



AP[®] Art History

Course Planning and Pacing Guide

Wells Gray

Mercersburg Academy ▶ Mercersburg, PA

About the College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of more over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools. For further information, visit www.collegeboard.org.

AP® Equity and Access Policy

The College Board strongly encourages educators to make equitable access a guiding principle for their AP® programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

Welcome to the AP Art History Course Planning and Pacing Guides

This guide is one of three course planning and pacing guides designed for AP Art History teachers. Each provides an example of how to design instruction for the AP course based on the author's teaching context (e.g., demographics, schedule, school type, setting). These course planning and pacing guides highlight how the components of the *AP Art History Curriculum Framework* — the big ideas and essential questions, enduring understanding and essential knowledge statements, learning objectives, and works of art within the image set — are addressed in the course. Each guide also provides valuable suggestions for teaching the course, including the selection of resources, instructional activities, and assessments. The authors have offered insight into the *why* and *how* behind their instructional choices — displayed along the right side of the individual unit plans — to aid in course planning for AP Art History teachers.

The primary purpose of these comprehensive guides is to model approaches for planning and pacing curriculum throughout the school year. However, they can also help with syllabus development when used in conjunction with the resources created to support the AP Course Audit: the Syllabus Development Guide and the four Annotated Sample Syllabi. These resources include samples of evidence and illustrate a variety of strategies for meeting curricular requirements.

Contents

Please note that the information included in this course planning and pacing guide is aligned with the *AP Art History Course and Exam Description* (available February 2015).

1 **Instructional Setting**

2 **Overview of the Course**

Course Planning and Pacing by Unit

3 **Unit 1: Modern**

8 **Unit 2: Modern, Postmodern, and Global Contemporary**

14 **Unit 3: Global Prehistory and Ancient Mediterranean**

19 **Unit 4: Indigenous Americas**

23 **Unit 5: West and Central Asia**

26 **Unit 6: South, East, and Southeast Asia**

31 **Unit 7: Africa**

35 **Unit 8: The Pacific**

38 **Unit 9: Early Europe and Colonial Americas**

47 **Unit 10: Later Europe and Americas**

53 **Resources**

60 **Appendix: Title Index**

Instructional Setting

Mercersburg Academy ▶ Mercersburg, PA

School	Mercersburg Academy is a private boarding and day high school located in Mercersburg, PA.	Student preparation	AP Art History is offered to 11th- and 12th-grade students. The number of students who take the course varies from eight to 15 each year. Students' content preparation consists of what they may have studied in studio art, history, and/or language courses prior to taking AP Art History. AP World History is offered in the 10th grade, and it offers a nice foundation for those students who continue into AP Art History.
Student population	There are 438 students at Mercersburg Academy. The student population is diverse with 20 percent international students and 13 percent students of color. Many students live regionally within the states of Pennsylvania, Maryland, West Virginia, and Virginia. The student body hails from 30 states and 26 nations.	Textbooks and other main resources	Kleiner, Fred S. <i>Gardner's Art Through the Ages: A Global History</i> . 14th ed. Boston: Wadsworth, Cengage Learning, 2013. Stokstad, Marilyn. <i>Art History</i> . 3rd ed. Upper Saddle River, NJ: Pearson, 2007.
Instructional time	The school year is organized into three 10-week terms; it begins in early September and ends in early June. Classes meet four days per week for an average of 55 minutes. There are 105 class periods before the first week of AP [®] Exams.		

Overview of the Course

The AP Art History course is designed to empower both the educator and the student. The *AP Art History Curriculum Framework*, and its big ideas, essential questions, and learning objectives, fosters a progressive, proactive pedagogy that is especially relevant to educators and students living in a global community. The framework also supports an open-ended approach to teaching, which allows me to offer myriad learning activities. In teaching this course, I encourage students to become active contributors to a dynamic environment of ongoing inquiry — my students take responsibility for their learning.

My ultimate goal in the AP Art History course is not to teach content but to develop students' art historical thinking skills through content-based activities. My course migrates through a progression of instructional activities, from learning how to describe and analyze a work of art and explain why it exists to developing advanced writing skills that lead to clear communication of evidence-based argumentation. I have created a stimulating approach to teaching and learning using readings, class discussion, student presentations, a variety of hands-on projects, film viewing, and museum visits to build students' knowledge. I, as an educator, have the power of choice with the curriculum. It is my hope that this document serves as an organic guide of ideas that can be tailored to different teachers' personal interests, schools, and classrooms.

We commence the year with an introduction to modern art at the turn of the 20th century — art that rejects tradition yet harbors the understanding of what came before. This creates a structure for my preferred approach of continuously connecting works of art to one another through the use of themes. What comes next — comparing modern and postmodern art — creates an automatic dynamic for this to occur. We continue to study the history of art, from global prehistory, touching on art from all continents, coming full circle to complete the year learning about art produced in Europe and the Americas. I help students continuously link concepts, artworks, and artistic traditions. My students learn about works of art beyond the image set to increase the clarity, richness, and holistic nature of their understanding of art history. I find this is an effective way to constantly reinforce

correlations, develop quick recall of knowledge, and demonstrate the cyclical nature of art throughout the ages. This approach utilizes all three big ideas upon which the AP Art History curriculum is based.

Mercersburg Academy students attend 105 class days before the AP exam; I schedule almost 100 days of study within 10 units. This allows comfortable, flexible time for students' art historical investigations and review of content and ideas in preparation for assessments throughout the course. I feel very confident that through this course's practice, students are well prepared for the AP Exam.

At the beginning of the course, students start their graphic organizers; throughout the year, these organizers capture information from a variety of sources (e.g., text, lecture, video, research) for each work of art and serve as a personal resource for students. The content of each student's graphic organizer is expanded as connections are made with other works of art, and this is how students each create their very own "illuminated manuscript" — a compilation of images, writing, drawings, and projects about the works of art they study.

Students experience formative and summative assessments throughout my course. I use different types of formative assessments to give students useful information about the quality of their work and how they can improve their performance. Summative assessments, also in a variety of formats to address diverse student needs and interests, are used as more formal evaluations. Students have access to our class digital intranet conference site and to a class blog that supports sharing and collaboration.

Guiding Questions:

- ▶ How did avant-garde artists deviate from artistic traditions of the past? ▶ How did modern art impact society?

Works of Art**Resources****Video**

John Cage: Journeys in Sound

A Video Portrait: Chris Burden

Instructional Activities and Assessments**Instructional Activity: How Do We Talk about Art?**

We begin the course with a discussion of tradition and change in different art forms, focusing on formal and conceptual aspects. Then students watch two videos: one on Chris Burden and one on John Cage. I ask for their raw reactions in an open forum, focusing on identification of commonalities between the two artists. I link the idea of tradition to modern art by asking, *How do both artists fall within established artistic traditions? How do they depart?* Through this discussion, students develop an understanding of the qualities of traditional art before 1860 and of the avant-garde in modern art. To conclude, I ask students, *How do we define art?* This introduces the first unit, in which students explore modern art.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 2.1, 2.2, 3.5)

I introduce the course as interactive and participatory. I encourage students to offer opinions about works of art, without fear of making mistakes, despite not having yet developed a foundational knowledge of art historical terms and ideas. I want them to become comfortable talking about art.

Guiding Questions:

- How did avant-garde artists deviate from artistic traditions of the past? ► How did modern art impact society?

Works of Art

*Fate of the Animals**
Self-Portrait as a Soldier
*Armored Train in Action**
*Untitled (Collage with Squares Arranged according to the Laws of Chance)**
*Fit for Active Service (Kriegsverwendungsfähig)**
Memorial Sheet for Karl Liebknecht
*Merz 19**
*The War (Der Krieg)**
*Guernica**
The Migration of the Negro, Panel no. 49
Dream of a Sunday Afternoon in the Alameda Park
Fountain (second version)

Resources

Kleiner, chapter 29
 Stokstad, chapter 31
 Ko, “Lesson 1: Concept Mapping: Working with Printed Images of Works of Art and the Student Sketchbook”
Web
 “Diego Rivera’s Dream of a Sunday Afternoon in Alameda Central Park, 1947”
 “Expressionist Art”
 “‘Memorial for Karl Liebknecht,’ Käthe Kollwitz (1921) (Culture - Painting/Drawing/ Etching)”

Instructional Activities and Assessments**Formative Assessment: Visual and Contextual Analysis**

For homework, students read the textbook chapters and extract essential information on their choice of five political pieces (from those listed). In class, they complete a graphic organizer: using the headings *Formal Qualities*, *Content*, and *Context*, students list words or phrases that describe how those five artworks communicate a sociopolitical message. I present the works via PowerPoint, highlighting information about each work’s sociopolitical context and content and the relationship with the work’s formal elements. Students compare their organizers to what I present to assess whether they are on the right track. We discuss the political nature of each work, with students using visual and contextual information from their organizers to support their ideas.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 3.1)

Students are beginning to learn terms related to an artwork’s formal design elements, content, and context. The methodical nature of this assessment is useful: Initially students generate a wide range of answers. I take time to ensure they understand the terms and processes of this sort of analysis, engaging them throughout with discussion.

I provide written feedback on the organizers to correct students’ misconceptions and praise effective applications of visual and contextual evidence to support ideas.

* Works marked with an asterisk are those from outside the image set defined in the curriculum framework.

Guiding Questions:

- How did avant-garde artists deviate from artistic traditions of the past? ► How did modern art impact society?

Works of Art

*Untitled (Collage with Squares Arranged according to the Laws of Chance)**

Resources

Kleiner, chapter 29

Web

Duke University Writing Studio: Visual Analysis handout

New Hampshire Institute of Art:

Contextual Analysis handout

“Untitled (Collage with Squares Arranged According to the Laws of Chance)”

Instructional Activities and Assessments**Instructional Activity: Step-by-Step Analysis**

Students review the two analysis documents for homework. In class, we analyze an artwork together to hone students' visual and contextual analysis skills. I project Arp's collage, and the class describes what they see while a recorder takes notes on the board. Leading questions include, *Which shapes and colors are used? How are the shapes arranged on the picture plane? Which media and techniques are used? What was the artist's intent?* I project Arp's quote from the MoMA site to inspire contextual analysis, asking questions such as, *How did the Dadaists influence Arp? How is this work related to the time and place in which it was created?* Students provide visual and contextual evidence to support their assertions. We discuss how visual and contextual analysis leads to understanding works of art.

(Primary learning objectives addressed: 1.1, 1.3, 2.3)

Guiding Questions:

- How did avant-garde artists deviate from artistic traditions of the past? ► How did modern art impact society?

Works of Art

Carson, Pirie, Scott and Company Building
Les Demoiselles d'Avignon
The Steerage
The Kiss (Brancussi)
The Portuguese
Goldfish
Improvisation 28 (second version)
*Still Life with Chair Caning**
 Nude, 1925*
 Villa Savoye
The Treachery of Images (*This Is Not a Pipe*) (*La trahison des images [Ceci n'est pas une pipe]*)*
Composition with Red, Blue and Yellow
*The Persistence of Memory**
 Illustration from *The Results of the First Five-Year Plan*
Object (*Le Déjeuner en fourrure*)
 Fallingwater
*Woman Combing Her Hair**
The Two Fridas
The Jungle
 Seagram Building

Resources

Kleiner, chapter 29
 Stokstad, chapter 31
Web
 “Constructivism”
 “Inside Matisse: Works 11 The Goldfish”
 “The Jungle”
 Kleiner, chapter 29
 Stokstad, chapter 31
Web
 “Constructivism”
 “Inside Matisse: Works 11 The Goldfish”
 “The Jungle”

Instructional Activities and Assessments**Instructional Activity: Visual and Contextual Presentations**

For homework, students research an assigned academic work, complete a graphic organizer, and write two challenging questions about a different academic work. In class, students pair up accordingly: one presents his or her researched work to the class, while the other asks two questions about the work. Presenters use their graphic organizers in responding. Challengers' questions often elicit different perspectives from those of the presenter; this helps students really understand the material. Each student presents a work, responds to questions about it, and asks questions about another student's assigned work — all the academic works are analyzed. I then present the architectural works, encouraging students' questions, discussion, and note-taking via graphic organizer. I ask how these architectural works are similar in nature to the other studied works.

(Primary learning objectives addressed: 1.1, 3.1)

Formative Assessment: Dialogue

I use the questions and comments during each dynamic exchange (between presenter and challenger) in the previous activity to assess the presentations and graphic-organizer content. I listen for the use of accurate visual and contextual information from the organizers and consider the overall organization and clarity of the presentation.

(Primary learning objectives addressed: 1.1, 3.1)

The class and I provide constructive feedback to student presenters, which gives them the opportunity to gauge their understanding of the material they're presenting; challengers help them directly identify and address incomplete knowledge.

Guiding Questions:

- ▶ How did avant-garde artists deviate from artistic traditions of the past? ▶ How did modern art impact society?

Works of Art**Resources**

Web
“What Is Modern Art?”

Instructional Activities and Assessments**Instructional Activity: The Modern Age**

I divide the class into three groups and each selects one of the following questions to address the relationship between modern society and the art world as demonstrated by this unit’s artwork.

- ▶ What does modern society look like?
- ▶ What does it mean to be modern?
- ▶ How does modernity relate to ideas of tradition and change?

Each group researches their question, considering themes such as urban versus rural life, industrialization, and technology, as well as modern politicians, scientists, industrialists, and artists. Students spend two classes working at the school library and two nights doing homework to prepare a paper and presentation. Papers should include a title, body with images, and bibliography with at least five references (one of which must be a text source or academic paper). Groups present their work to the class.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 2.3)

Summative Assessment: The Avant-Garde and Artistic Tradition

In a one-hour exam, students fully identify projected images of eight works of art and explain their art historical significance with respect to modern society and tradition and change in the art world. They also respond to 10–15 multiple-choice questions (one image based), one short essay question (image based), and one long essay question. Attribution and comparisons are required. I provide commentary on all sections of the exam to help students identify strengths in understanding as well as problem areas, with suggestions for overcoming learning obstacles and deepening understanding of art historical concepts and content.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.4, 3.5)

This assessment evaluates understanding of the unit’s learning objectives and content, and students’ level of success in thinking critically. The formal approach to demonstrating learning mirrors what students will likely experience in college. This summative assessment addresses both of the guiding questions for this unit.

Guiding Questions:

- ▶ **What is the difference between modern and postmodern art? ▶ How has art changed with respect to the viewer's experience?**

Works of Art**Resources****Instructional Activities and Assessments**

*Cow with the Subtle Nose**

Stokstad, chapter 32

Video

Boneshop of the Heart: Outsider Art from the American South
Street Art
Universe of Keith Haring

Instructional Activity: Modern versus Postmodern Art

Students watch the three videos, which show examples of "outsider" art, and in chapter 32 they read about Jean Dubuffet's *Cow with the Subtle Nose* in preparation for a discussion of media, form, function, content, and context in postmodern art. Reflecting on works and ideas from Unit 1 relating to modern art, artistic traditions, and change, students compare and contrast postmodern and modern art by analyzing the ways audiences view, respond to, and interact with both types of work.

(Primary learning objectives addressed: 1.2, 1.3, 2.2, 2.3, 3.2, 3.5)

*Woman, I Flag**

Kleiner, chapters 30 and 31

*Canyon**

Stokstad, chapter 32

*Tropical Garden II**

Marilyn Diptych

The Bay

*Red Blue Green**

*Cut Piece**

*Big Self-Portrait**

Lipstick (Ascending) on Caterpillar Tracks

Untitled (Judd)*

*Supermarket Shopper**

*S.O.S. Starification Object Series**

Horn Players

Summer Trees

Androgyn III

Pink Panther

Untitled (#228)

(works of art continue)

Formative Assessment: Formal and Contextual Presentations

In groups of three, students research an artwork from the list, first consulting the textbooks and then expanding to include other sources. Groups describe their work's formal qualities, context, artistic intent, and audience response. Student 1 presents the work, explaining why it is categorized as postmodern; student 2 asks the class conceptual questions to expand shared understanding of the work; and student 3 compares and contrasts the work and its postmodern qualities with previously studied modern works. Each trio ultimately researches and presents three different works; students rotate through the assigned roles in their group, taking on a different job with each new work. This is great for getting students to consider a work from varying perspectives.

