

## Course Curriculum

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

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

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### LEARNING OBJECTIVE 1.1:

**Students differentiate the components of form, function, content, and/or context of a work of art.**

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**Evidence of Student Achievement:** Differentiation includes identification and description of form, function, content, and/or contextual information as distinct components of a specific work of art. When students differentiate between form, function, content, and contextual information (all interrelated components of a work of art), they demonstrate understanding of the individual qualities of each component. Their differentiation should include identification and description of relationships between form, function, content, and/or context of the work of art. For example, students' differentiation of form and function may include description of both the form and the function of a work of art, as well as a description of how the form and function are related aspects of the work (explaining how each is associated with the other).

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.1?***

- ▶ Students should be able to identify and describe at least two components of a work of art: form, function, content, and/or context. Their identifications should be fully accurate; their descriptions should be highly detailed with respect to individual qualities of form, function, content, and context.
- ▶ Students should clearly describe a plausible relationship between form, function, content, and/or context of a work of art, providing visual and/or contextual evidence to support the relationship.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.1?***

- ▶ Students can begin by identifying and describing at least two components of a work of art: form, function, content, and/or context. Their identifications and descriptions may be quite basic.
- ▶ Students should relate the components they identified and described to the work of art.

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## LEARNING OBJECTIVE 1.2:

**Students explain how artistic decisions about art making shape a work of art.**

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**Evidence of Student Achievement:** Explanation includes identification of materials and/or techniques chosen by the artist and description of how the artistic decisions to use specific materials and/or techniques affect the form, function, and/or content of a work of art. For example, a student may explain that the ease with which a material can be shaped and combined with other materials can affect form and content. They may also explain that artistic techniques likewise affect form and content. Students should support inferences about artistic decisions with visual evidence from the work of art.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.2?***

- ▶ Students should be able to identify materials and/or techniques used to create a work of art. Their identifications should be clear and mostly accurate and may include specific details about the materials and/or techniques used. Students may relate materials and/or techniques to visual and/or contextual features of the work.
- ▶ Students should describe how artistic decisions affect form, function, and/or content. Their description should clearly and directly connect artistic materials and/or techniques with the artistic product, how it looks, what it is used for, and/or what it means. Students' description of the relationship between artistic decisions and what the artist produced is mostly accurate. The description of artistic decisions and outcomes is likely to be supported by visual and contextual evidence from the work of art. Students' description may also include discussion of specific possibilities and constraints of materials and techniques as related to artistic outcomes.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.2?***

- ▶ Students can begin by identifying materials and/or techniques of a work of art. Their identifications should be clear and mostly accurate.
- ▶ Students should describe how artistic decisions affect form, function, and/or content of a work of art. Their description may be general, possibly connecting the materials and/or techniques with what is produced, how it looks, what it is used for, and/or what it means.

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## LEARNING OBJECTIVE 1.3:

**Students describe how context influences artistic decisions about creating a work of art.**

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**Evidence of Student Achievement:** Description of how original context affects artistic decisions about form, function, and content of a work of art includes discussion of how context relates to material, technique, and/or site selection. Students' description of context may involve patrons and intended audiences. For example, within historical and geographic contexts, students may describe how the availability of materials and technologies can affect artistic decisions about what to create; they may also discuss how geography and cultural traditions relating to modes of display can impact decisions about the site of a work of art. Their description may also include discussion of how cultural ideals can influence artistic decisions about materials, techniques, form, and what the work should do and/or represent.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.3?***

- ▶ Students should be able to identify information about the original context of a work of art. Their identification should be accurate with few errors. Students' identification of context may be somewhat detailed and likely includes discussion of specific historical, geographic, and/or cultural information relevant to the form, function, and/or content of the work.
- ▶ Students should describe how context affects artistic decisions. Their description should be mostly accurate, relate context and artistic decisions, and include specific and somewhat detailed explanations of how context affects form, function, and/or content of a work of art. Students' description may utilize visual evidence from the work to support the relationship(s) between context and form, function, and content.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.3?***

- ▶ Students can begin by identifying information about the original context of a work of art. Their identification of context should be mostly accurate.
- ▶ Students should describe how context affects artistic decisions. Students' description may relate context and artistic decisions and may be general and basic in explaining how context affects form, function, and/or content of a work of art.

