



AP[®] Art History

Course Planning and Pacing Guide

John Nici

Lawrence High School ▶ Cedarhurst, New York

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: In the Beginning ... Prehistoric Art**
- 6 **Unit 2: The Most Ancient of Us All: The Near East and Egypt**
- 10 **Unit 3: The Classical Era: The Ideal Through the Eyes of the Greeks and Romans**
- 16 **Unit 4: Faith Around the World, and How It Inspires the Arts**
- 21 **Unit 5: Art of South and East Asia: New Forms for Traditional Ideas**
- 25 **Unit 6: Art of the Americas: Pre- and Post-Contact**
- 28 **Unit 7: African Art: Coming of Age**
- 32 **Unit 8: Oceanic Art: Art over the Greatest Expanse**
- 35 **Unit 9: Medieval Europe**
- 40 **Unit 10: Renaissance and Baroque Europe**
- 47 **Unit 11: The 19th and 20th Centuries**
- 57 **Unit 12: Contemporary Art: Looking Ahead/Looking Back/ Looking All Around**

- 61 **Resources**
- 66 **Appendix: Title Index**

Instructional Setting

Lawrence High School ▶ Cedarhurst, New York

School Lawrence High School is a public school located in Cedarhurst, New York. Cedarhurst is an ethnically diverse suburb of New York City immediately adjacent to Queens County. Seventeen AP® classes are typically offered in a school year, although not all of them necessarily form if enrollments are low.

Student population The student population at Lawrence High School is gradually shrinking. In 2012, there were 960 students with the following composition:

- ▶ 34 percent Hispanic or Latino
- ▶ 33 percent Caucasian
- ▶ 26 percent black or African American
- ▶ 7 percent Asian

About 35 percent of the school population qualifies for free or reduced-price lunch. Most students are proficient in English. The annual attendance rate is 93 percent. The vast majority of the student population in Cedarhurst attend private religious schools, so the school services fewer than 50 percent of students in the district.

Instructional time The school year begins after Labor Day, and there are approximately 125 instructional days prior to the AP Exam. Class meets for 48 minutes every day. There are at least 30 school days after the AP Exam. There are very few weather-related cancelations in this district.

Student preparation Students in AP Art History usually have no prior foundation for this course. Occasionally teachers in other disciplines conduct lessons on specialized subjects related to art history, but in general, each student comes to this class as a tabula rasa. Students have a summer assignment to read a best seller in art history; I favor the books by Ross King (e.g., *Michelangelo and the Pope's Ceiling*, *Brunelleschi's Dome*, or *Leonardo and the Last Supper*). A book report is due in September, which constitutes their first assessment of the year.

Textbooks and other main resources **Textbook:** Kleiner, Fred S. *Gardner's Art Through the Ages: A Global History*. 14th ed. Boston: Wadsworth, Cengage Learning, 2013.

Classroom resources: Davies, Penelope J. E., Walter B. Denny, Frima Fox Hofrichter, Joseph Jacobs, Ann M. Roberts, and David L. Simon. *Janson's History of Art: The Western Tradition*. 7th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007.

Stokstad, Marilyn, and Michael W. Cothren. *Art History*. 5th ed. Boston: Pearson, 2013.

Overview of the Course

Teaching art history has always been about making intelligent choices, both with regard to what to teach and how to effectively deliver the lesson. That is now truer than ever with the redesign of the AP Art History course. This redesign includes a list of 250 required works and eliminates the need to attempt to cover an entire survey text. Intelligent choices remain to be made, however, about how to teach the still very impressive amount of material.

Even though the list of 250 works is considerably narrower in scope than what was previously taught in AP Art History, it is wider in the number of cultures it embraces and the number of unfamiliar objects it introduces. My course is organized around the big ideas and essential questions of the curriculum framework to ensure that students are challenged to think critically about works of art from every corner of the world over the span of human history. They will also encounter an incredible variety of media, many that they perhaps never thought of as being materials for artists.