(Primary learning objectives addressed: 1.3, 1.4, 3.1, 3.2, 3.3, 3.5)

After each trio's presentation, the class and I provide constructive feedback on the use of visual and contextual information to support ideas. All presenters use the peer feedback and that I provide to clarify and augment the content of their graphic organizers for their work of art.

Guiding Questions:

- What is the difference between modern and postmodern art? ► How has art changed with respect to the viewer's experience?

Works of Art**Resources****Instructional Activities and Assessments***(continued)*

Dancing at the Louvre,
from the series *The*
French Collection, Part
I; #1

Trade (Gifts for Trading
Land with White People)

Earth's Creation

Rebellious Silence, from
the *Women of Allah*
series

Pisupo Lua Afe (Corned
Beef 2000)

Pure Land

Lying with the Wolf

Old Man's Cloth

Stadia II

Preying Mantra

Guiding Questions:

- ▶ What is the difference between modern and postmodern art? ▶ How has art changed with respect to the viewer's experience?

Works of Art**Resources****Instructional Activities and Assessments**

Carson, Pirie, Scott and Company Building
 Villa Savoye
 Fallingwater
 Seagram Building
 Solomon R. Guggenheim Museum*
 Sydney Opera House*
 House in New Castle County
 Guggenheim Museum Bilbao
 MAXXI National Museum of XXI Century Arts

Instructional Activity: Comparing Modern and Postmodern Architecture
 I present the buildings to the class with a PowerPoint lecture, and students take notes using their graphic organizers. As a class, we discuss how each structure demonstrates modern and/or postmodern qualities.
(Primary learning objectives addressed: 1.1, 1.2, 1.4, 3.1)

Instructional Activity: Art Museum Trip

We take a trip to visit the National Gallery and the Hirshhorn Museum and Sculpture Garden. The next day in class, I ask students the following questions:

- ▶ Which of the works that you saw stand out most in your mind? What formal qualities made them so memorable?
- ▶ Are any of those works modern or postmodern? What makes them so?
- ▶ Did experiencing art in person change your response to it? If so, how?
- ▶ How do modern and postmodern audiences differ in ways they can experience and respond to works of art?
- ▶ Do you respond to a modern work differently than a postmodern one? If so, how and why?

(Primary learning objectives addressed: 1.1, 3.2, 3.3, 3.4, 3.5)

I want students to enjoy a museum without academic pretense; this is a chance to enjoy looking at art together. As an alternative to a museum visit, the National Gallery of Art and the Hirshhorn Museum and Sculpture Garden have websites students can use to take virtual tours of the collections. The Hirshhorn podcast archive includes gallery talks and exhibition walkthroughs.

Guiding Questions:

- What is the difference between modern and postmodern art? ► How has art changed with respect to the viewer's experience?

Works of Art

Spiral Jetty
*Sun Tunnels**
*Running Fence**
The Gates
 Vietnam Veterans Memorial
 Horse Chestnut Leaves*

Resources

Kleiner, chapter 30
 Stokstad, chapter 32
Video
Rivers and Tides

Instructional Activities and Assessments**Instructional Activity: Introduction to Environmental Installations**

Students watch excerpts of the Goldsworthy video in class. For homework, they write a one-page reaction to Goldsworthy's artistic intentions and processes and to the viewer responses he seeks, which they will share with the class. Students include their personal responses to Goldsworthy and his art. In the next class, I introduce the other five earth artists and works for this activity. Students share their reactions to Goldsworthy's work, comparing and contrasting his themes of ephemerality, time, nature, ritual, and spirituality with the other installation artists' approaches. Students apply their in-depth and focused understanding of Goldsworthy's work to deepen their holistic understanding of environmental installations.

(Primary learning objectives addressed: 1.4, 2.3, 3.2, 3.3, 3.5)

Andy Goldsworthy creates environmental installations using natural materials. His art forms can be linked to others within required course content based on use of natural forces and materials.

Guiding Questions:

- **What is the difference between modern and postmodern art? ► How has art changed with respect to the viewer's experience?**

Works of Art

Narcissus Garden
*The Portable War Memorial**
A Book from the Sky
En la Barberia no se Llora (No Crying Allowed in the Barbershop)
Electronic Superhighway
The Crossing
Darkytown Rebellion
The Swing (after Fragonard)
*After "Invisible Man" by Ralph Ellison, The Prologue**
*Band**
Shibboleth
Kui Hua Zi (Sunflower Seeds)
*One Million Bones**

Resources

Kleiner, chapter 31
 Stokstad, chapter 32
 Bishop, "Introduction: Installation art and experience"
Web
 "Mark Jenkins"
 "One Million Bones: The Project"
 "Top 10 Most Stunning Art Installations in 2013"

Instructional Activities and Assessments**Instructional Activity: Applying Understanding to Create an Installation**

I present the artworks as students complete graphic organizers and then discuss how installations differ from art forms such as sculpture and painting. They research the process of creating an installation by reading Bishop and the online resources. Students identify an audience response they'd like to elicit and make a detailed written plan and drawing of an installation that demonstrates that intent. They consider formal elements, materials, construction techniques, siting, cost, permanence, maintenance, and target audiences. Students then use their written plans and drawings to create a maquette using simple materials such as cardboard, paper, foamcore, wire, and balsa wood. Models are presented to the class for critique relating to how each installation addresses its intended purpose. Students discuss how their work was informed by the installations they studied.

(Primary learning objectives addressed: 1.2, 1.3, 2.3, 3.2, 3.5)

This is a fun, hands-on project for students to engage in after several weeks of academic presentations to balance modes of learning. When the activity concludes, images of the students' models are uploaded to the class blog for further discussion and future reference.

To enhance the activity, I invite an installation artist to present a lecture and slideshow.

Guiding Questions:

- ▶ What is the difference between modern and postmodern art? ▶ How has art changed with respect to the viewer's experience?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Modernism, Postmodernism, and Viewer Experience**

Using their collection of completed graphic organizers from Units 1 and 2 as a resource, students select two works of art they have studied — one modern and one postmodern — and spend 30 minutes per work writing an essay that responds to the following prompts:

- ▶ Fully identify the works you selected.
- ▶ For each work, describe how the artist intended for viewers to respond. Explain how the artist used form and content to elicit that specific response from viewers. Be sure to use visual and contextual evidence related to each work to support your answer.
- ▶ Compare and contrast the two works, explaining which aspects of each work, both formal and contextual, support its categorization as modern or postmodern.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 3.1, 3.2, 3.5)

This summative assessment addresses both of the guiding questions for this unit.

Guiding Question:

- ▶ What do artifacts and architecture tell us about the nature of being human?

Works of Art

Apollo 11 stones
Great Hall of the Bulls
Camelid sacrum in the shape of a canine
Çatalhöyük*
Running horned woman
Bushel with Ibex motifs
Anthropomorphic stele
Jade cong
Stonehenge
The Ambum Stone
Tlatilco female figurine
Terra cotta fragment

Resources

Cunliffe, chapters 4 (pp. 88–100 and 107) and 6 (pp. 140–154)
Web
“Ancient Chinese Jades”
Gugliotta, “The Great Human Migration”
“History of the Excavations”
“Introduction to Prehistoric Art, 20,000–8000 B.C.”
“Neolithic Site of Çatalhöyük”
“Prehistoric Stone Sculpture from New Guinea”

Instructional Activities and Assessments**Instructional Activity: Global Prehistory**

For homework, students read about prehistoric migration and early settlements. In class, students use Padlet.com to map migration routes over time that culminated between the Tigris, Euphrates, and Nile Rivers and supported “domesticated” Mesopotamian and Egyptian cultures. I create an outline of enduring understanding and essential knowledge statements and employ the 11 works from the image set to illustrate them. Together the class visually analyzes each work as I provide background information. Students record ideas in their notebooks and create a graphic organizer for each work. We consider the works as a group, with students identifying common themes of representation and inferred function and content.

(Primary learning objectives addressed: 1.1, 1.3, 3.2, 3.3)

We study Çatalhöyük to learn about early domestic architecture and how it relates to global domestic structures through time.

Guiding Question:

- What do artifacts and architecture tell us about the nature of being human?

Works of Art

White Temple and its ziggurat
 Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx
 Ziggurat of Ur*
 Temple of Amun-Re and Hypostyle Hall
 Mortuary temple of Hatshepsut
 Hanging Gardens of Babylon*
 Ishtar Gate of Babylon*
 Temple of Artemis at Ephesus (modern Selçuk, Turkey)*
 Audience Hall (*apadana*) of Darius and Xerxes
 Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo
 Tomb of the Triclinium
 Statue of Zeus at Olympia*
 Mausoleum at Halikarnassos (modern Bodrum, Turkey)*
 Colossus of Rhodes*
 Lighthouse of Alexandria*
 Colosseum (Flavian Amphitheater)
 Forum of Trajan
 Pantheon
 Catacomb of Priscilla

Resources

Dunn, various selections
 Landels, various selections
 National Geographic Society, various selections
Video
Ancient Discoveries: Mega Machines

Instructional Activities and Assessments**Instructional Activity: Ancient Architectural Engineering**

Students read the text resources before class. In class, I present the research question, *How did ancient civilizations demonstrate their power through monumental architectural constructions?* Then we view the video. Students team up and select one of the amazing ancient architectural structures to research. Teams research the building methods, materials, techniques, and technology used to construct their selected monument. They prepare and present a short lecture with projected images in which they describe their monument's context and how it functioned as a demonstration of power, answering the question, *What does the monument tell us about the culture that produced it?* As the presentations are given, students independently complete a graphic organizer for every monument presented.

(Primary learning objectives addressed: 1.2, 1.3, 3.2)

Guiding Question:

- **What do artifacts and architecture tell us about the nature of being human?**

Works of Art

Palette of King Narmer
 Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq)
 Seated scribe
 Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq)
 Bull-headed lyre from tomb 789*
 King Menkaura and queen
 Victory Stele of Naram-Sin*
 The Code of Hammurabi
 Akhenaton, Nefertiti, and three daughters
 Tutankhamun's tomb, innermost coffin
 Last Judgement of Hu-Nefer, from his tomb (page from the *Book of the Dead*)
 Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq)

Resources

Kleiner, chapters 2, 3, and 36
 Stokstad, chapters 1–3
Web
 “Ancient Egypt Kings and Queens”
 Covington, “Mesopotamian Masterpieces”
 “Egypt’s Golden Empire: A Day in the Life”
 “List of Rulers of Mesopotamia”

Instructional Activities and Assessments**Formative Assessment: Ancient Mediterranean**

Students read the textbook chapters prior to class. In class, they form teams of two or three. Teams select an artwork and apply the approach modeled in the previous lesson to create a presentation. They research their work, citing and synthesizing three sources and relating the work to enduring understanding and essential knowledge statements, and present it to the class. After each presentation, I ask the class to describe how the form of the work is related to its use and context. How does it represent or deviate from artistic traditions? Does it relate to themes identified among prehistoric works? Students record information using graphic organizers. For homework, they identify a work contextually similar to the one they presented and write an essay comparing and contrasting the works on the basis of content.

(Primary learning objectives addressed: 1.1, 1.3, 2.1, 3.1, 3.5)

◀ *As each team presents its work to the class, other students expand their graphic organizers based on what their peers share and the constructive feedback I provide after the presentations. I also provide written feedback on the graphic organizers. Students revise their presentations based on the feedback and upload them to the class blog as shared resources.*

Guiding Question:

- What do artifacts and architecture tell us about the nature of being human?

Works of Art

Athenian agora
 Anavysos Kouros
 Peplos Kore from the Acropolis
Sarcophagus of the Spouses
 Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo
 Kritios Boy*
 Niobides Krater
Doryphoros (Spear Bearer)
 Acropolis
 Grave stele of Hegeso
 Apoxyomenos*
Winged Victory of Samothrace
 Great Altar of Zeus and Athena at Pergamon
 House of the Vettii
Alexander Mosaic from the House of Faun, Pompeii
 Seated boxer
 Head of a Roman patrician
 Augustus of Prima Porta
 Equestrian statue of Marcus Aurelius*
 Ludovisi Battle Sarcophagus

Resources

Kleiner, chapters 5 and 6
 Stokstad, chapter 5
Web
 “Ancient Greece (and Rome)”
 “The Body Beautiful in Ancient Greece”

Instructional Activities and Assessments**Instructional Activity: Beauty Across Time**

Students read the resources before we begin. We spend several classes analyzing figural and architectural forms, working toward understanding Greek and Roman ideals. We investigate how artistic ideals were influenced by belief and by previous and concurrent cultures. Students analyze artistic intent, content, and relationships of form and context for the works, considering the question, *How and why does each work represent an artistic tradition or deviation?* I discuss the background of each work to expand contextual understanding of people’s behaviors and relationships. For homework, students select a figural work from this activity and the previous one to compare. They write an essay about the similarities and differences in how ideal human form is represented, employing visual and contextual evidence to support their premises.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 3.2, 3.5)

It is important for students to understand how developments in other disciplines parallel developments in artistic production. It’s also essential for students to realize the many diverse influences upon Greek and Roman art and architecture, as well as the influence of Greek and Roman art on subsequent forms.

Guiding Question:

- ▶ What do artifacts and architecture tell us about the nature of being human?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Art as an Indicator of Human Nature**

Students select two works from the art we've studied in this unit — one architectural form and one figural representation — and use the graphic organizers they have for those works to write an essay. In their essays, students fully identify each work and respond to the following prompts:

- ▶ Describe the function of each work.
- ▶ What does each work tell us about the people who made and used it? Use visual evidence from both works to support your hypothesis.
- ▶ How do the design elements of these works relate to specific human behaviors or activities? Identify a design feature from each work and explain how it informs assumptions about the people who used the work.

(Primary learning objectives addressed: 1.1, 1.4, 3.1, 3.2)

Students exchange essays with a partner, score them using a rubric, and write at least one positive comment about the essay and one suggestion about how to strengthen and clarify the arguments presented. I review the evaluations and provide additional comments.

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- What does the art of the Indigenous Americas demonstrate about humans' relationships with the natural world?

Works of Art

Camelid sacrum in the shape of a canine
 Tlatilco female figurine
 Chavín de Huántar
 Burial mask*
 Yaxchilán
 Stele D portraying Ruler 13*
 Shaman effigy pendant*
 Templo Mayor (Main Temple)
 Ruler's feather headdress (probably of Motecuhzoma II)
 Maize cobs
 All T'ocapu tunic
 Bandolier bag
 Transformation mask
 Painted elk hide
 Black-on-black ceramic vessel

Resources

Kleiner, chapter 18
 Stokstad, chapter 12
Web
 Abu Hadel, "Why Native American Art Doesn't Belong in the American Museum of Natural History"
 "From Early Village to Regional Center in Mesoamerica: An Investigation of Lifestyle and Health"
 Hertz, "A New Course in American Studies Explores the Importance of Indigenous Art and Its Marginalization by the Mainstream Art World"
 "The Inca Empire: Children of the Sun"
 Platts, "The Ancient Incas"
 "Science at the Museum: Analyzing a Fifteenth Century Inca Corn Stalk"

Instructional Activities and Assessments**Instructional Activity: Mapping Artifacts**

Before class, students read the textbook chapters and summarize in their notebooks. I create and display a large outline map of North, Central, and South America upon which students will identify and share important concepts for the entire content area. In class, student teams select a work and conduct research. Using large sticky notes, they create a placeholder on the map with identifying information for their work of art along with an icon to visually represent its most important features. Using their class notes, teams then add several key terms that describe function, content, and/or context of their selected works. As we complete each activity in this unit, students add information (e.g., text, drawings, images, diagrams, resource citations, questions) to the map, constructing a collage of knowledge.

(Primary learning objectives addressed: 1.1, 2.1, 3.1, 3.5)

Guiding Question:

- What does the art of the Indigenous Americas demonstrate about humans' relationships with the natural world?