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## LEARNING OBJECTIVE 1.4:

**Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.**

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**Evidence of Student Achievement:** Analysis integrates descriptions of form, function, content, and/or context as evidence for inferences or explanations about artistic intent. For example, students may present inferences or explanations about intent in terms of significant ideas conveyed through a work of art, in terms of the artist's addressing patrons' directives, and/or in terms of how the work was initially or subsequently used by audiences.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.4?***

- ▶ Students should be able to describe the form, function, content, and/or context of a work of art. Their descriptions may be somewhat specific and detailed and are largely accurate.
- ▶ Students should analyze form, function, content, and/or context as evidence of artistic intent. Their analysis provides clear and compelling support of a likely artistic intent by applying descriptions of form, function, content, and/or context. Students' inferences or explanations about artistic intent may be supported from multiple perspectives (e.g., descriptions of form and function may both be applied as evidence to support artistic intent).

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.4?***

- ▶ Students can begin by describing form, function, content, and/or context of a work of art. Their descriptions may be basic and somewhat limited.
- ▶ Students should analyze form, function, content, and/or context as evidence of artistic intent. Their analysis provides some support of a plausible artistic intent by applying descriptions of form, function, content, and/or context of a work of art.

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

### Essential Question: Why and how does art change?

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#### LEARNING OBJECTIVE 2.1:

**Students describe features of tradition and/or change in a single work of art or in a group of related works.**

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**Evidence of Student Achievement:** Description may be conveyed in terms of traditions and/or changes in form, function, content, style, aesthetic, artistic practices (including materials and techniques), and/or mode of display. For example, students may describe tradition and/or change by explaining constants and variations in how a specific art form is produced.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 2.1?***

- ▶ Students should be able to describe how a feature of a work of art is a tradition or change by providing contextual evidence to support their description of the feature. Students' description of the feature should explain how it corresponds to or diverges from an established standard of form, function, content, style, aesthetic, artistic practice, or mode of display. Students' description of tradition or change may be clear and detailed.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 2.1?***

- ▶ Students can begin by describing how a feature of a work of art is a tradition or change. To describe a traditional feature, students should identify a correspondence between the feature and an established standard of form, function, content, style, aesthetic, artistic practice, or mode of display. To describe a feature of change, students should identify a divergence from an established standard of form, function, content, style, aesthetic, artistic practice, or mode of display. Their description of tradition or change may be general.

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## LEARNING OBJECTIVE 2.2:

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

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**Evidence of Student Achievement:** Explanation of how specific traditions and/or changes are demonstrated may include discussion of aspects such as form, function, content, materials, techniques, or iconography. Explanation of why specific traditions and/or changes are demonstrated may include discussion of the context in which the work was created, addressing aspects such as function; materials and techniques; artistic organizations; the artist's relationships with audiences and patrons; exchanges of ideas through travel, trade, training, scholarship, and conquest; cultural ideals; and religious, political, and economic milieu. For example, students may explain change in artistic media by describing the depletion of a material resource traditionally employed by artists, or by the desire to work in more permanent materials, or by the introduction of new techniques.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 2.2?***

- ▶ Students should be able to describe a specific tradition and/or change in a single work or group of related works. Their descriptions should be clear and detailed, and may be vivid and/or creative.
- ▶ Students should explain why a tradition and/or change is demonstrated in a single work of art or group of related works and state plausible contextual evidence to support their explanations. The evidence they provide should be substantial and specific and may include multiple perspectives (e.g., relating to both artistic techniques and cultural ideals) and novel insights.