The narrower scope and wider cultural base presents challenges. Care must be taken not to leap too much across time and place, confusing students by going from culture to culture over wide spans of time. Remember that students may not have a firm enough grasp of historical development or synthesis of cultural issues to make the kinds of connections adults can make. For these reasons, I try to stick to a broad historical alignment. This helps students achieve a greater understanding of how the more isolated cultures progressed on their own and how the global impact of the Age of Exploration altered world cultural traditions beginning in the 15th century.

Although a certain amount of lecturing is necessary in art history classes, the goal is to have students be more active participants as the course evolves. Once the basic tools for formal analysis have been established, students are able to confront an image and discuss its qualities in a more academic fashion. From there it is a quick step to discussing specifics like materials, context, and artistic choices.

After intelligent discussions take place, students commit words to paper and practice writing about their understanding of art historical issues in preparation for postsecondary studies and for success on the AP Exam. It is very important for students to learn to communicate effectively through writing; however, other forms of assessment in addition to essay questions should be used to determine whether student understanding is widespread.

Because my school year is so short, I tend to play down the use of individual class presentations; they take up too much of our limited class time. I do, however, favor group projects done at home that involve more students in a shorter time frame, in addition to museum reports, news reporting on the arts, and other effective measures of bringing out what students know.

My goal throughout the course is to have students think of art history not as a dry recitation of facts about concepts and ideas far removed from themselves or their lives, but as a meaningful and engaging topic they may want to continue to study in the future. By making intelligent choices in how I approach the course, I hope to turn students into lifelong lovers of art history.

Guiding Questions:

▶ Why make art when, in the prehistoric world, there are so many more important things to do? ▶ What aspects of prehistoric art have continued through the ages? ▶ What possible meanings might prehistoric art have had for its original audience, and how do those contrast with the meanings prehistoric works have for audiences today?

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

Apollo 11 stones
The Ambum Stone

Instructional Activity: We Don't Farm, Write, Live in Houses, Wear Clothes, or Invent the Wheel, but We Have Art

I begin the course by presenting two works of art — a painting and a sculpture — and I use them to demonstrate and discuss basic elements of art historical discourse such as form, function, content, and context. I use a teacher-designed chart that includes essential terms to guide students' analysis of what they see using basic art historical language (i.e. line, color, mass, composition, space, content, and medium).

Students write a paragraph about each work, speculating on how and why it was made. Their speculations must be supported by visual and contextual evidence, including information from the curriculum framework's overview of global prehistory.

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

Great Hall of the Bulls
Camelid sacrum in the shape of a canine
Bushel with ibex motifs
Jade cong

Kleiner, p. 21: "Art in the Old Stone Age"
Web
"Visite de la Grotte"

Instructional Activity: Animals and the Environment

In this lesson we concentrate on art-making materials and how they were used throughout prehistory. Students view the Lascaux video — a virtual trip through the grotto. They then read the textbook selection. In a class discussion, students describe what they think the cave artists used for paint, brushes, and lighting while they worked. We discuss various theories about why Lascaux was created.

I extend the discussion to include other works of art, each made from a different material. Students discuss the possible reason(s) for using these materials, any difficulties in shaping them, and the artistic impression each material reveals. I ask students what they think about the relationship each work of art has to its material with respect to form and function.

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

One of the simultaneous challenges and pleasures of prehistoric art is that we know so little about the context of each work. Much of what experts say is speculation. This creates fertile ground for intelligent conjecture in the classroom.

Guiding Questions:

► Why make art when, in the prehistoric world, there are so many more important things to do? ► What aspects of prehistoric art have continued through the ages? ► What possible meanings might prehistoric art have had for its original audience, and how do those contrast with the meanings prehistoric works have for audiences today?

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

Stonehenge

Kleiner, chapter 1

Web

"How Was Stonehenge Built?"