Works of Art

Chavín de Huántar
Mesa Verde cliff dwellings
Yaxchilán
Great Serpent Mound
Templo Mayor (Main Temple)
City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman)
City of Machu Picchu
Totem pole and longhouse*

Resources

Kleiner, chapter 18
Stokstad, chapter 12
Moffet, Fazio, and Wodehouse, chapter 10
Web
“Andean South American Culture Area: Chavin Culture”
“Longhouses, Canoes, and Totem Poles”

Instructional Activities and Assessments**Instructional Activity: Indigenous Architecture, Part 1**

For homework, students read the resources, select one architectural monument, research the monument, and synthesize their findings, citing three sources. Their research should address context with an emphasis on siting and audience, function, materials and technology, and content.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.3, 3.2)

Instructional Activity: Indigenous Architecture, Part 2

We review the functions of architecture (e.g., shelter, storage, resource management, social organization, commemoration) based on our studies. Together we analyze each structure, investigating how the site, structure, and features contribute to the purpose for which it was designed. Students explain how each monument facilitates people's interactions with one another and with other natural and supernatural entities. Students share their research from the previous activity, and I augment their findings with information about each monument, its background, and related structures that influenced and were influenced by the form. Students add to the keywords listed on our concept map.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.3, 3.2)

Formative Assessment: Cross-Cultural Connections

For all 14 works of this content area, students identify and list a comparable work from a different content area that relates to a similar theme, and in each case they explain in writing how the two works are related according to the theme, using formal and contextual evidence to support their positions. Students exchange lists with a classmate. After reading each other's lists and explanations, the pairs discuss the thematic connections, offering challenges or support for each other's ideas. Students record and respond to their partners' ideas before handing the lists in to me.

(Primary learning objectives addressed: 1.1, 3.1, 3.5)

◀ I give students written comments on the strength of thematic connections, suggesting alternative themes and sharing sources of additional information to support their assertions.

Guiding Question:

- What does the art of the Indigenous Americas demonstrate about humans' relationships with the natural world?

Works of Art**Resources****Instructional Activities and Assessments**

Painted elk hide

Web

"Codsioigo"

"North American Art: Scenes of Plains Indian Life"

Instructional Activity: Traditions over Time

For homework, students read and summarize the resources. In class, we discuss how ideas of tradition and change apply to Cody's work. Who was the original audience for hide paintings? What was their traditional form and content? How and why did the audience, form, and content change? How are these changes apparent in the media and techniques used for hide painting? How do the purposes of earlier and later hide paintings relate? What does this tell us about the interactions between indigenous and colonizing people?

Students consider whether it is common for artists to change their production in response to audiences. They cite examples to support their responses. I ask, *Is it important to preserve artistic traditions, to embrace change, or both? How might both be achieved?*

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 2.2, 3.2, 3.3)

Tlatilco female figurine

Kleiner, chapter 18

Burial mask*

Stokstad, chapter 12

Stele D portraying Ruler 13*

Web

Bendersky, "Tlatilco Sculptures, Diprosopus, and the Emergence of Medical Illustrations"
"Mask with Earrings and Incrustation"

Chavín de Huántar

Shaman effigy pendant*

Templo Mayor (Main Temple)

Ruler's feather headdress (probably of Motecuhzoma II)

All T'oqapu tunic

Bandolier bag

Transformation mask

Instructional Activity: Knowledge and Belief

Regalia in contemporary cultures, from protective gear to brand logos, communicate roles and status. Contemporary human representation in road signs, selfies, and political cartoons vary greatly in purpose. Students consider these ideas as we examine indigenous American costume and portrayals of people as they relate to knowledge and belief. I assign student teams artworks to research, and they create annotated digital imagery to address the following questions:

- How does the work convey knowledge or belief?
- How does it connect the subject/wearer to others (human and otherwise)?
- What does it tell us about the role and status of the subject/wearer?
- How were audiences intended to respond?

Annotations consist of text and images added to the original work. Each team explains its annotated image to the class. I guide a discussion that students record using graphic organizers. The annotated images are uploaded to the class blog as a shared resource.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.2)

By this point, students have a growing collection of graphic organizers. I suggest they label a bound collection of their organizers using color-coded page tabs, with colors signifying topics like "architecture" and themes like "power."

Guiding Question:

- ▶ What does the art of the Indigenous Americas demonstrate about humans' relationships with the natural world?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Redefining the Canon**

To begin, students identify an indigenous American culture not represented in the image set. They each select an artwork from the culture and begin to write an essay that explains, using visual and contextual evidence, why the work is significant. How does it convey artistic traditions and cultural ideals? How are its materials, construction, and content significant? Students then choose an artwork from the image set that should be replaced by their artwork. They continue their essays, comparing and contrasting the two works to demonstrate the superiority of their chosen work as an essential cultural icon that AP Art History students must know as part of their understanding of indigenous American art history.

(Primary learning objectives addressed: 1.4, 2.1, 2.2, 2.3, 3.1, 3.4)

◀ This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How do works of art support secular and sacred practices?

Works of Art**Resources****Instructional Activities and Assessments**

Basin (*Baptistère de St. Louis*)
The Ardabil Carpet

Kleiner, chapter 10
Stokstad, chapter 8

Instructional Activity: Cultural Convergence

Students read the chapters prior to class. In class, we go over the enduring understandings. I explain the importance of West and Central Asia as a place of cultural convergence, and we review any relevant works previously studied. Students refer to and augment their notes as we analyze the two works. They should consider the following questions:

- ▶ How were the Mamluks and Savafids related?
- ▶ What do materials, techniques, and motifs tell us about these cultures?
- ▶ Who were the audiences for each work? How did they respond?

Students compare the works based on how they demonstrate cultural convergence and convergence of secular and sacred realms, adding comments to their graphic organizers. I record ideas, making a reference chart demonstrating the alignment of these works with the guiding question and enduring understandings.

(Primary learning objectives addressed: 1.3, 2.1, 3.2, 3.3, 3.5)

Petra, Jordan: Treasury and Great Temple
Buddha

Web

“Buddhism and Buddhist Art”
“Images of the Buddhist Caves of Bamiyan”
“Petra”

Instructional Activity: Bamiyan and Petra: A Comparison

Continuing to investigate themes of convergence, we virtually explore Bamiyan and Petra. Students form two groups and research each site to respond to the following questions:

- ▶ Describe the historical, cultural, and geographic context of the site.
- ▶ How did the site support cultural convergence?
- ▶ How are secular and sacred functions evidenced?
- ▶ How do materials and construction techniques affect audience responses?
- ▶ Which artistic traditions likely influenced the work?
- ▶ How did the work influence subsequent works of art?

The two groups present images (via PowerPoint) to support the findings they share with the class. As a class, we discuss each monument in its entirety, with students taking notes as I guide dialogue. Students turn in their research notes, including citations.

(Primary learning objectives addressed: 1.3, 2.1, 2.3, 3.2)

Guiding Question:

- How do works of art support secular and sacred practices?

Works of Art

Folio from a Qur'an
Bahram Gur Fights the Karg, folio from the Great Il-Khanid *Shahnama*
The Court of Gayumars, folio from Shah Tahmasp's *Shahnama*

Resources

Kleiner, chapter 10
Web
 "Folio From A *Shahnama*: Bahram Gur Kills The Unicorn"
 "The Morgan Treasures of Islamic Manuscripts"

Instructional Activities and Assessments**Instructional Activity: Text and Image**

I present the works to the class in the following format: we examine the artist, the technology used to produce the work, the intended purpose and audience, the relationship between text and image, and how the work demonstrates and deviates from artistic traditions. I include an image of each work in a set of four related works, and students identify the works that are most similar based upon formal qualities. I explain the background of the other works to expand on students' observations. After analyzing each work, we consider the group, comparing and contrasting style and content. How are rules for representation demonstrated? I help students make connections with other narrative works within and beyond the content area, encouraging them to substantiate the basis of the relationships they describe.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 2.3, 3.4, 3.5)

Formative Assessment: Asking Good Questions

Using assigned readings and the research notes from their graphic organizers, students apply their understanding of this unit's content to individually write a set of 10 multiple-choice questions to address the most significant ideas of the unit. At least one question must connect works studied thus far in this content area with works previously studied in other content areas. Sample exam questions from the curriculum framework serve as models: students' questions should identify which learning objectives (they are encouraged to target many) and enduring understanding/essential knowledge statements are addressed. After students create their question sets, we discuss *assessment logic* — how to make good choices within a group of possible answers to a question. Students then exchange questions, answer them, return them to their author for scoring, and hand them in to me.

(Primary learning objectives addressed: varies based on students' questions)

Text and image is an excellent theme to apply in comparing works of art across content areas. I encourage students to be open-minded about their definitions of text — it doesn't mean just letters and words.

To assist students, I provide them with information on creating multiple-choice items (source listed in Unit 5's supplementary resources).

I give students feedback on the questions they wrote, noting clarity, accuracy, and significance of concepts and content addressed. I also make sure students know the correct answers to questions and suggest resources to strengthen understanding.

Guiding Question:

- How do works of art support secular and sacred practices?

Works of Art

Mosque of Selim II
The Kaaba
Jowo Rinpoche,
enshrined in the
Jokhang Temple
Dome of the Rock
Great Mosque (Masjid-e
Jameh)

Resources

Kleiner, chapter 10
Stokstad, chapter 8
Web
“Jokhang Temple,
Lhasa”

Instructional Activities and Assessments**Instructional Activity: Sacred Spaces**

Before class, students read and synthesize the textbook content. In class, I present Jowo Rinpoche and its history, including sacred and political functions within the Buddhist Jokhang Temple. I describe aspects of Buddhist beliefs and practices evidenced in the temple, relating this to other representations of Buddha. We apply this approach to the Dome of the Rock, studying how form, function, audience, and interpretations have changed over time, and analyzing the sacred and political significance of the monument and associated rituals. We investigate the Kaaba to deepen understanding of Islamic sacred sites and relate it to the Great Mosque, again studying changes over time, sacred and political significance, and demonstration of artistic traditions. I project plans of each monument and teach architectural features by relating functions. We compare and contrast the five monuments.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 3.2, 3.3, 3.5)

Summative Assessment: Attribution

Expanding on the strategy modeled in the earlier text and image activity, students construct a short essay question requiring attribution of an unknown secular or sacred (or both) work based on what they've learned in this unit. In addition to addressing LO 3.4 (attribution), the question must address one other learning objective. When writing their questions, students identify the work in the image set, the unknown work, and the learning objectives addressed. Students exchange questions (without identification of the unknown works), respond, and return them to their partner who evaluates the response based on strength and accuracy of the arguments presented. Partners share evaluations and record each other's feedback. Students hand in their work for further evaluation and feedback.

(Primary learning objectives addressed: 2.3, 3.3, 3.4, 3.5)

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ Why do artists use specific materials and techniques?

Works of Art**Resources****Instructional Activities and Assessments**

Shwedagon Pagoda*
Buddha
Jowo Rinpoche,
enshrined in the
Jokhang Temple
Great Stupa at Sanchi
Longmen caves
Todai-ji
Borobudur Temple
Ryoan-ji
Emerald Buddha*

Kleiner, chapters 15, 16,
and 32
Stokstad, chapters 9
and 23
Web
“Longmen Grottoes”
“The Mountain of Gold”

Instructional Activity: Knowledge and Belief, Part 1
Before class, students review the enduring understanding and essential knowledge statements for this unit and access overviews of each new Buddhist monument listed. In class, we revisit the Bamiyan Buddha and Jowo Rinpoche, reviewing their defining features. We then compare Bamiyan with the Longmen caves, analyzing contexts and relating them to similarities and differences in form and function. I focus on the materials and construction technologies and their influence on artistic production as we continue the conversation begun in the previous unit about representations of Buddha. Next, I guide students as they compare (with similar foci) Ryoan-ji with Todai-ji and Borobudur with the Great Stupa.
(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.5)

Buddha
Jowo Rinpoche,
enshrined in the
Jokhang Temple
Great Stupa at Sanchi
Longmen caves
Todai-ji
Borobudur Temple
Ryoan-ji

Instructional Activity: Knowledge and Belief, Part 2
I divide the class into three groups. Based on the work we've done together in class, each group creates a holistic visual representation to illustrate the relationships of the seven monuments using their choice of media. Groups have several days to do research and develop their representations.
Groups present their representations to the class. I encourage students to accompany me in asking questions to clarify connections among the monuments and highlight the unique aspects of each one. When all groups have presented, together we identify common and effective approaches to depicting the information. We also note distinctive perspectives among the presentations and discuss ideas that were challenging to address and understand. Digital copies of each representation are uploaded to the class blog.
(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.3, 3.5)

◀ *Students' holistic visual representations may include photos, drawings, diagrams, images of other works of art, contextual images, and annotations. They may be created using a variety of media and techniques, from low- to high-tech.*

Guiding Question:

- Why do artists use specific materials and techniques?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Knowledge and Belief, Part 3**

Student pairs select a material, a technique, or content they believe is central to Buddhist architectural tradition. From their class notes, graphic organizers, and research, they select a material, a technique, or content central to the tradition of a different belief system. Students compare and contrast the materials, techniques, and content, explaining how artists working within each tradition used them to elicit a specific response from audiences. Pairs write a collaborative essay in response to the challenge, citing references and specific architectural examples from both traditions.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.3, 3.5)

Instructional Activity: The Natural World

Before class, students research each work to become familiar with form, content, and context. In class, I present the works as a group, asking students to suggest themes that relate them. Using “natural world,” we analyze each work, discussing content, context, style, and meaning. Students recall previously studied stylized natural imagery. Does knowledge and belief about nature parallel how artists represent it? I show additional works illustrating a breadth of media traditions (e.g., jade carving, ceramics, silk painting, printmaking, metalwork), and I explain their origins and influence. For homework, students choose a work and write about it based on what the artist tells us about human relationships and humans’ relationships with natural and supernatural worlds.

(Primary learning objectives addressed: 1.2, 1.4, 2.1)

Gold and jade crown
Travelers among Mountains and Streams
Night Attack on the Sanjō Palace
 The David Vases
White and Red Plum Blossoms
Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji

Kleiner, chapters 16, 33, and 34
 Stokstad, chapter 25
Web
 “Golden Treasures: The Royal Tombs of Silla”
 “Red and White Plum Blossoms”

I write comments on students’ essays, calling out successful arguments that provide accurate and detailed evidence of understanding architectural traditions, relationships of knowledge and belief, use of materials and technology, artistic intent, and audience response. I correct misconceptions and suggest additional review to address gaps in understanding.

This activity offers a great opportunity for cross-content connections based on the “natural world” theme.

Guiding Question:

- ▶ Why do artists use specific materials and techniques?

Works of Art**Resources****Instructional Activities and Assessments**

Night Attack on the Sanjō Palace

Kleiner, chapter 16

Web

“A Brief History of the Heiji Disturbance”

Instructional Activity: Historical Narrative

Based on a resource review, students respond to the following prompts in their notebooks before class:

- ▶ What is the Heiji scroll?
- ▶ Explain the art historical significance of *Night Attack on the Sanjō Palace*.
- ▶ Describe how artistic tradition is demonstrated in the piece.
- ▶ Identify art historical themes addressed.

In class, students share their responses as we analyze the work. Discussion centers on historical narrative, which is a topic studied throughout the course. Students name additional works that convey narratives of conflict and power. Next, I project the work with another work demonstrating historical narrative that students select. While referring to their notes, students compare and contrast the works as I record their responses. We discuss their observations. Students explain the essential steps of comparative analysis and describe how it supports their understanding of works of art.

(Primary learning objectives addressed: 1.3, 1.4, 2.3)

Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia

Kleiner, chapter 15

Stokstad, chapter 9

Web

“Angkor”

“Different Names of Lord Shiva”

“Hinduism and Hindu Art”

“Lakshmana Temple, Khajuraho”

“Lost City of Angkor Wat”

“Shiva”

Instructional Activity: Hindu Art and Architecture

I project an image of Shiva and lead a visual analysis, introducing Hindu beliefs and practices and supplementing students' observations by explaining the symbolism and context. I show other representations of Shiva and describe the origins and transmission of Hinduism. We proceed to Lakshmana Temple, analyzing how it supports sacred practices. Given Angkor's enormity and complexity, I ask students for input on which aspects to concentrate on to understand the monument. Referring to the curriculum framework and geographic, historic, and cultural guideposts, plus experiences learning about other vast monuments, together we create an outline of features to study (which I then use to prepare for the next class). Students discuss defining architectural, sculptural, and narrative components of the monument, summarizing the information in their visual organizers.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.5)

I find the Freer / Sackler Web resources relating to contemporary and cross-cultural representations of Shiva (included in the unit's supplementary resources) are not to be missed and are of great interest to students.