***What should students be able to do to demonstrate basic achievement with the concepts and skills related to Learning Objective 2.2?***

- ▶ Students can begin by describing a specific tradition and/or change in a single work or group of related works. Their descriptions may be minimal.
- ▶ Students should explain why the described tradition and/or change is demonstrated in a single work of art or group of related works and state plausible contextual evidence to support the explanation. Their evidence may be very basic.

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## LEARNING OBJECTIVE 2.3:

### **Students analyze the influence of a single work of art or group of related works on other artistic production.**

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**Evidence of Student Achievement:** Analysis of the influence of a single work of art or group of related works on other artistic production may focus on either tradition or change, and may be either within or across cultures. Students' analysis should include discussion of why the work was influential and should include examples of other works of art that demonstrate the influence. For example, students may analyze influence by identifying specific features of a work that departed from established traditions, discussing probable reasons why those features were influential on other artistic production, and identifying other artists or works that demonstrate the influence.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement with the concepts and skills related to Learning Objective 2.3?***

- ▶ Students should be able to analyze the influence of an artistic tradition or change on other artists and/or works of art. Students' analysis should include identification of the tradition or change in a specific work of art, discussion of why it was influential, and examples of other works of art that were influenced. Their analysis may integrate description of the tradition or change with identification of the influence in other works, possibly providing specific details about aspects of the tradition or change and reasons for its influence.
- ▶ Students should describe the tradition or change clearly, accurately, and in terms relevant to its influence.
- ▶ Students should explain why the tradition or change was influential and provide evidence for their explanation from contextual information.
- ▶ Students should identify specific other works influenced by the tradition or change and may support their identifications with visual and contextual information.

***What should students be able to do to demonstrate basic achievement with the concepts and skills related to Learning Objective 2.3?***

- ▶ Students can begin by analyzing the influence of an artistic tradition or change on other artists and/or works of art by describing the tradition or change, explaining why it was influential, and identifying its influence in other works of art.
- ▶ Students' description of the tradition or change should be largely accurate.
- ▶ Students' explanation of why the tradition or change was influential should be plausible.
- ▶ Students' identification of other works influenced by the tradition or change may be general and basic.

## Big Idea 3: Interpretations of art are variable.

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

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#### LEARNING OBJECTIVE 3.1:

##### Students identify a work of art.

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**Evidence of Student Achievement:** Identification involves providing the following information about a work of art: title or designation, name of the artist and/or culture of origin, date of creation, and media as described within the AP Art History image set. Identification also involves providing information about form, function, content, and/or context of a work of art. Identification of works beyond the image set requires the same level of detail as specified for works within the image set.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.1?***

- ▶ Students should be able to identify a work of art clearly and accurately. Students' identification likely provides relevant details about the artist and/or work that may support their discussion of the identified features.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.1?***

- ▶ Students can begin by identifying a work of art with some accuracy. Their identification may be somewhat basic but is generally complete (e.g., students may identify the period of a recent work but may not provide a more specific time of production).

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#### LEARNING OBJECTIVE 3.2:

##### Students analyze how formal qualities and/or content of a work of art elicit(s) a response.

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**Evidence of Student Achievement:** Analysis indicates how the artist's application of formal elements and principles of design and/or the artist's creation of content within a work of art elicit(s) a response from an audience. Students may use analysis to examine whether audience responses are perceptual, intellectual, kinesthetic, and/or emotional. For example, their analysis may describe how use of repetitive elements within a work of art creates a visual path for the audience that leads to the focal point of the work — identified by its size, contrasting shape and color, and placement within the composition.