Stonehenge video

Formative Assessment: Evaluating Critical Analysis

Before class, students read about Stonehenge on the Bradshaw Foundation website. In class, we view the Stonehenge video. We discuss theories about why Stonehenge was built. I guide students through a detailed visual and contextual analysis of the structure. Students then read the textbook selection. In groups of five, students explain, in detail, how Stonehenge was built using prehistoric tools, citing resources they studied. A spokesperson presents each group's theory to the class. I record and share main ideas, demonstrating how different conclusions can be reached when considering the same information.

Based on our research and discussion, students write an essay analyzing, for the first time in this class, the formal and contextual qualities of a work of architecture: Stonehenge.

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

Running horned woman

Anthropomorphic stele

Tlatilco female figurine

Terra cotta fragment

Instructional Activity: Humans, or Are They?

While images of animals in prehistoric art can be quite descriptive, images of people are often schematic. Students observe all four figurative images and they use a chart I create with formal terms to guide their analysis. Within the chart, students compare and contrast the images, describing how each depiction of the human body — so different, but all stylized — is rendered. In a class discussion, students talk about what is emphasized and omitted from each work and theorize about the artistic intent using visual and contextual evidence to support their theories.

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

This assessment brings together all the basic elements of art historical scholarship. I give written feedback — specific praise and recommendations for improvement — on the description of the work, choice of references, and use of visual and contextual evidence to support theories about how the work was built.

Prehistoric art addresses many themes that will be encountered throughout the course, including representation of the human form.

Guiding Questions:

► Why make art when, in the prehistoric world, there are so many more important things to do? ► What aspects of prehistoric art have continued through the ages? ► What possible meanings might prehistoric art have had for its original audience, and how do those contrast with the meanings prehistoric works have for audiences today?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Essay Writing**

Students view images of an unknown work and place it in its art historical context through research that includes a visual, contextual, and comparative analysis. They hypothesize about why the work was created, taking into consideration that there were very many prehistoric priorities competing with art making. Students also must theorize about what the work could have meant to its original audience and describe what it means to audiences today. Students need to identify an aspect of prehistoric art that is evident in later works and explain how that continuity informs their thinking about art history. Suggestions for the unknown piece include:

- Venus of Willendorf
- Skara Brae, Scotland
- Altamira cave paintings, Spain
- Plastered skull from Jericho
- Arnhem Land rock art, northern Australia
- Bolivian petroglyphs

(Primary learning objectives addressed: 3.1, 3.4, 3.5)

This is the first time students are presented with an unknown work and asked to attribute it. Students should explain how the meaning of prehistoric art has changed over time, from what it might have meant to its intended initial audience to its meaning for audiences viewing it today. This summative assessment addresses all of the essential questions for this unit.

Guiding Questions:

- ▶ How can we differentiate between artworks of historic and prehistoric civilizations? ▶ What basic approaches to art making can be seen at the very beginnings of civilization?

Works of Art

White Temple and its ziggurat
 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)
 Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx
 King Menkaura and queen
 The Code of Hammurabi
 Temple of Amun-Re and Hypostyle Hall

Resources

Kleiner, chapters 2 and 3
 Stokstad and Cothren, chapters 2 and 3
Web
 “A Closer Look at the Code of Hammurabi”

Instructional Activities and Assessments**Instructional Activity: What Does Art from an Ancient Civilization Look Like?**

As a class, we discuss how our understanding of art radically transforms when considering works constructed by societies with historical documentation. We compare one prehistoric monument (e.g., Stonehenge) with one historic monument (e.g., the Great Pyramids of Giza), and do the same with sculpture and painting. I guide students in formally analyzing each work, asking them to explain how context affects the appearance of these works.

We discuss how societies organize elements of their experience in pictorial and architectural form. I describe the birth of narrative. We refer to the works listed, and their context, as illustrations. I ask the class to call out government and religious buildings in their community that were built with grand ceremonies or processions in mind. Students describe how function contributes to form.