Guiding Question:

- Why do artists use specific materials and techniques?

Works of Art

Terra cotta warriors from mausoleum of the first Qin emperor of China

Funeral banner of Lady Dai (Xin Zhui)

Portrait of Sin Sukju (1417–1475)

Jahangir Preferring a Sufi Shaikh to Kings

Taj Mahal

Chairman Mao en Route to Anyuan

Resources

Kleiner, chapters 16 and 32

Stokstad, chapters 10 and 23

Web

“The Cult of Mao’s Personality”

“Noble Tombs at Mawangdui”

“Understanding South Asian Art”

Instructional Activities and Assessments**Instructional Activity: Identity**

I divide the class into six groups and assign each group a work to research for homework and prepare to teach to the class. Students use the research prompts below, cite three resources, and create a formative assessment to gauge classmates’ understanding.

- Describe how this work of art addresses identity.
- Explain the contextual information needed to understand the form, function, and content of the work.
- How was the work created?
- Analyze how this work demonstrates and/or deviates from artistic traditions.
- To which other work within this set is your assigned work most closely related? Explain the relationship.

Each group presents their lesson and then gives their formative assessment. I provide feedback on each group’s presentation and address missing information and misconceptions that arise.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 2.1, 3.5)

Forbidden City

Kleiner, chapter 33

Stokstad, chapter 24

Web

“Forbidden City (Palace Museum)”

“The Palace Museum: Museum Routes”

Formative Assessment: Educational Travel Guide

Students envision themselves as potential leaders of a Forbidden City tour for AP Art History students, and they each write a tour plan that includes a contextual overview of the Forbidden City, identifies the features to be studied by tour participants, and explains the importance of each selected feature in understanding the monument as a whole. Their plans should help tourists experience aspects of the complex crucial to understanding its art historical significance. Tour plans conclude with a description of what participants will learn by taking the tour. I encourage students to refer to resources including the enduring understanding and essential knowledge statements and learning objectives.

(Primary learning objectives addressed: 1.1, 2.1, 3.1, 3.2, 3.3, 3.5)

I write comments on the effectiveness of students’ overviews in outlining contextual information, and I address missing or unclear ideas and praise succinct, accurate write-ups. I also comment on the choice of features, rationales, and summary of participants’ learning, encouraging alignment with course concepts.

Guiding Question:

- ▶ Why do artists use specific materials and techniques?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Media Matters**

Students use a graphic organizer to relate the defining materials and techniques of each work within this unit. They write a statement about the reasons for the creators' choice of materials and techniques and their effects. They then connect each work with one from a different content area based on similarity of media and /or technique, justifying the connection and explaining significant differences in either artistic intent or production or in audience response. Students then choose one of their pairings and write a 15-minute essay comparing and contrasting how each work demonstrates artistic tradition, with an emphasis on media and techniques.

(Primary learning objectives addressed: 1.2, 1.4, 2.1, 2.3, 3.5)

◀ This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How do African arts investigate human relations?

Works of Art**Resources****Instructional Activities and Assessments**

Conical tower and circular wall of Great Zimbabwe

Web
“900-Year-Old Stone Kingdom: The Breathtaking Ruins of Great Zimbabwe”
Dewey, “Ancient Africa”
“Who Should Tell the Story of Africa?”

Instructional Activity: Introduction to African Art, Part 1

Students read the resources as homework and take notes. In class, we watch the Great Zimbabwe video. I project an image of the monument and students summarize information about it, focusing on form, function, and context. I record their ideas on a chart, and then we discuss the gaps in students’ knowledge about the monument. How, and by what, is scholarship about Great Zimbabwe limited? How does the available information about Great Zimbabwe illustrate challenges in understanding African art history? We describe the kinds of information needed to understand an artwork. How often is the ideal achieved? Even with abundant and reliable information, how can contextual variables cause misunderstandings? Students cite examples from their studies. They summarize the discussion in their graphic organizers.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.3)

Conical tower and circular wall of Great Zimbabwe
Great Mosque of Djenné

Kleiner, chapter 19
Stokstad, chapter 13
Web
“Great Mosque”

Instructional Activity: Introduction to African Art, Part 2

For homework, students read the chapters and two additional Djenné resources; they then synthesize their findings to turn in. In class, students tell me about the Djenné mosque as we view it. We review the chart from the previous lesson and create a similar chart for Djenné. How does information about each monument compare? Using the charts, we analyze the monuments, identifying similarities and differences. What can we infer about their relationships? Are there helpful themes for investigating associations? I guide students to consider individual and society, knowledge and belief, domestic life, power, and urban experience. We discuss how the forms of the structures, along with contextual information, support associations. Students complete a graphic organizer for Djenné, including notations of previously studied monuments that address the themes discussed.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 3.5)

While students need to realize the nature and basis of challenges in understanding African arts, they should also be aware that any work is open to misinterpretation. It’s important for students to be aware of the limitations of art historical scholarship in general, be able to critically evaluate information, and know that understanding is an ongoing process.

Guiding Question:

- ▶ How do African arts investigate human relations?

Works of Art**Resources****Instructional Activities and Assessments**

Power figure (*Nkisi n'kondi*)

Kleiner, chapter 37

Instructional Activity: Ritual and Ceremony, Part 1

Students review the enduring understanding and essential knowledge statements and the textbook chapters before class. In class, I divide students into four groups. Each group chooses a work to research, responding to the following questions, as applicable:

Female (*Pwo*) mask

Stokstad, chapter 28

- ▶ How is the object created and performed? Who is involved? What are their roles?
- ▶ What is the purpose of the performance? What types of relationships does it support?
- ▶ Why are these specific materials, techniques, and styles of representation used?

Bundu mask

(Primary learning objectives addressed: 1.1, 1.4, 3.2, 3.3)

Aka elephant mask

Power figure (*Nkisi n'kondi*)

Kleiner, chapter 37

Instructional Activity: Ritual and Ceremony, Part 2

In a continuation of the previous activity, the groups create digital storyboards summarizing their research. As they present their findings to the class, students take notes. I guide and query presenters to clarify and elaborate on content. After the presentations, students describe their experiences with African artworks in museum settings (virtual and actual). Did the display completely convey form, content, and use of the piece? How can such displays be improved? How does this affect audience interpretation? Storyboard files are uploaded to the class blog as a shared resource.

Female (*Pwo*) mask

Stokstad, chapter 28

(Primary learning objectives addressed: 1.1, 1.4, 3.2, 3.3)

Bundu mask

Aka elephant mask

As an extension to Parts 1 and 2 of this activity, I ask students to consider the extent to which contemporary performance artists are inspired by traditional rituals and ceremonies. Is there evidence to support their beliefs about this?

Guiding Question:

- How do African arts investigate human relations?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Exploring Unknowns**

Students conduct research and create a set of images and identifying information for 14 works aligned with the 14 in the African image set. Their works should represent the same artistic traditions (e.g., Khami and Ziwa parallel Great Zimbabwe, a 16th-century Benin bronze hornblower parallels the wall plaque). Students create a slideshow of their 14 images and give it to a partner who identifies “matching” works from the image set and justifies his or her attributions by providing visual and contextual evidence (partners are given time to do research as necessary). Student pairs then exchange identifying information and self-evaluate their attributions. The slideshows are updated with identifying information and uploaded to the class blog as a resource.

(Primary learning objectives addressed: 1.1, 2.1, 3.1, 3.4)

Instructional Activity: More Is More

We often study a single work of art as an example of an artist or culture. I present the Golden Stool as a demonstration of an artistic tradition; I show and analyze closely related works to develop a deeper understanding of the art form and its significance. I divide students into five groups and assign each an artwork to research and present based on my model. Each presentation should explain the artistic tradition the work is a part of and include holistic visual and contextual analyses. After the presentations, students consider the works and their counterparts as a whole. Which themes do they share? Together we review each work as it relates to ideas of power, memory, and identity.

(Primary learning objectives addressed: 1.1, 1.3, 2.1, 2.2, 2.3, 3.1, 3.5)

Wall plaque, from Oba's palace

Sika dwa kofi (Golden School)

Ndop (portrait figure) of King Mishe miShyaang maMbul

Portrait mask (*Mblo*)

Lukasa (memory board)

Veranda post of enthroned king and senior wife (Opo Ogoga)

Kleiner, chapter 37

Stokstad, chapter 28

Web

“Asante Stool”

Kumah, “Stools in Asante Culture” (chapter 2)

I give students written feedback on their choices of works to align with the image set. I praise strong alignment based on formal and contextual qualities and point out weaker alignment, explaining problems and suggesting solutions. I also write comments about students' attributions, highlighting well-evidenced arguments and correcting unclear and incorrect associations.

To extend the activity, I have students compare and contrast the approaches of studying a single work of art versus studying a group of closely related works. What are the benefits and drawbacks of each approach? What does this tell us about our own practices and understandings of art?

Guiding Question:

- ▶ How do African arts investigate human relations?

Works of Art

Ikenga (shrine figure)
Reliquary figure (*byeri*)

Resources

Kleiner, chapter 37
Stokstad, chapter 28

Web

“Married Men”
“Reliquary Guardian
Figures”

Instructional Activities and Assessments**Instructional Activity: Life Cycles**

For homework, students review their notebooks, identifying previously studied commemorative works and noting events they mark. Students share their findings with the class. I describe Igbo culture and how several examples of *ikenga* were created, used, and displayed. I ask students how power is attained within their own culture and which material objects are associated with it. How does the purpose of their status symbols compare with the functions of *ikenga*? I present the Fang lifestyle to explain the functions of reliquary figures, helping students understand content. We review images of other reliquary forms and consider the common practice of venerating relics associated with important people and the effect this practice has on audiences.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 3.2)

Summative Assessment: Interpreting Identity

Students identify a work from this content area that addresses the theme of gender. Then they identify a work from a different content area that also addresses gender. In essay form, students compare the two works, responding to the following prompts:

- ▶ Describe the context of each work, including the most significant similarities and differences of the contexts.
- ▶ What ideas about gender does each work convey? Use the form and content of the works to support your explanation.
- ▶ Compare and contrast the notions of gender demonstrated by each work. How does each work convey cultural perspectives within its milieu?

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5)

Responding to these prompts requires students to further investigate how African arts inform and relate individual and group roles within a culture, and apply a similar perspective to works from other artistic traditions.

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ Which themes are most appropriate to apply in developing understanding of Pacific arts and of Pacific arts' relationships with other art forms?

Works of Art

Moai on platform (*ahu*)
'Ahu 'ula (feather cape)
Staff god
Female deity
Buk (mask)
Tamati Waka Nene
Malagan display and mask
Bis Pole*
Fa'a fafine: In a Manner of a Woman, triptych 1*

Resources

Kleiner, chapter 36
Stokstad, chapter 27
Web
"Digital Repatriation of Artefacts a 'Thorny Issue'"
"Fa'a fafine: In a Manner of a Woman, Triptych 1"
"Malagan Pole"
"Masks (Buk, Krar, Kara)"
"Role of Tattoo"
"Story: Nene, Tamati Waka"
"Tamati Waka Nene"
"Tattooing in the Marshall Islands"

Instructional Activities and Assessments**Instructional Activity: The Human Form as Subject, Media, Conduit**

Before class, students read and take notes on the textbook chapters and enduring understandings and essential knowledge statements. In class, students identify, based on their homework, themes we should use to analyze Pacific arts. We consider the human body theme. As we observe projected images, I ask how and why the body is employed as subject and medium. I lead an in-depth exploration of each work's form and context, asking students to make connections with content and function. For example, I explain the history and symbolism of *Tamati Waka Nene's* regalia; students describe what it means regarding his identity and roles. We revisit the works holistically, reviewing how the human body is addressed from perspectives of ceremony, belief, identity, power, and performance. Students summarize discussions using graphic organizers.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.2, 3.5)

As we discuss the works in this activity, I emphasize the relationships of people with one another (including indigenous associations and interactions with other cultures), with supernatural forces, and with the natural world — essential concepts for understanding arts, culture, and history in nearly all contexts. I also highlight the performative, active nature of Pacific art forms, providing as much detail as possible about how the works functioned in this way.

Guiding Question:

- Which themes are most appropriate to apply in developing understanding of Pacific arts and of Pacific arts' relationships with other art forms?

Works of Art**Resources****Instructional Activities and Assessments**

Navigation chart

Stokstad, chapter 27

Web

"The Beauty of a Map"

"Marshall Islands Sailing Charts"

"Navigational Chart (Rebbilib)"

Spennemann, "Traditional and Nineteenth Century Communication

Patterns in the Marshall Islands"

"Stick Charts and Water Wave Navigation"

"Traditional Marshallese Stickchart Navigation"

Formative Assessment: Finding One's Way

For homework, students use the resources to research the navigation chart and write an essay in response to the following prompts, applying the theme of "private/public":

- Explain how the creator of a stick navigation chart makes decisions about form.
- Which contextual variables are most influential in determining the form of a chart?
- What is the intended function of a chart?
- How does the form of the chart relate to its function?
- Identify traditions followed in creating charts.
- Identify two different audiences of the specific chart we are studying.
- Which qualities of stick charts likely led to their display in art museums?
- How are stick charts likely interpreted when displayed in art museums?
- How is this interpretation related to the original one?

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 3.2, 3.3)

The Ambum Stone

Kleiner, chapter 36

Terra cotta fragment

Web

Nan Madol

Pala, "Nan Madol, The City Built on Coral Reefs"

Instructional Activity: Evidence-Based Inference

I present basic information about the three works and divide the class into three groups; I give each a handout introducing their assigned work. The groups suggest a theme (with rationale) for studying all three works, and then use it to focus research on their assigned artwork, finding two resources to address the questions, *Why was this work chosen to exemplify Pacific arts? What makes it important to study and understand?* The next day, groups present their findings and discuss their conclusions with the class. We consider the overall effectiveness of the suggested themes and talk about the challenge of, and best approaches to, understanding works for which we have little contextual information. I help students summarize information to record in their graphic organizers.

(Primary learning objectives addressed: 1.1, 2.1, 3.2, 3.3)

I provide written feedback with the intention of addressing gaps in students' understanding of this art form as well as their understanding of the analytical processes. I praise students' use of visual and contextual evidence to support their responses and recommend further reading, review, and practice to augment their knowledge and improve their demonstration of art historical skills.

The theme of knowledge and belief is especially useful in analyzing the works featured in this activity; for example, technological knowledge and beliefs about power, authority, and the relationships of humans and fauna.

Throughout the year, I suggest that students question why specific works were included in the image set to represent artistic production from a certain time and place.

Guiding Question:

- Which themes are most appropriate to apply in developing understanding of Pacific arts and of Pacific arts' relationships with other art forms?

Works of Art

Hiapo (tapa)
Presentation of Fijian
mats and tapa cloths to
Queen Elizabeth II

Resources

Web
“The Royal Tour – 1953”

Instructional Activities and Assessments**Instructional Activity: Image Sprints**

Students read the resource for homework. In class, I divide students into two groups and project the hiapo. Groups alternate providing visual and contextual information about the work as I record their responses. Each student only contributes once, and when all have had a turn, we review the information and discuss hiapo traditions. I project the processional and we repeat the information-gathering process. Students explain how the art forms are related. How does the processional demonstrate artistic tradition? How are the artistic intentions of each art form related? Students compare the contemporary practice of gift exchange among leaders with the processional. How do ceremonies transpire? What is their purpose? What kinds of gifts are exchanged? How is the event recorded? What becomes of the gifts?

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 2.1, 2.2, 3.5)

Summative Assessment: Variations on a Theme

Students select a Pacific artwork from within or beyond the image set and identify a theme they will use to analyze the work. They then choose a second artwork from a different content area that aligns with their theme. Students compare the two works of art, explaining the similarities and differences in how the form, function, content, and context of each work relates to the theme. They present their answers using images and text in a PowerPoint file that they upload to the class blog. Each student then reviews a classmate's presentation and creates a graphic organizer page based on the information. All students complete a comparative analysis of the works they chose via PowerPoint and of the works their classmates selected via graphic organizer.