***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.2?***

- ▶ Students should be able to analyze how the artist's application of formal qualities and/or content elicit(s) a response from an audience. Students should make a substantial connection between formal qualities and/or content of the work of art and audience response. The connection is clear and convincing and may be supported by visual and/or contextual evidence.
- ▶ Students should identify formal qualities and/or content of a work of art accurately. Their identifications may contain descriptive details that relate to their discussion of audience response.
- ▶ Students should describe audience response clearly, with specific contextual details relating to the formal qualities and/or content of the work of art.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.2?***

- ▶ Students can begin by analyzing how the artist's application of formal qualities and/or content in a work of art elicit(s) an audience response. Their analysis makes a connection between formal qualities and/or content of the work and audience response. The connection may be very basic.
- ▶ Students' identification of formal qualities and/or content may be minimal but should be mostly accurate.
- ▶ Students' description of audience response may be general.

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## **LEARNING OBJECTIVE 3.3:**

### **Students analyze how contextual variables lead to different interpretations of a work of art.**

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**Evidence of Student Achievement:** Analysis of how contextual variables lead to different interpretations of a work of art includes identifying each interpretation and explaining how it is related to contextual variables. Contextual variables may include time, place, culture, mode of display, and audience. For example, students' analysis may explain how a work of art created to serve as a private devotional object was interpreted by its original audience (the owner of the devotional object) and its current audience (visitors to the museum where it is displayed), based on the two audiences' relationship with the object, including how the work was/is displayed and used.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.3?***

- ▶ Students should be able to analyze how contextual variables lead to different interpretations of a work of art. Students may clearly relate the multiple interpretations to specific contextual variables. Students may discuss contextual variables in detail to explain the different interpretations of the work of art.

- ▶ Students' descriptions of different interpretations of a work of art should be convincing and relevant to the contextual variables discussed.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.3?***

- ▶ Students can begin by analyzing how contextual variables lead to different interpretations of a work of art. Students relate the multiple interpretations to contextual variables; relationships may be general.
- ▶ Students' descriptions of different interpretations of a work of art should be generally plausible.

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## LEARNING OBJECTIVE 3.4:

### Students justify attribution of an unknown work of art.

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**Evidence of Student Achievement:** Justification of attribution of a work of art not included in the prescribed AP Art History image set to an artist, group, region, period, and/or culture includes identifying similarities of form, function, content, style, and/or hand of the artist with a work included in the prescribed AP Art History image set. For example, students may justify attribution of an architectural monument not included in the image set by identifying similarities of structural components, building materials and processes, narrative elements, and stylistic tendencies between the unknown work and a work in the image set.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.4?***

- ▶ Students should be able to attribute an unknown work of art with a high degree of accuracy. Their attribution is correct and explicit. Students' justification of the attribution likely identifies and describes in detail multiple similarities between the unknown work and a work in the image set that support the attribution.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.4?***

- ▶ Students can begin by attributing an unknown work of art with general accuracy. Their attribution may lack specificity (e.g., the general cultural origin of a work may be correctly attributed, but the time frame may be very broadly defined). Students' justification of the attribution identifies a similarity between the unknown work and a work in the image set that supports the attribution.

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## LEARNING OBJECTIVE 3.5:

**Students analyze relationships between works of art based on their similarities and differences.**

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**Evidence of Student Achievement:** Analysis of relationships between two works of art is comparative. Works compared can span time, cultures, and media or can be drawn from the same time, culture, or media. When students compare, they should analyze the relationships between the works based on form, function, content, and/or context. For example, students may use comparative analysis of two works of art to examine relationships between the appearance and presentation of the works, how the works are used, ideas represented and embodied by the works, and the milieu in which each work was produced.

***At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.5?***

- ▶ Students should be able to analyze relationships between two works of art by comparing similarities and differences. Students may discuss multiple similarities and differences. Their analysis should be developed and clear and should provide relevant detail to describe relationships between the works. Students should analyze features of each work of art as they relate to the other. Similarities and differences identified by students should be accurate, convincing, and described with some detail. Subtle differences or nuances within similarities (and vice versa) may be identified.