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

Early on I stress that societies not only want art but demand it — in order to represent themselves to others, and perhaps for posterity. This lesson continues referencing the theme of human form.

Guiding Questions:

- How can we differentiate between artworks of historic and prehistoric civilizations? ► What basic approaches to art making can be seen at the very beginnings of civilization?

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)
King Menkaura and queen
The Code of Hammurabi
Akhenaton, Nefertiti, and three daughters

Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx
Mortuary temple of Hatshepsut

Resources

Kleiner, chapters 2 and 3
Web
“A Closer Look at the Seated Scribe”
“Young Girl–Old Woman Illusion”

Web
“Large Kneeling Statue of Hatshepsut”

Instructional Activities and Assessments**Instructional Activity: The Human Form**

A classic example of how people see differently is the famous illusion in which the brain switches between seeing a young girl and old woman in the same image. I discuss this with the class and give examples of how the human form is seen differently in different cultures — or even in the same culture over time. Then, using a teacher-devised chart of key elements including facial features, head size, and body position, students create a written assessment of the development of the human form in Sumeria, Old Kingdom Egypt, Babylonia, and the Amarna style by visually analyzing works of art from the textbook chapters.

For homework, students watch the seated scribe video and write a commentary on the form and content used to convey a subservient, but important, figure in Egyptian society.

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

Instructional Activity: Art for the Dead

Before class, students read the article on Hatshepsut and write a summary of key elements of the sculpture (form, content, and context). In class, as a whole group, students discuss what they learned from the homework about Hatshepsut’s concept of self and the Egyptian propensity to promote themselves in the afterlife. Small groups carry the discussion forward to analyze aspects of Hatshepsut’s mortuary temple. Students then analyze the Great Pyramids and Great Sphinx in light of the activity’s theme: creation of works of art for the dead.

(Primary learning objectives addressed: 1.2, 1.4, 2.2)

The key is to define how we use descriptive words. I help students become mindful of the true meaning of words like unique, classic, ideal, or perfect, and phrases like this one is better or the artist attempts to ...

Students should use language that is precise, accurate, and appropriate.

Guiding Questions:

- How can we differentiate between artworks of historic and prehistoric civilizations? ► What basic approaches to art making can be seen at the very beginnings of civilization?

Works of Art

Tutankhamun's tomb, innermost coffin
 Last judgment 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)
 Audience Hall (*apadana*) of Darius and Xerxes

Resources

Web
 "Famous Archaeologists Worldwide"
 Handwerk, "King Tut Not Murdered Violently, CT Scans Show"
 "Tutankhamun: Anatomy of an Excavation"

Instructional Activities and Assessments**Instructional Activity: Introduction to Archaeology**

Before class, students place themselves in the role of discoverer/explorer/archaeologist. They write answers to the questions, *How should Tutankhamun's tomb be uncovered? What should be left undisturbed?*

In class, students read Howard Carter's journal. We discuss and compare the archaeological excavations of Howard Carter, Arthur Evans, Hiram Bingham, Leonard Woolley, Heinrich Schliemann, and Indiana Jones (for fun!).

Students write position papers analyzing Carter's techniques, explaining whether or not he was a responsible archaeologist. Next, students analyze images of the lamassu, Audience Hall, and last judgment. They write a response to these works as if they were archaeologists discovering them for the first time, analyzing forms, functions, and contexts.

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

Formative Assessment: Evaluating Critical Analysis

Many Near Eastern and Egyptian design forms survive today. For this project, students think of modern adaptations of Near Eastern and Egyptian architectural forms (some suggestions below), and they research how formal and contextual elements of ancient architecture influence modern design. Students present their findings to the class, including ways in which these monuments seek to reference the past.