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.2, 2.3, 3.1, 3.3, 3.5)

◀ This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art

Catacomb of Priscilla
Santa Sabina
San Vitale
Hagia Sophia
Church of Sainte-Foy
Saint-Sernin*

Resources

Kleiner, chapters 8, 9,
and 12
Stokstad, chapter 7
Web
“Byzantine Art: San
Vitale, Ravenna”
“Santa Sabina”

Instructional Activities and Assessments**Instructional Activity: Architecture as Sacred Space**

Students read the chapters and view the videos before class as an introduction to catacombs as well as basilica and central plan architecture. In class, we discuss how and why catacombs were used by early Christians, and students take notes using graphic organizers. I project plans of Santa Sabina, San Vitale, Hagia Sophia, Sainte-Foy, and Saint-Sernin simultaneously. Students together list features of each in an effort to categorize the buildings according to plan type and identify the defining features of central and basilica plan churches. For homework, students research each of the five churches, citing two sources and describing essential characteristics of form, functions, and contexts over time. Students also analyze influential forms for each structure as well as any monuments they influenced.

(Primary learning objectives addressed: 1.1, 1.3, 2.1, 3.3, 3.5)

In my presentation to students, I describe the technological advancements in architecture as well as the impact of geography on the forms and functions of these monuments.

Guiding Question:

- ▶ How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art

Chartres Cathedral
 Amiens Cathedral*
 Westminster Abbey*
 Pazzi Chapel
 Il Gesù, including
*Triumph of the Name of
 Jesus* ceiling fresco
 San Carlo alle Quattro
 Fontane

Resources

Kleiner, chapters 13, 21,
 and 24
 Stokstad, chapters 16,
 19, and 20
Web
 “NOVA: Building the
 Great Cathedrals”

Instructional Activities and Assessments**Instructional Activity: Heaven on Earth**

For homework, students watch the video. In class, they read the textbook chapters, and I lead the class through analyses of Amiens and Westminster. For each we consider the following:

- ▶ How does the form and content of the structure relate to its:
 - ▶ Site
 - ▶ Patrons
 - ▶ Audiences
 - ▶ Artists' intentions
 - ▶ Predecessors
 - ▶ Successors
- ▶ What makes it worthy of our attention?

I explain builders' methods, from symbolic measurements based on biblical passages to construction techniques. Using cut 2 × 4s with wooden shims as wedge bricks and cardboard as interior form, we construct a rib vault supported by a flying buttress to understand the skeleton of a Gothic cathedral. For homework, students analyze the remaining works, repeating the classroom procedure and answering the questions in their graphic organizers.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 2.3)

Guiding Question:

- ▶ How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Architectural Attribution**

I divide the class into groups, each assigned to an unknown building. Each group is asked to attribute the monument to a region, timeframe, and architectural style based on examples we have studied. Groups create PowerPoint slides with an image of their building followed by images of similar structures we have studied and text elucidating the basis of their attribution. I encourage the class to comment on the evidence supplied in each group's attribution presentation and to confirm or question each group's conclusion with their own evidence. All students take notes using graphic organizers.

Unknown buildings may include:

- ▶ Salisbury Cathedral
- ▶ Notre-Dame de Paris
- ▶ Catacombs of San Callixtus
- ▶ Santa Constanza
- ▶ Palatine Chapel
- ▶ St. Michael's Church at Hildesheim
- ▶ Basilica Cathedral of Saint Denis
- ▶ Sant'Ivo Alla Sapienze
- ▶ St Paul's Cathedral

(Primary learning objectives addressed: 1.1, 1.3, 3.4)

After the class has commented on each presentation, I provide additional feedback by commenting on the accuracy of the attribution and the evidence provided to support it. I fill in missing information and correct misinformation as appropriate.

Guiding Question:

- How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art

Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*

Virgin (Theotokos) and Child between Saints Theodore and George

Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page

Great Mosque

Psalm 44, detail of folio 25 recto of *Utrecht Psalter**

Pyxis of al-Mughira

Chartres Cathedral

Cathedral of Reims*

Röttgen Pietà

Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover)

*Les Tres Riches Heures du Duc de Berry**

Resources

Kleiner, chapters 8, 9, 14, and 20

Stokstad, chapters 7, 14, and 17

Claster, various selections

Linehan and Nelson, various selections

Web

“Golden Haggadah”

“Introduction to the Protestant Reformation: The Counter-Reformation (Part 4)”

“Overview of the Middle Ages”

Instructional Activities and Assessments**Instructional Activity: Tough 1000 Years**

Students learn about beliefs and practices in Europe during the Middle Ages by reading selected resources and watching the online video over several classes. As students take notes, I provide an overview of what life was like for different groups of European people during the Middle Ages and how this relates to artistic production. For homework, students read about the listed works in their textbooks and use graphic organizers to parallel notes from class discussion. Students address the defining features of each work and the artistic traditions it demonstrates with respect to beliefs and practices. The next day in class, I review each work, emphasizing relationships among the works and focusing on influence and change.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.2, 2.3, 3.2)

Medieval religious leaders used their power and authority to strengthen their positions and increase the parishioner population. I highlight this along with other devices used to gain power and control during this 1000-year history.

Guiding Question:

- How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art

Adam and Eve
 Sistine Chapel ceiling
 and altar wall frescoes
 Isenheim altarpiece
Entombment of Christ
Allegory of Law and Grace
 Il Gesù, including
Triumph of the Name of Jesus
 ceiling fresco
Calling of Saint Matthew
Ecstasy of Saint Teresa
The Virgin of Guadalupe
(Virgen de Guadalupe)

Resources

Web
 “Gothic Cathedrals”
 Truffin, “‘Terrors of the Night’: Salvation, Gender, and the Gothic in Go Tell It on the Mountain”
 Whittle, “Summary on the Religious Experience in a Gothic Cathedral”

Instructional Activities and Assessments**Instructional Activity: Death and Salvation**

In class, with Gregorian chants playing in the background, students read about the works in their textbooks and other selected resources, creating a graphic organizer to analyze each work. Then, using the graphic organizer, they select any two works and write an essay about how salvation is portrayed in the works and how parishioners responded to the portrayals. During the following class, we discuss the various approaches to defining and portraying death and salvation used by the artists, making inferences based on context and content about the reasons for each interpretation.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4)

Guiding Question:

- How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art

San Vitale
 Arena (Scrovegni)
 Chapel, including
Lamentation
*The Annunciation**
 Annunciation Triptych
 (Merode Altarpiece)
 The Arnolfini Portrait
David
Madonna and Child
with Two Angels
Birth of Venus
Last Supper
 Sistine Chapel ceiling
 and altar wall frescoes
School of Athens
Henri IV Receives the
Portrait of Marie de'
Medici, from the Marie
 de' Medici Cycle

Resources

Web
 Hunt, "Byzantine Art as
 Propaganda: Justinian
 and Theodora at
 Ravenna"
 "Patronage and the
 Status of the Artist"
 "The Role of Patronage
 During the Renaissance/
 Baroque Period"

Instructional Activities and Assessments**Instructional Activity: Patronage**

For homework, students read and summarize the resources. In class, I ask students to define *artistic patronage*, explaining who patrons were and describing their roles and influence, generally and specifically, on artistic production of the time. Together we analyze each work and investigate the role of patronage on its creation, form, content, and audience response. Students take notes using their graphic organizers.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 3.2)

Patronage is a major theme throughout the history of art, whether religious, secular, public, or private. For every work of art they study, I ask students to consider the idea of patronage, and, whenever possible, explore relationships among patrons, artists, works of art, and audiences. It's fascinating to consider the goals and influence of patrons over time.

Guiding Question:

- How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art

Merovingian looped fibulae
Bayeux Tapestry
 Dedication Page with Blanche of Castile and King Louis IX of France and Scenes from the Apocalypse, from a *Bible moralisée*
 Alhambra
 Frontispiece of the Codex Mendoza
Angel with Arquebus, Asiel Timor Dei
Las Meninas
 The Palace at Versailles
 Screen with the Siege of Belgrade and hunting scene
Spaniard and Indian Produce a Mestizo
The Tête à Tête, from Marriage à la Mode

Resources

Kleiner, chapters 12 and 24–26
 Stokstad, chapters 22 and 29
Web
 “Brooklyn Museum Acquires Mexican Folding Screen and Painting by Impressionist Francisco Oller”
 “Castas”
 “Fibulae”
 “LACMA Presents a Groundbreaking Exhibition of Spanish Colonial Art and Its Pre-Columbian Origins”

Instructional Activities and Assessments**Instructional Activity: Power and Identity**

Students read the Web resources and complete graphic organizers for the Juarez painting and screen, focusing on themes of power and identity. I project fibulae images and students infer the owner's status. What do the materials, design, and technology tell us about the wearer and creator? I relate the fibulae's history according to their context, repeating the process as we analyze each of the other works from the perspective of what it tells about who commissioned it, who created it, who it portrays, and how it was interpreted. We consider power and identity as relational themes. For homework, students employ these themes to compare a work from this group with one from a different content area, writing about similarities and differences in how power and identity are demonstrated. Students use visual and contextual evidence to support their assertions.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.2)

Guiding Question:

- ▶ How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art

Palazzo Rucellai
Venus of Urbino
Hunters in the Snow
Self-Portrait with Saskia
Woman Holding a Balance
Fruit and Insects

Resources

Web
 Berlinerblau, “What Is Secular Art?”
 Rosen, “Divine Image”
 Wecker, “When Religious Art Is Displayed, Secular Museums May Become Sacred Spaces”

Instructional Activities and Assessments**Instructional Activity: Secular Art**

Students read and summarize the resources before class. In class, students define and give examples of secular and sacred art. We discuss rationales categorization, considering instances of overlap and contradiction. I divide the class into seven groups; each selects a work to research and present to the class, considering the following questions:

- ▶ What knowledge and beliefs are conveyed by the work?
- ▶ What does the work tell us about human behavior?
- ▶ What were the artist’s goals in creating the work?
- ▶ How did audiences respond?
- ▶ Within its art historical context, how does the work demonstrate artistic tradition, or deviation from tradition, with respect to secular content?

After the works are presented, we reconsider secular/sacred categorization, discussing pros and cons and suggesting alternative approaches to understanding relationships among works.

(Primary learning objectives addressed: 1.3, 2.2, 2.3, 3.2, 3.3)

Guiding Question:

- ▶ How did sacred and secular art forms demonstrate the practices of artists and patrons in Early Europe and the Colonial Americas?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Beyond the Image Set**

Based on works in this unit, students individually create an alternative set of 15 Early European and Colonial American works — sacred and secular — that demonstrate patronage and can be attributed through understanding the image set. Students create an e-document with the images of the works they select. They also create a document that pairs the image selected with its match in the image set and explains the basis of the pairing. Students exchange work with a partner. They then evaluate each other's attributions and turn in all work to me. I write comments about the alignment of attribution sets and the strength of the justifications provided for the attributions.

(Primary learning objectives addressed 1.4, 3.4, 3.5)

Before students begin the assessment, I review the sort of evidence needed to justify attribution, referencing the curriculum framework; I also reiterate the importance of learning works outside the image set. This assessment expands students' understanding of how patronage influenced secular and sacred art, and it increases their contextual understanding of works in the image set.

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How were changes in European and American societies reflected in artistic production?

Works of Art

Portrait of Sor Juana
Inés de la Cruz
The Swing

Resources

Kleiner, chapter 26
Web
“Portrait of Sor Juana
Inez de la Cruz”
“Rococo and Morality
Changes”

Instructional Activities and Assessments**Instructional Activity: The Spirit of Opposites**

Before class, students read and summarize the resources, with a focus on understanding context, artistic intent, and audience response. In class, students describe how each work is reflective of the societal and political constructs of its culture. How does each work address the idea of *morality*? I record ideas on a chart as students compare the two works, analyzing similarities and differences in how they relate ideas about moral behavior. What do we know about the subjects of each painting? What does the style of each painting tell us? We discuss how knowing the context of both works significantly informs our ability to infer artistic intent and differentiate the responses of the original and subsequent audiences (especially those unaware of context).

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 2.2, 3.2)

Guiding Question:

- How were changes in European and American societies reflected in artistic production?

Works of Art

A Philosopher Giving a Lecture on the Orrery
Monticello
Bust of Voltaire*
Bust of Jean-Jacques Rousseau*
The Oath of the Horatii
George Washington
Self-Portrait
Y no hai remedio (And There's Nothing to Be Done), from *Los Desastres de la Guerra (The Disasters of War)*, plate 15
La Grande Odalisque
Liberty Leading the People
The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)
Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)
Palace of Westminster (Houses of Parliament)
The Stone Breakers
Olympia
The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)
The Burghers of Calais

Resources

Kleiner, chapters 26–28
Stokstad, chapters 29 and 30
Web
“Enlightenment”
“Impressionism”
“Introduction to Neoclassicism”
“Romanticism”
“Romanticism versus Realism”

Instructional Activities and Assessments**Instructional Activity: Seeking the Truth**

Students investigate the Enlightenment, Neoclassicism, Romanticism, and Realism by reading the textbook chapters before class. I put students into groups and assign one of the following artists to group leaders who will speak for each movement: Jean Antoine Houdon, Jacques-Louis David, Goya, or Courbet. Groups work to define their movement by conducting research and collecting visual and contextual information relating to artists, audiences, style, and influence. They categorize each of this activity's works and select two additional exemplary works to illustrate their assigned movement. Group leaders present a summary of findings to the class, introducing themselves in character and explaining how and why their artwork represents the movement.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.3, 3.1)

◀ *The Enlightenment brought dramatic change as society became less dependent on religion as truth. Belief was augmented by empiricism, positivism, imagination, feeling, and the everyday here and now. This philosophical chapter of art history can be confusing. Research and role-playing helps students understand the movements and their relationships.*

Guiding Question:

- How were changes in European and American societies reflected in artistic production?

Works of Art**Resources****Instructional Activities and Assessments**

Still Life in Studio
Nadar Raising
Photography to the
Height of Art
A Harvest of
Death, Gettysburg,
*Pennsylvania**
The Horse in Motion

Kleiner, chapter 27
 Stokstad, chapter 30
Web
 “The Camera Obscura in History”
 “Creating Effective Camera Obscuras”
 “History of Photography”
 “How to Transform a Room into a Camera Obscura”

Instructional Activity: Camera Obscura

For homework, students utilize the resources to make a camera obscura; they document the process and results through writing and images they create (drawings and/or photographs). In class, I present a brief history of photography, and then together we analyze the works. In their graphic organizers, students respond to the following questions:

- When was the camera first used?
- How was it used?
- What were artist and audience reactions to the camera? Explain why each responded to the medium of photography in particular ways.
- How does photography relate to the artistic movements studied in the previous lesson?
- Describe two significant similarities and two differences in contemporary photography and predigital photography, citing specific examples as evidence.

(Primary learning objectives addressed: 1.1, 1.4, 2.1, 3.2, 3.5)

The Saint-Lazare Station
*The Tub**
The Coiffure

Kleiner, chapter 28
 Stokstad, chapter 30
 Itten, “Theory of Color Impression” and “Theory of Color Expression”
Web
 “Basic Color Theory”
 “Impressionism: Art and Modernity”
 “Real Color Wheel”
 “Reexamining Link between Rise of Photography and Impressionism”

Instructional Activity: Color Theory

Before class, students visit “Impressionism: Art and Modernity” and summarize the content. In class, I show a traditional color wheel consisting of primary (red, yellow, blue), secondary, and tertiary colors; a printer’s color wheel (cyan, magenta, and yellow primaries); a physics-based representation of the spectrum; and an HTML color wheel. We compare and contrast each representation, its context, and its use. We discuss Impressionists’ application of color theory, focusing on specific aspects of form, content, and audience response as we analyze the image set works together. For homework, students refer to the final resource and write a notebook response to the prompt, *Give one example of how an Impressionist artist’s work was influenced by photography. Provide visual and contextual evidence to support your example.*

(Primary learning objectives addressed: 1.1, 1.2, 1.4, 2.3, 3.2)

Guiding Question:

- How were changes in European and American societies reflected in artistic production?

