preparation for teaching AP courses. The workshops and institutes are also a forum for exchanging ideas and information about AP. The booklet *Graduate Summer Courses and Institutes*, which provides a list of institutes and their dates and locations, is sent to each participating school in February. The Institutes & Workshops area of AP Central has a searchable catalog of professional development opportunities. Information can also be obtained from the College Board Regional Offices.

College Board Fellows Program

The College Board Fellows program provides stipends for secondary school teachers planning to teach AP courses in schools that serve minority students who have been traditionally underrepresented in AP classes, or who teach at schools in economically disadvantaged areas. The $800 stipends assist teachers with the cost of attending an AP Summer Institute. To qualify, a school must have approximately 50 percent or more minority students and/or be located in an area where the average income level is equivalent to, or below, the national annual average for a low-income family of four (approximately $31,000). The summer institutes provide an excellent opportunity for teachers to gain command of a specific AP subject and to receive up-to-date information on the latest curriculum changes. Stipend applications are available at fall AP workshops, at AP Central, or from the College Board Regional Offices.

Pre-AP®

Pre-AP® is a suite of K-12 professional development resources and services. The purpose of Pre-AP Initiatives is to equip all middle and high school teachers with the strategies and tools they need to engage their students in active, high-level learning, thereby ensuring that every middle and high school student develops the skills, habits of mind, and concepts they need to succeed in college. Pre-AP Initiatives is a key component of the College Board's K-12 Professional Development unit.

Pre-AP rests upon a profound hope and heartfelt esteem for teachers and students. Conceptually, Pre-AP is based on the following two important premises. The first is the expectation that all students can perform at rigorous academic levels. This expectation should be reflected in the curriculum and instruction throughout the school such that all students are consistently being challenged to expand their knowledge and skills to the next level.

The second important premise of Pre-AP is the belief that we can prepare every student for higher intellectual engagement by starting the development of skills and acquisition of knowledge as early as possible. Addressed effectively, the middle and high school years can provide a powerful opportunity to help all students acquire the knowledge, concepts, and skills needed to engage in a higher level of learning.

Because Pre-AP teacher professional development supports explicitly the goal of college as an option for every student, it is important to have a recognized standard for college-level academic work. The Advanced Placement Program (AP) provides these standards for Pre-AP. Pre-AP teacher professional development resources reflect topics, concepts, and skills found in AP courses.

The College Board does not, however, design, develop, or assess courses labeled "Pre-AP." Courses labeled "Pre-AP" that inappropriately restrict access to AP and other college-level work are inconsistent with the fundamental purpose of the Pre-AP initiatives of the College Board.

As in all its programs, the College Board is deeply committed to equitable access to rigorous academic experiences. We applaud the efforts of our many colleagues making that happen in so many different ways in classrooms around the world.

Pre-AP Fellows Program

The Pre-AP Fellows program was created to promote the expansion of AP through Pre-AP teacher professional development. Grants are available to support AP Vertical Teams from minority-dominant and/or low-income school districts that wish to attend an approved Pre-AP Summer Institute. The Institute will offer Pre-AP professional development to educators using the two components of Pre-AP Initiatives: Building Success and Setting the Cornerstones. Interested educators should contact their College Board Regional Office for additional information. Applications will be distributed in the fall by College Board Regional Offices and will also be available at AP Central.

College Board Regional Offices

National Office
45 Columbus Avenue, New York, NY 10023-6992
212 713-8066
E-mail: ap@collegeboard.org

AP Services
P.O. Box 6671, Princeton, NJ 08541-6671
609 771-7300; 877 274-6474 (toll-free in U.S. and Canada)

Middle States
Serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, and Puerto Rico
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610 667-4400
E-mail: msro@collegeboard.org

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