- Pei's Louvre Pyramid, Paris
- The Luxor Hotel, Las Vegas
- Mills' Washington Monument, Washington, D.C.
- A local monument (cemeteries often offer the best examples of Egyptian revival architecture)

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

There is a kind of "romance" about archaeology that students should be encouraged to explore. Howard Carter is one of the first modern archaeologists who does not take any artifacts with him but instead chooses to leave the objects in Egypt. A generation earlier, archaeologists (read: fortune hunters) would take the artifacts back to Europe.

This assessment relates ancient architecture to the modern world. I provide written feedback on students' presentations with a rubric, assessing use of formal and contextual evidence in comparing ancient and modern architecture. This helps me determine students' understanding of basic concepts of context and appropriation. Students use my commentaries as a basis for revising and improving their presentations.

Guiding Questions:

- ▶ How can we differentiate between artworks of historic and prehistoric civilizations? ▶ What basic approaches to art making can be seen at the very beginnings of civilization?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Applying Understanding of Familiar Works to Attribute Unknown Works**

Students view a series of unknown works and identify them by period (Sumerian, Old Kingdom, New Kingdom, etc.), supporting their attributions with comparisons of form, function, and context to works they have studied. Students are asked to theorize about the milieu of each unknown work using specific visual and contextual evidence.

Options for unknown works include the following:

- ▶ Nebamun hunting in the marshes, fragment of a scene from the tomb-chapel of Nebamun (British Museum)
- ▶ Ti watching a hippopotamus hunt, relief in the mastaba of Ti, in Saqqara, Egypt
- ▶ Ashurbanipal hunting lions, from Ashurbanipal's palace in Nineveh (British Museum)
- ▶ Sound box of The Great Lyre, from the Royal Cemetery at Ur (Penn Museum)

(Primary learning objectives addressed: 1.1, 1.4, 2.3, 3.2, 3.5)

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

Guiding Questions:

▶ We call this age in history the classical past. What is meant by the word *classical*? What does this word tell us about the past and about ourselves? ▶ How does the concept of the “ideal” form change over the course of ancient history?

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

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

Acropolis

Great Altar of Zeus and Athena at Pergamon

Pantheon

Kleiner, p. 105: “The Perfect Temple”

Instructional Activity: A Home for the Gods

Prior to class, students independently write about a sacred place within their community, explaining how its form relates to the beliefs of its occupants and activities performed within its confines. In class, we discuss how local houses of worship have been constructed to accommodate particular belief systems. We talk about why some spiritual edifices are open to the public and others are not.

Together we analyze images of Greek, Etruscan, and Roman temples, considering the following: their cultures’ approaches to spirituality, their ceremonies, and the building of appropriate shrines to their gods. I create a class chart recording students’ descriptions of common and unique architectural features, contexts, and functions.

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

Anavysos Kouros

Peplos Kore from the Acropolis

Doryphoros (Spear Bearer)

Grave stele of Hegeso

Alexander Mosaic from the House of Faun, Pompeii

Seated boxer

Kleiner, p. 132: “Polykleitos’s Prescription for the Perfect Statue”

Instructional Activity: Beauty by the Numbers

As a class, we discuss the notion of an ideal human form in modern culture. I explain the concept in terms of Classical Greece, as derived from the Egyptians and evolving over time. I share the Greek formula for achieving the ideal human form known as the golden ratio:

$$\varphi = \frac{1 + \sqrt{5}}{2} = 1.6180339887 \dots$$

The closer a person’s height divided by the distance from toe to bellybutton is to 1.618, the more ideal their form, such as with *Doryphoros*. How does Barbie measure up?

We analyze how the Greek ideal of beauty influenced Romans, referencing works of art and their context as evidence. We compare Greek Archaic sculptures such as Anavysos Kouros and Peplos Kore with the Hegeso stele and *Doryphoros*.

(Primary learning objectives addressed: 1.2, 1.4, 2.2, 2.3, 3.2)

Don’t bury students in the many terms associated with Greek and Roman architecture; instead, give them a glossary handout to refer to. Introduce and explain a few essential terms during each discussion. Encourage students to write down unfamiliar terms when they read, look them up, and make a quick sketch to reinforce understanding of the terms.