Works of Art

*A Sunday on La Grande Jatte**
The Starry Night
The Scream
Where Do We Come From? What Are We? Where Are We Going?
Mont Sainte-Victoire
The Kiss (Klimt)

Resources

Kleiner, chapter 28
 Stokstad, chapter 30
Web
 “The Starry Night”
 “Vincent van Gogh: Starry Night”

Instructional Activities and Assessments**Instructional Activity: Beginning of Modern Art**

Using *The Starry Night* as an example, I ask students to describe how Van Gogh’s use of color impacts the form and content of the painting. How does it shape our response to the painting? Students then apply this approach to the other five works, writing in their notebooks about the formal and expressive characteristics of each artist’s use of color as I display the works. For homework, students research the five paintings, noting the movement with which each is associated and citing and summarizing at least two sources that discuss the artist’s use of color and its effects in the painting.
 (Primary learning objectives addressed: 1.2, 1.4, 3.2)

Formative Assessment: Making Connections

Students read the enduring understanding and essential knowledge statements for this unit and select one statement to expand upon, using two works of art as illustrative examples. For example, a student writing about 4-2b could choose Le Brun and Kahlo self-portraits and write about how each woman gained recognition as an artist and both demonstrated and broke from traditions of their times. I encourage students to pair visual and contextual information to support their theses, and I explain that their essays are intended to provide a fuller, more in-depth exploration of a specific aspect of the context of this content area. Students have a weekend to complete the assignment and post their essays to the class blog.
 (Primary learning objectives addressed: 1.1, 1.3, 3.1, 3.5)

I want students to understand how modern artists, including Impressionists, Post-Impressionists, and Symbolists, used color theoretically and emotionally as content beyond what traditional painting presented.

I give students written feedback on how effectively they employ visual and contextual information to expand upon their EU/EK statements. I praise well-organized, detailed arguments, give advice to help clarify ideas and improve acuity, and suggest additional perspectives for students to investigate to deepen their thinking.

Guiding Question:

- ▶ How were changes in European and American societies reflected in artistic production?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Contextual Essays**

Students list five societal changes that occurred in Later Europe or the Americas from 1750 to 1980. They exchange lists. Students conduct research to identify a work from this content area that demonstrates the influence of one change on the list they received. Students write a 30-minute essay analyzing how their chosen work was influenced by the change they selected, addressing the following prompts:

- ▶ Identify the work selected.
- ▶ Identify the societal change that influenced the work.
- ▶ How did context likely influence artistic decisions?
- ▶ What was the artist's intent?
- ▶ Analyze how the change is demonstrated by form, function, and/or content.
- ▶ How did audiences respond? Why did they respond this way?
- ▶ Have audience responses changed over time? If so, why?
- ▶ Was the artist influenced by other artists? Explain.
- ▶ How did this work influence other artistic production?

(*Primary learning objectives addressed: 2.1, 2.2, 2.3, 3.2, 3.3*)

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How were changes in European and American societies reflected in artistic production?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: End to the Beginning**

Students review their notebooks and graphic organizers, listing three instances in which their thinking about an artwork, culture, technique, movement, or other concept changed based on learning. Students choose one topic about which their thinking has changed and write in response to the following questions for homework:

- ▶ Describe your initial thinking about the concept. What caused it to change? How did it change?
- ▶ Identify an artwork related to the concept you chose. How does the work connect with changes in your understanding?
- ▶ Which learning objective is tied to your changes in understanding?
- ▶ Write a short essay question addressing the artwork and learning objective. Separately, write a short-response key that is completely correct, one that is somewhat correct, and one that is completely incorrect. Which ideas are most important in explaining the correct answer?

In class, students trade questions with a partner. They answer each other's questions and evaluate the responses based on their keys. Partners explain their evaluations to each other, filling in gaps in understanding through discussion. Students turn their work in for additional feedback on their reflections, essay questions, keys, responses to their partners' essays, and evaluations of the same.

(Primary learning objectives addressed: 3.1, 3.3)

This cumulative, final assessment provides an opportunity for students to reflect on their entire year of learning before they take the AP Exam.

Resources

All links to online resources were verified before publication. In cases where links are no longer working, we suggest that you try to find the resource by doing a keyword Web search.

Artworks Included Beyond the Image Set

After “Invisible Man” by Ralph Ellison, The Prologue. Jeff Wall. 2001 C.E. Photograph.

Amiens Cathedral. Amiens, France. 1152 C.E.; rebuilt c. 1220–1401 C.E. Carved stone and stained glass.

The Annunciation. Fra Angelico. c. 1425–1428 C.E. Gold and tempera on wood.

Apoxyomenos. Lysippos of Sikyon. c. 330 B.C.E. Marble.

Armored Train in Action. Gino Severini. 1915 C.E. Oil on canvas.

Band. Richard Serra. 2006 C.E. Steel.

Big Self-Portrait. Chuck Close. 1967–1968 C.E. Acrylic on canvas.

Bis Pole. Asmat peoples (Faretsj River region, Indonesia). c. late 1950s C.E. Wood, paint, and fiber.

Bull-headed lyre from tomb 789. Royal Cemetery, Ur (modern Tell Muqayyar, Iraq). c. 2600 B.C.E. Wood, gold leaf, lapis lazuli, and shell.

Burial mask. Ipiutak. c. 100 C.E. Ivory.

Bust of Jean-Jacques Rousseau. Jean Antoine Houdon. c. 1778 C.E. Painted plaster.

Bust of Voltaire. Jean Antoine Houdon. c. 1778 C.E. Marble.

Canyon. Robert Rauschenberg. 1959 C.E. Oil, pencil, paper, metal, photograph, fabric, wood, canvas, buttons, mirror, taxidermied eagle, cardboard, pillow, paint tube, and other materials.

Çatalhöyük. Turkey. Neolithic and Chalcolithic. 7400–5200 B.C.E. Mud-brick architecture.

Cathedral of Reims. Reims, France. 1211–1516 C.E. Limestone.

Colossus of Rhodes. Charles of Lyndus. c. 282 B.C.E. Bronze and iron.

Cow with the Subtle Nose. Jean Dubuffet. 1954 C.E. Oil on enamel on canvas.

Cut Piece. Yoko Ono. 1964 C.E. Multimedia performance.

Emerald Buddha. Northern Thailand. c. 15th century C.E. Jade.

Equestrian statue of Marcus Aurelius. c. 176 C.E. Bronze.

Fa’a fafine: In a Manner of a Woman, triptych 1. Shigeyuki Kihara. 2005 C.E. Photograph.

Fate of the Animals. Franz Marc. 1913 C.E. Oil on canvas.

Fit for Active Service (Kriegsverwendungsfähig). George Grosz. 1918 C.E. Ink on paper.

Flag. Jasper Johns. 1954–1955 C.E. Encaustic, oil, and collage on fabric mounted on plywood.

Guernica. Pablo Picasso. 1937 C.E. Oil on canvas.

Hanging Gardens of Babylon. c. 600 B.C.E. Stone, soil, and trees.

A Harvest of Death, Gettysburg, Pennsylvania. Timothy H. O’Sullivan. 1863 C.E. Photograph.

Horse Chestnut Leaves. Andy Goldsworthy. 1986 C.E. Leaves and water.

Ishtar Gate of Babylon. c. 575 B.C.E. Glazed mud brick.

Kritios Boy. Early Classical Greek. c. 480 B.C.E. Marble.

Les Tres Riches Heures du Duc de Berry. Limbourg Brothers. c. 1413–1416 C.E. Ink on vellum.

Lighthouse of Alexandria. Alexandria, Egypt. Sostratus of Cnidus (architect). c. 280 B.C.E. Stone and masonry.

Mausoleum at Halikarnassos (modern Bodrum, Turkey). Pythius of Priene and Satyros (architects). c. 350 B.C.E. Stone.

Merz 19. Kurt Schwitters. 1920 C.E. Collage.

Nude, 1925. Edward Weston. 1925 C.E. Photograph.

One Million Bones. Naomi Natalie. 2013 C.E. Ceramic.

The Persistence of Memory. Salvador Dali. 1931 C.E. Oil on canvas.

The Portable War Memorial. Edward Keinholz. 1968–1970 C.E. Etching on galvanized metal with paint.

Psalm 44, detail of folio 25 recto of *Utrecht Psalter*. c. 820–835 C.E. Ink on vellum.

Red Blue Green. Ellsworth Kelly. 1963 C.E. Oil on canvas.

Running Fence. Christo and Jeanne-Claude. 1976 C.E. Fabric.

Saint-Sernin. Toulouse, France. c. 1070–1120 C.E. Brick and stone moldings.

Shaman effigy pendant. Tairona peoples, Columbia. 900–1600 C.E. Gold.

Shwedagon Pagoda. Yangon, Myanmar. c. 600 B.C.E. Gold plate and diamonds.

Solomon R. Guggenheim Museum. New York City, U.S. Frank Lloyd Wright (architect). 1956–1959 C.E. Reinforced concrete.

S.O.S. Starification Object Series. Hannah Wilke. 1974–1982 C.E. Photographs with chewing gum sculptures.

Statue of Zeus at Olympia. Phidias. c. 435 B.C.E. Ebony, bronze, ivory, and gold.

Stele D portraying Ruler 13. Mayan. 736 C.E. Stone.

Still Life with Chair Caning. Pablo Picasso. 1912 C.E. Oil and oilcloth on canvas with rope frame.

Resources (continued)

- Sun Tunnels*. Nancy Holt. 1973–1976 C.E. Concrete.
- A Sunday on La Grande Jatte*. Georges Seurat. 1884 C.E. Oil on canvas.
- Supermarket Shopper. Duane Hanson. 1970 C.E. Polyester resin and fiberglass, polychromed in oil, and mixed media with accessories.
- Sydney Opera House. Sydney, Australia. Joern Utzon (architect). 1959–1972 C.E. Ceramic tile, concrete, and reconstituted granite panels.
- Temple of Artemis at Ephesus (modern Selçuk, Turkey). Chersiphron and Metagenes (architects). c. 560 B.C.E. Marble.
- Totem pole and longhouse. British Columbia, Canada. 20th century C.E. Wood.
- The Treachery of Images (This Is Not a Pipe) (La trahison des images [Ceci n'est pas une pipe])*. Rene Magritte. 1929 C.E. Oil on canvas.
- Tropical Garden II*. Louise Nevelson. 1957–1959 C.E. Wood and paint.
- The Tub*. Edgar Degas. 1886 C.E. Pastel on card.
- Untitled (Collage with Squares Arranged according to the Laws of Chance)*. Jean (Hans) Arp. 1917 C.E. Torn-and-pasted paper and colored paper on colored paper.
- Untitled*. Donald Judd. 1969 C.E. Brass and colored fluorescent Plexiglass on steel brackets.
- Victory Stele of Naram-Sin. Akkadian. c. 2250 B.C.E. Spicular limestone.
- The War (Der Krieg)*. Otto Dix. 1924 C.E. Etching, aquatint, and drypoints.
- Westminster Abbey. London, England. 1245–1745 C.E. Gilt bronze.
- Woman Combing Her Hair*. Julio González. 1936 C.E. Wrought iron.
- Ziggurat of Ur (modern Tell el-Muqayyar, Iraq). c. 2100 B.C.E. Mud brick.

General Resources

Kleiner, Fred S. *Gardner's Art Through the Ages: A Global History*. 14th ed. Boston: Wadsworth, Cengage Learning, 2011.

Stokstad, Marilyn. *Art History*. 3rd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2008.

Supplementary Resources

Barnet, Sylvan. *A Short Guide to Writing about Art*. 6th ed. New York: Longman, 2000.

Nici, John B. *Barron's AP Art History*. Hauppauge, New York: Barron's Educational Service, 2008.

Swanson, Kristen. *Professional Learning in the Digital Age: The Educator's Guide to User-Generated Learning*. Larchmont, New York: Eye on Education, 2013.

Unit 1 (Modern) Resources

"Constructivism." Northwestern University Department of Slavic Languages and Literatures. Accessed March 24, 2014. <http://max.mmlc.northwestern.edu/~mdenner/Drama/visualarts/Constructivism/26stepanova.html>.

"Diego Rivera's Dream of a Sunday Afternoon in Alameda Central Park, 1947." Smarthistory. Accessed January 25, 2014. <http://smarthistory.khanacademy.org/dream-of-a-sunday-afternoon-in-alameda-central-park.html>.

Duke University Writing Studio: Visual Analysis handout. Accessed March 24, 2014. http://twp.duke.edu/uploads/assets/visual_analysis.pdf.

"Expressionist Art." Allen Memorial Art Museum. Oberlin College. Accessed January 25, 2014. http://www.oberlin.edu/amam/Kirchner_SelfPortrait.htm.

"Inside Matisse: Works 11 The Goldfish." Artionado. Accessed March 24, 2014. <http://www.artionado.com/Matisse/Matisse%20fauve%20works%2011.html>.

John Cage: Journeys in Sound. Directed by Allen Miller and Paul Smaczny. Leipzig, Germany: Accentus Music, 2012. DVD.

"The Jungle." Annenberg Learner. Accessed January 25, 2014. <http://www.learner.org/courses/globalart/work/55/index.html>.

Ko, Yu Bong. "Lesson 1: Concept Mapping: Working with Printed Images of Works of Art and the Student Sketchbook." In *AP Art History: Mapping Concepts and Themes in AP Art History*. New York: The College Board, 2012.

"'Memorial for Karl Liebknecht,' Käthe Kollwitz (1921) (Culture - Painting/Drawing/ Etching)." Facing History and Ourselves. Accessed January 25, 2014. <https://www.facinghistory.org/weimar-republic-fragility-democracy/culture/memorial-karl-liebknecht-k%C3%A4the-kollwitz-1921-culture>.

New Hampshire Institute of Art: Contextual Analysis handout. Accessed March 25, 2014. http://lgdata.s3-website-us-east-1.amazonaws.com/docs/2169/543745/Contextual_Analysis_handout.pdf.

"Untitled (Collage with Squares Arranged According to the Laws of Chance)." MoMA. Accessed March 25, 2014. http://www.moma.org/learn/moma_learning/jean-hans-arp-untitled-collage-with-squares-arranged-according-to-the-laws-of-chance-1916-17.

A Video Portrait: Chris Burden. Directed by Peter Kirby. 1989. Chicago, IL: Zona Productions, 2007. VHS.

"What Is Modern Art?" Accessed March 24, 2014. http://www.moma.org/learn/moma_learning/themes/what-is-modern-art.

Resources *(continued)*

Supplementary Resources

Chris Burden and Lisa Phillips in conversation. New Museum. Video, 21:34–33:48. Accessed April 14, 2014. <http://www.newmuseum.org/exhibitions/view/chris-burden-extreme-measures>.

"The Collection: Chris Burden." MoMA. Accessed April 14, 2014. http://www.moma.org/collection/artist.php?artist_id=871.

Unit 2 (Modern, Postmodern, and Global Contemporary) Resources

Bishop, Claire. *Installation Art: A Critical History*. New York: Routledge, 2005.

Boneshop of the Heart: Outsider Art from the American South. Directed by Scott Crocker. Microcinema International, 2011. DVD.

"Mark Jenkins." Artistaday. Accessed March 24, 2014. <http://artistaday.com/?p=4543>.

"One Million Bones: The Project." Accessed March 17, 2014. <http://www.onemillionbones.org/the-project/>.

Rivers and Tides. Directed by Thomas Riedelsheimer. Docurama, 2006.

Street Art. Directed by Katrina Lucas. Bendigo: Video Education Australia, 2011. DVD.

"Top 10 Most Stunning Art Installations in 2013." My Modern Met. Accessed March 24, 2014. <http://www.mymodernmet.com/profiles/blogs/10-most-stunning-art-installations-in-2013>.

Universe of Keith Haring. Directed by Christina Clausen. New York: Arthouse Films, 2010. DVD.

Supplementary Resources

"Frank Lloyd Wright, Solomon R Guggenheim Museum." Smarthistory. Accessed April 16, 2014. <http://smarthistory.khanacademy.org/wrights-solomon-r-guggenheim-museum.html>.

Unit 3 (Global Prehistory and Ancient Mediterranean) Resources

"Ancient Chinese Jades." Freer | Sackler. Accessed January 26, 2014. <http://www.asia.si.edu/explore/china/jades/gallery.asp#cong>

Ancient Discoveries: Mega Machines. Directed by Ben Mole. 2007. New York: A & E Television Networks, 2008. DVD.

"Ancient Egyptian Kings and Queens." Mark Millmore. Discovering Ancient Egypt. Accessed January 25, 2014. <http://www.discoveringegypt.com/Egyptian-Kings-and-Queens-list-of-Dynasties.html>.