***What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.5?***

- ▶ Students can begin by analyzing relationships between two works of art, comparing similarities and differences. Their analysis may be very basic. Students analyze features of each work in a way that loosely relates one work to the other. Similarities and differences identified by students are mostly accurate and plausible.

## Glossary

**Aesthetic** refers to a type of human experience that combines perception, feeling, meaning making, and appreciation of qualities of produced and/or manipulated objects, acts, and events of daily life. Aesthetic experience motivates behavior and creates categories through which our experiences of the world can be organized.

**Artistic associations** include self-defined groups, workshops, academies, and movements.

**Artistic traditions** are norms of artistic production and artistic products. Artistic traditions are demonstrated through art-making processes (utilization of materials and techniques, mode of display), through interactions between works of art and audience, and within form and/or content of a work of art.

**Artistic changes** are divergences from tradition in artistic choices demonstrated through art-making processes, through interactions between works of art and audience, and within form and/or content. Tradition and change in form and content may be described in terms of style.

**Audiences** of a work of art are those who interact with the work as participants, facilitators, and/or observers. Audience characteristics include gender, ethnicity, race, age, socioeconomic status, beliefs, and values. Audience groups may be contemporaries, descendants, collectors, scholars, gallery/museum visitors, and other artists.

**Content** of a work of art consists of interacting, communicative elements of design, representation, and presentation within a work of art. Content includes subject matter: visible imagery that may be formal depictions (e.g., minimalist or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., emblems and logos). Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).

**Context** includes original and subsequent historical and cultural milieu of a work of art. Context includes information about the time, place, and culture in which a work of art was created, as well as information about when, where, and how subsequent audiences interacted with the work. The artist's intended purpose for a work of art is contextual information, as is the chosen site for the work (which may be public or private), as well as subsequent locations of the work. Modes of display of a work of art can include associated paraphernalia (e.g., ceremonial objects and attire) and multisensory stimuli (e.g., scent and sound). Characteristics of the artist and audience — including aesthetic, intellectual, religious, political, social, and economic characteristics — are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual information includes audience response to a work of art. Contextual information may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance (e.g., oral, written, poetry, music, dance, dramatic productions), documentation, archaeology, and research.

**Design elements** are line, shape, color (hue, value, saturation), texture, value (shading), space, and form.

**Design principles** are balance/symmetry, rhythm/pattern, movement, harmony, contrast, emphasis, proportion/scale, and unity.

**Form** describes component materials and how they are employed to create physical and visual elements that coalesce into a work of art. Form is investigated by applying design elements and principles to analyze the work's fundamental visual components and their relationship to the work in its entirety.

**Function** includes the artist's intended use(s) for the work and the actual use(s) of the work, which may change according to the context of audience, time, location, and culture. Functions may be for utility, intercession, decoration, communication, and commemoration and may be spiritual, social, political, and/or personally expressive.

**Materials** (or medium) include raw ingredients (such as pigment, wood, and limestone), compounds (such as textile, ceramic, and ink), and components (such as beads, paper, and performance) used to create a work of art. Specific materials have inherent properties (e.g., pliability, fragility, and permanence) and tend to accrue cultural value (e.g., the value of gold or feathers due to relative rarity or exoticism).

**Presentation** is the display, enactment, and/or appearance of a work of art.

**Response** is the reaction of a person or population to the experience generated by a work of art. Responses from an audience to a work of art may be physical, perceptual, spiritual, intellectual, and/or emotional.

**Style** is a combination of unique and defining features that can reflect the historical period, geographic location, cultural context, and individual hand of the artist.

**Techniques** include art-making processes, tools, and technologies that accommodate and/or overcome material properties. Techniques range from simple to complex and easy to difficult, and may be practiced by one artist or may necessitate a group effort.

A **work of art** is created by the artist's deliberate manipulation of materials and techniques to produce purposeful form and content, which may be architecture, an object, an act, and/or an event. A work of art may be two-, three-, or four-dimensional (time-based and performative).