Have students measure their own height and divide by their toe-to-bellybutton length to see how close they are to the Greek ratio. This is a fun activity — it shows how the human form can be described mathematically, no matter the height or weight of the individual. The golden ratio is all about proportion.

Guiding Questions:

► We call this age in history the classical past. What is meant by the word *classical*? What does this word tell us about the past and about ourselves? ► How does the concept of the “ideal” form change over the course of ancient history?

Works of Art

Statue of an old market woman*
*Laocoön**
*The Belvedere Apollo**
Winged Victory of Samothrace

Resources

Web
 “A Closer Look at the Winged Victory of Samothrace”

Instructional Activities and Assessments**Instructional Activity: Who Decides What We See in Museums?**

What do art historians and curators do? How do their decisions affect what we see? It's important for students to understand that when works of art enter museums, they don't just appear on the walls for all to see. Each work is carefully examined before it's exhibited. Curators make decisions about restoration, upkeep, and reconstruction before public presentation.

Students view the *Winged Victory of Samothrace* video, discovering that only half of what we see is authentic — the rest is reconstruction. We view and discuss works that have been reconstructed and then deconstructed, comparing “original” and “altered” states, including the following:

- Statue of an old market woman (The Metropolitan Museum of Art)
- *Laocoön* (Vatican Museums)
- *The Belvedere Apollo* (Vatican Museums)

For homework, students — from actual or imagined experience — write about interacting with a work of art in its original context versus in a museum. How did/could the context change their experience?

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

Some are surprised to learn that one of the wings and breasts of the Winged Victory of Samothrace is a copy of the other. I engage students in a dialogue about restoration. I bring up the case of the statue of an old market woman at The Metropolitan Museum of Art — the restorations have been removed. We discuss which students prefer and why.

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

Guiding Questions:

► We call this age in history the classical past. What is meant by the word *classical*? What does this word tell us about the past and about ourselves? ► How does the concept of the “ideal” form change over the course of ancient history?

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

Sarcophagus of the Spouses

Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo
Niobides Krater

Kleiner, p. 110: “Greek Vase Painting”

Instructional Activity: Ceramics and Terra Cotta

Since many students have experience creating ceramics, I ask them to bring in pottery from art class or camp. Based on these examples, we define *ceramics* and discuss the ceramic process. We talk about why and how ceramics often outlast stone. Students compare and contrast today’s ceramics and ancient ones. Students explain why ceramics is often thought of as a secondary art form. I then question why potters and painters both signed Greek vases and challenge students to describe the difficulties of painting on vases. Next, we examine particular examples of ceramic objects, with students characterizing their formal qualities. For homework, students research and write about each work, connecting formal and contextual aspects.

(Primary learning objectives addressed: 1.4, 2.2, 2.3, 3.5)

Seated boxer
Colosseum (Flavian Amphitheater)

Kleiner, pp. 160 and 203: “Defeated Boxer” and “Spectacles in the Colosseum”

Web

“Ancient Olympic Games”
Hopkins, “The Colosseum: Emblem of Rome”

Instructional Activity: Sports in Art History

In small groups, students research ancient sporting events, such as the Olympics. Each group creates a presentation about an ancient sporting event using ancient artworks as illustrations. I encourage a then-and-now comparison of a sport, such as boxing, that is both ancient and modern or of Colosseum events with events at Madison Square Garden or a local arena. After group presentations, I lead a whole-class discussion of the seated boxer and the Colosseum that includes relating visual and contextual analyses of both works and connecting this information with students’ research presentations.

For homework, students write an essay comparing the construction of a modern sports arena with that of an ancient Roman arena. Students need to describe similarities and differences in form, function, historical and cultural context, patronage, and audience.