"Ancient Greece (and Rome)." Smarthistory. Accessed January 26, 2014. <http://smarthistory.khanacademy.org/ancient-greece-and-rome.html>.

"The Body Beautiful in Ancient Greece." Portland Art Museum. Accessed January 26, 2014. <http://www.portlandartmuseum.org/special/bodybeautiful/page.aspx?pid=872>.

Covington, Richard. "Mesopotamian Masterpieces." *Smithsonian*. August 2003. Accessed January 25, 2014. <http://www.smithsonianmag.com/arts-culture/mesopotamian-masterpieces-86942495/>.

Cunliffe, Barry. *Europe Between the Oceans: 9000 BC–AD 1000*. New Haven: Yale University Press, 2008.

Dunn, Christopher. *Lost Technologies of Ancient Egypt: Advanced Engineering in the Temples of the Pharaohs*. Rochester, VT: Bear & Company, 2010.

"Egypt's Golden Empire: A Day in the Life." PBS. Accessed January 26, 2014. <http://www.pbs.org/empires/egypt/special/lifeas/pharaoh.html>.

Gugliotta, Guy. "The Great Human Migration." *Smithsonian*. July 2008. Accessed January 26, 2014. <http://www.smithsonianmag.com/history-archaeology/human-migration.html>.

"History of the Excavations." Çatalhöyük. Accessed April 17, 2014. <http://www.catalhoyuk.com/history.html>.

"Introduction to Prehistoric Art, 20,000–8000 B.C." The Metropolitan Museum of Art. Accessed January 25, 2014. http://www.metmuseum.org/toah/hd/preh/hd_preh.htm.

Landels, J. G. *Engineering in the Ancient World*. Berkeley, CA: University of California Press, 1978.

"List of Rulers of Mesopotamia." The Metropolitan Museum of Art. Accessed January 25, 2014. http://www.metmuseum.org/toah/hd/meru/hd_meru.htm.

National Geographic Society. *Builders of the Ancient World: Marvels of Engineering*. Washington, D.C.: National Geographic, 1986.

"Neolithic Site of Çatalhöyük." UNESCO. Accessed April 16, 2014. <http://whc.unesco.org/en/list/1405>.

"Prehistoric Stone Sculpture from New Guinea." The Metropolitan Museum of Art. Accessed January 26, 2014. http://www.metmuseum.org/toah/hd/ngss/hd_ngss.htm.

Resources *(continued)*

Supplementary Resources

"Jade Cong." Khan Academy. Video, 5:11. Accessed January 26, 2014. <https://www.khanacademy.org/humanities/art-history/art-history-400-c-e-ancient-cultures-1/prehistoric/v/Jade%20Cong>.

Mysteries of Çatalhöyük: An Archaeological Investigation. Accessed March 24, 2014. <http://www.smm.org/catal/top.php?visited=TRUE>.

Unit 4 (Indigenous Americas) Resources

Abu Hadel, Katherine. "Why Native American Art Doesn't Belong in the American Museum of Natural History." Indian Country Today Media Network. Accessed January 26, 2014. <http://indiancountrytodaymedianetwork.com/2013/02/20/why-native-american-art-doesnt-belong-american-museum-natural-history-147792>.

"Andean South American Culture Area: Chavin Culture." Western Kentucky University. Accessed January 26, 2014. http://people.wku.edu/darlene.applegate/newworld/webnotes/unit_4/chavin.html.

Bendersky, Gordon. Tlatilco Sculptures, Diprosopus, and the Emergence of Medical Illustrations. Project Muse. <http://muse.jhu.edu/journals/pbm/summary/v043/43.4bendersky.html>.

"Codsio." Wyoming State Historic Preservation Office. Accessed January 26, 2014. <http://wyoshpo.state.wy.us/pdf/2011Poster.pdf>.

"From Early Village to Regional Center in Mesoamerica: An Investigation of Lifestyle and Health." SUNY Plattsburgh. Accessed April 22, 2014. <http://faculty.plattsburgh.edu/mark.cohen/Storey%20c3.htm>.

Hertz, Larry. "A New Course in American Studies Explores the Importance of Indigenous Art and Its Marginalization by the Mainstream Art World." Vassar Hub. Accessed January 26, 2014. <http://alums.vassar.edu/news/2013-2014/131101-decolonizing-native-american-art.html>.

"The Inca Empire: Children of the Sun." Ancient Civilizations. Accessed April 22, 2014. <http://www.ushistory.org/civ/11c.asp>.

"Longhouses, Canoes, and Totem Poles." TeacherVision. Accessed January 26, 2014. https://www.teachervision.com/tv/printables/TCR/1557346070_100-103.pdf.

"Mask with Earrings and Incrustation." Universes in Universe. Accessed January 26, 2014. http://universes-in-universe.org/eng/art_destinations/mexico/tour/templo_mayor/17.

Moffett, Marian, Michael Fazio, and Lawrence Wodehouse. *A World History of Architecture*. London: Laurence King Publishing Ltd., 2003.

"North American Art: Scenes of Plains Indian Life." Artsconnected. Accessed January 26, 2014. <http://www.artsconnected.org/media/c3/95/b2190b512edd2018a2eed24f836b/document.pdf>.

Platts, Sarah. "The Ancient Incas." Accessed April 22, 2014. <http://staff.esuhsd.org/balochie/studentprojects/incas/>.

"Science at the Museum: Analyzing a Fifteenth Century Inca Corn Stalk." Denver Art Museum. Accessed January 26, 2014. <http://www.denverartmuseum.org/article/staff-blogs/science-museum-analyzing-fifteenth-century-inca-corn-stalk-part-1>.

Unit 5 (West and Central Asia) Resources

"Buddhism and Buddhist Art." The Metropolitan Museum of Art. Accessed January 26, 2014. http://www.metmuseum.org/toah/hd/budd/hd_budd.htm.

"Folio From A Shahnama: Bahram Gur Kills The Unicorn." Aga Khan Museum. Accessed January 26, 2014. <http://www.akdn.org/museum/detail.asp?artifactid=1706>.

"Images of the Buddhist Caves of Bamiyan." The Huntington Archive. The Ohio State University. Accessed January 26, 2014. <http://huntingtonarchive.osu.edu/resources/lostStolen/bamiyan.html>.

"Jokhang Temple, Lhasa." Sacred Sites. Accessed January 26, 2014. http://sacredsites.com/asia/tibet/jokhang_temple.html.

"The Morgan Treasures of Islamic Manuscripts." Islamic Arts and Architecture. Accessed January 26, 2014. <http://islamic-arts.org/2012/the-morgan-treasures-of-islamic-manuscripts/>.

"Petra." American Museum of Natural History. Accessed January 26, 2014. <http://www.amnh.org/exhibitions/past-exhibitions/petra>.

Supplementary Resources

Burton, Steven J., Richard R. Sudweeks, Paul F. Merrill, and Bud Wood. *How to Prepare Better Multiple-Choice Test Items: Guidelines for University Faculty*. Brigham Young University. Accessed January 26, 2014. <https://testing.byu.edu/handbooks/betteritems.pdf>.

Unit 6 (South, East, and Southeast Asia) Resources

"Angkor." UNESCO. Accessed January 27, 2014. <http://whc.unesco.org/en/list/668/>.

"A Brief History of the Heiji Disturbance." Bowdoin College. Accessed January 27, 2014. <http://www.bowdoin.edu/~ktravers/projects/heijiscroll/intro.html>.

Resources *(continued)*

- "The Cult of Mao's Personality". Marxist Internet Society. Accessed April 17, 2014. www.marxists.org/history/erol/uk.firstwave/mlob-on-china/section27.htm.
- "Different Names of Lord Shiva." Maha Shivratre. Accessed January 27, 2014. <http://www.mahashivratri.org/different-names-of-lord-shiva.html>.
- "Golden Treasures: The Royal Tombs of Silla." The Metropolitan Museum of Art. Accessed January 27, 2014. http://www.metmuseum.org/toah/hd/sila/hd_sila.htm.
- "Forbidden City (Palace Museum)." Travel China Guide. Accessed January 27, 2014. <http://www.travelchinaguide.com/cityguides/beijing/forbidden.htm>.
- "Hinduism and Hindu Art." The Metropolitan Museum of Art. Accessed January 27, 2014. http://www.metmuseum.org/toah/hd/hind/hd_hind.htm.
- "Lakshmana Temple, Khajuraho." Accessed January 27, 2014. <http://www.khajuraho-india.org/lakshman-temple-khajuraho.html>.
- "Longmen Grottoes." UNESCO. Accessed January 27, 2014. <http://whc.unesco.org/en/list/1003>.
- "Lost City of Angkor Wat." National Geographic. Video, 2:52. Accessed April 17, 2014. <http://video.nationalgeographic.com/video/specials/ancient-mysteries/angkor-wat-temples/>.
- "The Mountain of Gold." Accessed January 27, 2014. <http://www.shwedagon.org/>.
- "Noble Tombs at Mawangdui." China Institute. Accessed April 17, 2014. <http://www.chinainstitute.org/mawangdui/>.
- "The Palace Museum: Museum Routes." Accessed January 27, 2014. <http://www.dpm.org.cn/shtml/2/@/8797.html#306>.
- "Red and White Plum Blossoms." Jinsia.org. Accessed January 27, 2014. <http://jinsai.org/english/specials/artworks/artwork02.php>.
- "Shiva." Sanatan Society. Accessed January 27, 2014. http://www.sanatanasociety.org/hindu_gods_and_goddesses/shiva.htm#UuaMRPYo4y4.
- "Understanding South Asian Art." Freer | Sackler. Accessed March 25, 2014. <http://www.asia.si.edu/exhibitions/online/southasian/paint2.htm>.

Supplementary Resources

- "Across Cultures." Freer | Sackler. Accessed May 12, 2014. <https://www.asia.si.edu/explore/indianart/acrossCultures.asp>.
- "Contemporary Connections: Shiva Nataraja in India Today." Freer | Sackler. Accessed May 12, 2014. <https://www.asia.si.edu/explore/indianart/shivaToday.asp>.

Unit 7 (Africa) Resources

- "900-Year-Old Stone Kingdom: The Breathtaking Ruins of Great Zimbabwe." CNN. Video, 2:00–9:20. Accessed May 12, 2014. <http://www.cnn.com/2014/01/29/travel/900-year-stone-great-zimbabwe/>.
- "Asante Stool." The University of Texas at Austin. Accessed January 26, 2014. http://tarlton.law.utexas.edu/exhibits/hyder/international_art/stool.html.
- Dewey, William. "Ancient Africa." Art and Life in Africa. Accessed April 17, 2014. <http://africa.uima.uiowa.edu/chapters/ancient-africa/>.
- "Great Mosque." Annenberg Learner. Accessed January 26, 2014. <http://www.learner.org/courses/globalart/work/114/index.html>.
- Kumah, David. "Stools in Asante Culture." Accessed January 26, 2014. <http://dSPACE.knust.edu.gh/bitstream/123456789/326/1/STOOLS%20IN%20ASANTE%20CULTURE-CONTENTS.pdf>.
- "Married Men." Michael C. Carlos Museum. Emory University. Accessed January 26, 2014. http://carlos.emory.edu/ODYSSEY/AFRICA/married_men.html.
- "Reliquary Guardian Figures." Smithsonian: National Museum of African Art. Accessed April 17, 2014. <http://africa.si.edu/exhibits/journey/guardian.html>.
- "Who Should Tell the Story of Africa?" BBC. Accessed January 26, 2014. <http://www.bbc.co.uk/worldservice/africa/features/storyofafrica/1chapter1.shtml>.

Unit 8 (The Pacific) Resources

- "The Beauty of a Map." Sierra Club. Accessed January 26, 2014. <http://sierraclub.typepad.com/explore/2012/01/the-beauty-of-a-map.html>.
- "Digital Repatriation of Artefacts a 'Thorny Issue.'" SBS. Accessed January 27, 2014. <http://www.sbs.com.au/news/article/2012/12/10/digital-repatriation-artefacts-thorny-issue>.
- "Fa'a fafine: In a Manner of a Woman, Triptych 1." Annenberg Learner. Accessed January 26, 2014. <http://www.learner.org/courses/globalart/work/143/index.html>.
- "Malagan Pole." Minneapolis Institute of Art. Accessed January 27, 2014. http://www.artsimia.org/world-myths/viewallart/malagan_background.html.
- "Marshall Islands Sailing Charts." University of Cambridge. Accessed January 26, 2014. http://www.lib.cam.ac.uk/deptserv/racs/marshall_is.html.
- "Masks (Buk, Krar, or Kara)." The Metropolitan Museum of Art. Accessed January 26, 2014. <http://www.metmuseum.org/collections/search-the-collections/311950>.

Resources (continued)

“Navigational Chart (Rebbilib).” The Metropolitan Museum of Art. Accessed January 26, 2014. <http://www.metmuseum.org/Collections/search-the-collections/311297>.

Pala, Christopher. “Nan Madol, The City Built on Coral Reefs.” *Smithsonian*. November 3, 2009. Accessed January 26, 2014. <http://www.smithsonianmag.com/history/nan-madol-the-city-built-on-coral-reefs-147288758/>.

“Role of Tattoo.” *Skin Stories: The Art and Culture of Polynesian Tattoo*. PBS. Accessed April 22, 2014. <http://www.pbs.org/skinstories/culture/index.html>.

“The Royal Tour – 1953.” The Kingdom of Tonga. Accessed January 26, 2014. <http://www.tongaturismo.info/rt1/index-e.htm>.

Spennemann, Dirk HR. “Traditional and Nineteenth Century Communication Patterns in the Marshall Islands.” *Micronesian Journal of the Humanities and Social Sciences* 4, no. 1 (2005): 25–52.

“Stick Charts and Water Wave Navigation.” YouTube. Video, 7:11. Accessed January 26, 2014. <http://www.youtube.com/watch?v=lpjU46iIp8I>.

“Story: Nene, Tamati Waka.” Teara. Accessed January 27, 2014. <http://www.teara.govt.nz/en/biographies/1n2/nene-tamati-waka/>.

“Tamati Waka Nene.” Whakaniharo Lindauer Online. Accessed January 27, 2014. <http://www.lindaueronline.co.nz/maori-portraits/tamati-waka-nene>.

“Tattooing in the Marshall Islands.” Marshalls Digital Micronesia. Accessed March 15, 2014. <http://marshall.csu.edu.au/Marshalls/html/tattoo/frame.html>.

“Traditional Marshallese Stickchart Navigation.” Marshalls Digital Micronesia. Accessed January 26, 2014. <http://marshall.csu.edu.au/Marshalls/html/essays/es-tmc-2.html>.

Unit 9 (Early Europe and Colonial Americas) Resources

Berlinerblau, Jacques. “What Is Secular Art?” *The Chronicle of Higher Education*. Accessed January 28, 2014. <http://chronicle.com/blogs/brainstorm/what-is-secular-art/50667>.

“Brooklyn Museum Acquires Mexican Folding Screen and Painting by Impressionist Francisco Oller.” *artdaily.org*. Accessed January 28, 2014. <http://artdaily.com/news/55140/Brooklyn-Museum-acquires-Mexican-folding-screen-and-painting-by-Impressionist-Francisco-Oller#.Uulh2vasOXg>.

“Byzantine Art: San Vitale, Ravenna.” *Smarthistory*. Video, 10:18. Accessed March 25, 2014. <http://smarthistory.khanacademy.org/byzantine-justinian.html>.

“Castas.” SMU. Accessed January 29, 2014. <http://faculty.smu.edu/bakewell/BAKEWELL/thinksheets/castas.html>.

Claster, Jill N. *The Medieval Experience: 300–1400*. New York: New York University Press, 1982.

“Fibulae.” *Smarthistory*. Accessed January 26, 2014. <http://smarthistory.khanacademy.org/fibulae.html>.

“Golden Haggadah.” British Library. Accessed May 12, 2014. <http://www.bl.uk/onlinegallery/sacredtexts/golden.html>.

“Gothic Cathedrals.” Saylor University. Accessed January 26, 2014. <http://www.saylor.org/site/wp-content/uploads/2012/10/HIST302-5.3.2-Gothic-Cathedrals-FINAL1.pdf>.

Hunt, Patrick. “Byzantine Art as Propaganda: Justinian and Theodora at Ravenna.” Stanford University. Accessed May 12, 2014. http://traumwerk.stanford.edu/philolog/2006/01/byzantine_art_as_propaganda_ju.html.

“Introduction to the Protestant Reformation: The Counter-Reformation (Part 4).” Khan Academy. Video, 9:41. Accessed May 12, 2014. <https://www.khanacademy.org/humanities/art-history/art-history-1500-1600-end-of-the-renaissance-and-the-reformation/new-topic/v/introduction-to-the-protestant-reformation--the-counter-reformation--4-of-4>.

“LACMA Presents a Groundbreaking Exhibition of Spanish Colonial Art and Its Pre-Columbian Origins.” *artdaily.org*. Accessed January 28, 2014. http://artdaily.com/section/news/index.asp?int_sec=2&int_new=51525#.Uulel_asOXg.

Linehan, Peter, and Janet L. Nelson, eds. *The Medieval World*. London: Routledge, 2003.

“NOVA: Building the Great Cathedrals.” Directed by Scott Tiffany. Accessed March 28, 2014. <http://video.pbs.org/video/1619317222/>.

“Overview of the Middle Ages.” Video, 2:02. Accessed March 28, 2014. <http://video.about.com/historymedren/Overview-of-The-Middle-Ages.htm>.

“Patronage and the Status of the Artist.” *Smarthistory*. Accessed March 29, 2014. <http://smarthistory.khanacademy.org/patronage-and-the-status-of-the-artist.html>.

“The Role of Patronage During the Renaissance/Baroque Period.” *StudyMode*. Accessed March 29, 2014. <http://www.studymode.com/essays/The-Role-Of-Patronage-During-The-1194187.html>.

Rosen, Aaron. “Divine Image.” *Rationalist Association*. Accessed January 28, 2014. <http://rationalist.org.uk/2289/divine-image-by-aaron-rosen-mayjune-2010>.

“Santa Sabina.” *Smarthistory*. Video, 3:34. Accessed April 7, 2014. <http://smarthistory.khanacademy.org/santa-sabina.html>.

Truffin, Sherry R. “‘Terrors of the Night’: Salvation, Gender, and the Gothic in Go Tell It on the Mountain.” *Academia.edu*. Accessed March 29, 2014. http://www.academia.edu/3652448/_Terrors_of_the_Night_Salvation_Gender_and_the_Gothic_in_Go_Tell_It_On_The_Mountain_.

Resources *(continued)*

Wecker, Menachem. "When Religious Art Is Displayed, Secular Museums May Become Sacred Spaces." *Deseret News*. Accessed January 29, 2014. <http://www.deseretnews.com/article/865593454/When-religious-art-is-displayed-secular-museums-may-become-sacred-spaces.html?pg=all>.

Whittle, Christopher R. "Summary on the Religious Experience in a Gothic Cathedral." *Scribd*. Accessed January 26, 2014. <http://www.scribd.com/doc/85110278/Summary-on-the-Religious-Experience-in-a-Gothic-Cathedral>.

Unit 10 (Later Europe and Americas) Resources

"Basic Color Theory." *Color Matters*. Accessed April 17, 2014. <http://www.colormatters.com/color-and-design/basic-color-theory>.

"The Camera Obscura in History." Accessed January 29, 2014. <http://www.obscurajournal.com/history.php>.

"Creating Effective Camera Obscuras." *Pinhole Photography*. Accessed March 27, 2014. <http://www.pinholephotography.org/camera%20obscurer.htm>.

"Enlightenment." *History*. Accessed January 29, 2014. <http://www.history.com/topics/enlightenment>.

"History of Photography." *PBS*. Accessed January 29, 2014. <http://www.pbs.org/wgbh/amex/eastman/timeline/index.html>.

"How to Transform a Room into a Camera Obscura." *Howcast*. Video, 2:22. Accessed March 27, 2014. <http://www.howcast.com/videos/387145-How-to-Transform-a-Room-into-a-Camera-Obscura>.

"Impressionism." *WebMuseum*. Accessed January 29, 2014. <http://www.ibiblio.org/wm/paint/glo/impressionism/>.

"Impressionism: Art and Modernity." *The Metropolitan Museum of Art*. Accessed January 29, 2014. http://www.metmuseum.org/toah/hd/imml/hd_imml.htm.

"Introduction to Neoclassicism." *Brooklyn College*. Accessed January 29, 2014. <http://academic.brooklyn.cuny.edu/english/melani/cs6/neocl.html>.

Itten, Johannes. *The Elements of Color: A Treatise on the Color System of Johannes Itten: Based on His Book The Art of Color*. New York: Van Nostrand Reinhold Company, 1970.

"Portrait of Sor Juana Inez de la Cruz." *Echos of Egypt*. Accessed January 28, 2014. <http://echoesofegypt.peabody.yale.edu/egyptosphy/portrait-sor-juana-inez-de-la-cruz>.

"Real Color Wheel." *Donald A. Jusko*. Accessed March 27, 2014. <http://www.realcolorwheel.com/othercolorwheel.htm>.

"Reexamining Link between Rise of Photography and Impressionism." *University of Michigan*. Accessed January 29, 2014. <http://www.montage.umich.edu/2009/10/reexamining-link-between-rise-of-photography-and-impressionism/>.

"Rococo and Morality Changes." Accessed January 29, 2014. <http://simmonsstacey10.wordpress.com/2013/10/13/rococo-and-morality-changes/>.

"Romanticism." *Encyclopedia Britannica*. Accessed January 29, 2014. <http://www.britannica.com/EBchecked/topic/508675/Romanticism>.

"Romanticism versus Realism." *Macalester College*. Accessed January 29, 2014. <http://www.macalester.edu/~hammarberg/russ251/romreal.html>.

"The Starry Night." *MoMA*. Accessed January 29, 2014. http://www.moma.org/collection/object.php?object_id=79802.

"Vincent van Gogh: Starry Night." *Musee d'Orsay*. Accessed January 29, 2014. http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/la-nuit-etoilee-7119.html?tx_commentaire_pi1%5BpidLi%5D=509&tx_commentaire_pi1%5Bfrom%5D=841&cHash=3614c53469.

The College Board respects the intellectual property rights of others and makes every effort not to link to resources that may infringe upon those rights. If you are aware of any infringing content, please contact us.

Appendix: Title Index

This alphabetical index lists each work by title or designation along with its identifying number as found in the *AP Art History Course and Exam Description* (available February 2015).

Acropolis: 35

Adam and Eve: 74

'Ahu 'ula (feather cape): 215

Aka elephant mask: 178

Akhenaton, Nefertiti, and three daughters: 22

Alexander Mosaic from the House of Faun, Pompeii: 40

Alhambra: 65

Allegory of Law and Grace: 79

All-T'oqapu tunic: 162

The Ambum Stone: 9

Anavysos Kouros: 27

Androgyn III: 228

Angel with Arquebus, Asiel Timor Dei: 90

Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia: 199

Annunciation Triptych (Merode Altarpiece): 66

Anthropomorphic stele: 6

Apollo 11 stones: 1

The Ardabil Carpet: 191

Arena (Scrovegni) Chapel, including *Lamentation*: 63

The Arnolfini Portrait: 68

Athenian agora: 26

Audience Hall (*apadana*) of Darius and Xerxes: 30

Augustus of Prima Porta: 43

Bahram Gur Fights the Karg, folio from the Great Il-Khanid *Shahnama*: 189

Bandolier bag: 163

Basin (*Baptistère de St. Louis*): 188

The Bay: 149

Bayeux Tapestry: 59

Birth of Venus: 72

Black-on-black ceramic vessel: 166

A Book from the Sky: 229

Borobudur Temple: 198

Buddha: 182

Buk (mask): 218

Bundu mask: 175

The Burghers of Calais: 119

Bushel with ibex motifs: 5

Calling of Saint Matthew: 85

Camelid sacrum in the shape of a canine: 3

Carson, Pirie, Scott and Company Building: 124

Catacomb of Priscilla: 48

Chairman Mao en Route to Anyuan: 212

Chartres Cathedral: 60

Chavín de Huántar: 153

Church of Sainte-Foy: 58

Guggenheim Museum Bilbao: 240

Appendix: Title Index *(continued)*

City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsá Waman (Sacsayhuaman): 159

City of Machu Picchu: 161

The Code of Hammurabi: 19

The Coiffure: 121

Colosseum (Flavian Amphitheater): 44

Composition with Red, Blue and Yellow: 136

Conical tower and circular wall of Great Zimbabwe: 167

The Court of Gayumars, folio from Shah Tahmasp's *Shahnama*: 190

The Crossing: 239

Dancing at the Louvre, from the series The French Collection, Part I; #1: 232

Darkytown Rebellion: 243

David: 69

The David Vases: 204

Dedication Page with Blanche of Castile and King Louis IX of France and Scenes from the Apocalypse, from a *Bible moralisée*: 61

Dome of the Rock: 185

Doryphoros (Spear Bearer): 34

Dream of a Sunday Afternoon in the Alameda Park: 143

Earth's Creation: 234

Ecstasy of Saint Teresa: 89

Electronic Superhighway: 238

En la Barbería no se Llorar (No Crying Allowed in the Barbershop): 236

Entombment of Christ: 78

Fallingwater: 139

Female deity: 217

Female (*Pwo*) mask: 173

Folio from a Qur'an: 187

Forbidden City: 206

Forum of Trajan: 45

Fountain (second version): 144

Frontispiece of the Codex Mendoza: 81

Fruit and Insects: 96

Funeral banner of Lady Dai (Xin Zhui): 194

The Gates: 224

George Washington: 104

Gold and jade crown: 196

Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover): 64

Goldfish: 131

Grave stele of Hegeso: 36

Great Altar of Zeus and Athena at Pergamon: 38

Great Hall of the Bulls: 2

Great Mosque: 56

Great Mosque (Masjid-e Jameh): 186

Great Mosque of Djenné: 168

Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx: 17

Great Serpent Mound: 156

Great Stupa at Sanchi: 192

Appendix: Title Index *(continued)*

- Hagia Sophia: 52
- Head of a Roman patrician: 42
- Henri IV Receives the Portrait of Marie de' Medici*, from the Marie de' Medici Cycle: 86
- Hiapo (tapa): 219
- Horn Players*: 226
- The Horse in Motion*: 117
- House in New Castle County: 152
- House of the Vettii: 39
- Hunters in the Snow*: 83
- Ikenga* (shrine figure): 176
- Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco: 82
- Illustration from *The Results of the First Five-Year Plan*: 137
- Improvisation 28 (second version)*: 132
- Isenheim altarpiece: 77
- Jade cong: 7
- Jahangir Preferring a Sufi Shaikh to Kings*: 208
- Jowo Rinpoche, enshrined in the Jokhang Temple: 184
- The Jungle*: 142
- The Kaaba: 183
- King Menkaura and queen: 18
- The Kiss*: 128
- The Kiss*: 129
- Kui Hua Zi (Sunflower Seeds)*: 250
- La Grande Odalisque*: 107
- Lakshmana Temple: 200
- Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq): 25
- Las Meninas*: 91
- Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*): 24
- Last Supper*: 73
- Les Demoiselles d'Avignon*: 126
- Liberty Leading the People*: 108
- Lindisfarne Gospels*: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page: 55
- Lipstick (Ascending) on Caterpillar Tracks*: 150
- Longmen caves: 195
- Ludovisi Battle Sarcophagus: 47
- Lukasa* (memory board): 177
- Lying with the Wolf*: 242
- Madonna and Child with Two Angels*: 71
- Maize cobs: 160
- Malagan display and mask: 222
- Marilyn Diptych*: 147
- MAXXI National Museum of XXI Century Arts: 249
- Memorial Sheet for Karl Liebknecht*: 134
- Merovingian looped fibulae: 53

Appendix: Title Index *(continued)*

- Mesa Verde cliff dwellings: 154
- The Migration of the Negro, Panel no. 49*: 141
- Moai on platform (*ahu*): 214
- Monticello: 102
- Mont Sainte-Victoire*: 125
- Mortuary temple of Hatshepsut: 21
- Mosque of Selim II: 84
- Nadar Raising Photography to the Height of Art*: 114
- Nan Madol: 213
- Narcissus Garden*: 148
- Navigation chart: 221
- Ndop* (portrait figure) of King Mishe miShyaang maMbul: 171
- Night Attack on the Sanjô Palace*: 203
- Niobides Krater: 33
- The Oath of the Horatii*: 103
- Object (Le Déjeuner en fourrure)*: 138
- Old Man's Cloth*: 245
- Olympia*: 115
- The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*: 109
- Painted elk hide: 165
- The Palace at Versailles: 93
- Palace of Westminster (Houses of Parliament): 112
- Palazzo Rucellai: 70
- Palette of King Narmer: 13
- Pantheon: 46
- Pazzi Chapel: 67
- Peplios Kore from the Acropolis: 28
- Petra, Jordan: Treasury and Great Temple: 181
- A Philosopher Giving a Lecture on the Orrery*: 100
- Pink Panther*: 230
- Pisupo Lua Afe (Corned Beef 2000)*: 237
- Portrait of Sin Sukju (1417–1475): 205
- Portrait of Sor Juana Inés de la Cruz: 99
- Portrait mask (*Mblo*): 174
- The Portuguese*: 130
- Power figure (*Nkisi n'kondi*): 172
- Presentation of Fijian mats and tapa cloths to Queen Elizabeth II: 223
- Preying Mantra*: 247
- Pure Land*: 241
- Pyxis of al-Mughira: 57
- Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*: 50
- Rebellious Silence*, from the Women of Allah series: 235
- Reliquary figure (*byeri*): 179
- Röttgen Pietà*: 62
- Ruler's feather headdress (probably of Motecuhzoma II): 158

Appendix: Title Index *(continued)*

Running horned woman: 4

Ryoan-ji: 207

The Saint-Lazare Station: 116

San Carlo alle Quattro Fontane: 88

Santa Sabina: 49

San Vitale: 51

Sarcophagus of the Spouses: 29

School of Athens: 76

The Scream: 122

Screen with the Siege of Belgrade and hunting scene: 94

Seagram Building: 146

Seated boxer: 41

Seated scribe: 15

Self-Portrait: 105

Self-Portrait as a Soldier: 133

Self-Portrait with Saskia: 87

Shibboleth: 248

Shiva as Lord of Dance (Nataraja): 202

Sika dwa kofi (Golden Stool): 170

Sistine Chapel ceiling and altar wall frescoes: 75

Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On): 111

Spaniard and Indian Produce a Mestizo: 97

Spiral Jetty: 151

Stadia II: 246

Staff god: 216

Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq): 16

The Starry Night: 120

Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq): 14

The Steerage: 127

Still Life in Studio: 110

The Stone Breakers: 113

Stonehenge: 8

Summer Trees: 227

The Swing: 101

The Swing (after Fragonard): 244

Taj Mahal: 209

Tamati Waka Nene: 220

Temple of Amun-Re and Hypostyle Hall: 20

Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo: 31

Templo Mayor (Main Temple): 157

Terra cotta fragment: 11

Terra cotta warriors from mausoleum of the first Qin emperor of China: 193

The Tête à Tête, from *Marriage à la Mode*: 98

Tlatilco female figurine: 10

Today-ji: 197

Tomb of the Triclinium: 32

Appendix: Title Index *(continued)*

Trade (Gifts for Trading Land with White People): 233

Transformation mask: 164

Travelers among Mountains and Streams: 201

Tutankhamun's tomb, innermost coffin: 23

The Two Fridas: 140

Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji: 211

Untitled (#228), from the History Portraits series: 231

The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel): 118

Venus of Urbino: 80

Veranda post of enthroned king and senior wife (Opo Ogoga): 180

Vietnam Veterans Memorial: 225

Villa Savoye: 135

Virgin (Theotokos) and Child between Saints Theodore and George: 54

The Virgin of Guadalupe (Virgen de Guadalupe): 95

Wall plaque, from Oba's palace: 169

Where Do We Come From? What Are We? Where Are We Going?: 123

White and Red Plum Blossoms: 210

White Temple and its ziggurat: 12

Winged Victory of Samothrace: 37

Woman, I: 145

Woman Holding a Balance: 92

Yaxchilán: 155

Y no hai remedio (And There's Nothing to Be Done), from *Los Desastres de la Guerra (The Disasters of War)*, plate 15: 106