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

Guiding Questions:

- We call this age in history the classical past. What is meant by the word *classical*? What does this word tell us about the past and about ourselves? ► How does the concept of the “ideal” form change over the course of ancient history?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Narrative Drawing**

I bring a roll of adding machine paper to class and give each student 2 feet of it. Students independently construct a visual narrative like the Column of Trajan using simple drawings and symbols — stick figures are fine — to depict a contemporary event such as the moon landing, evolution of civil rights in the United States, or war in the Middle East. The purpose of the illustration is to focus students' thoughts about the event. Students then write an analysis of their drawn narrative, identifying which aspects of the event they included, how and why they were represented, and which aspects were left out and why. I ask them to think about how the form and content of their visual narrative relates to its context and to their artistic intent.

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

Athenian agora
Tomb of the Triclinium
House of the Vettii

Kleiner, p. 190: “The Roman House”

Instructional Activity: Day-to-Day Life in the Ancient World

During class, students read the excerpt from the textbook and write a brief reflection on how experts view works of art related to everyday life. Then I present and discuss with students the works of art for today's study, explaining how each demonstrates the customs of the society that created it.

Students consider the reliability of a work of art. In other words, just because we see a scene in a work of art, does it mean the work depicts an actual event or place? To what extent can we trust a painting to deliver an honest view of society's customs? How can we substantiate or refute such depictions? Why would artists depict “unreal” images?

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

I provide written feedback to students using a rubric to assess their ability to analyze their own artistic decisions and how they relate to context and intent. I encourage students to keep this in mind as they learn about all works of art: the artist's intent, decisions, and context (including patron's mandates and stylistic traditions) affect the form and content of the work.

Guiding Questions:

► We call this age in history the classical past. What is meant by the word *classical*? What does this word tell us about the past and about ourselves? ► How does the concept of the “ideal” form change over the course of ancient history?

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

Alexander Mosaic from the House of Faun, Pompeii

Head of a Roman patrician

Augustus of Prima Porta

Forum of Trajan

Ludovisi Battle Sarcophagus

Petra, Jordan: Treasury and Great Temple

*The Battle of Issus**

*Washington Crossing the Delaware**

Kleiner, p. 198: “Role Playing in Roman Portraiture”

Instructional Activity: Art in Support of the Glory of the State

I organize students into small groups and give them a homework assignment to prepare together that includes answering a group-specific set of questions and preparing a brief presentation. A spokesperson from each group is responsible for presenting the group’s findings to the class the following day.

Group 1: How do the head of the Roman patrician and Augustus of Prima Porta exemplify traditions of Roman portraiture? Compare these works to a depiction of a modern American president or to Mount Rushmore. What ideas do the works convey about power and identity, both national and individual?

Group 2: How does the Forum of Trajan function as a representation of the Roman state? Compare and contrast the Forum with the design of Washington, D.C. How does each monument demonstrate power and national identity?

Group 3: How does Petra function as a representation of both the Nabatean and Roman civilizations? Compare and contrast Petra with the design of Washington, D.C. How does each monument demonstrate power and national identity?

Group 4: How does the Ludovisi Battle Sarcophagus demonstrate a significant change from the Classical style of representation? How does its imagery relate to themes of power and national identity?

Group 5: Compare and contrast the narrative of the *Alexander Mosaic* with that of *Washington Crossing the Delaware*. What does the content of each work tell us about its political, historical, and cultural contexts?

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

At the start of class on presentation day, I give students a few minutes to synthesize and refine research findings before they are presented. During the presentations, I encourage students to ask questions, share ideas, and take notes to use for future assignments.

Guiding Questions:

- ▶ We call this age in history the classical past. What is meant by the word *classical*? What does this word tell us about the past and about ourselves?
- ▶ How does the concept of the “ideal” form change over the course of ancient history?

Works of Art**Resources****Instructional Activities and Assessments****Instructional Activity: Independent Research Assignment**

Students select a work of art that is not included in the image set and thoroughly research it using the learning objectives as a framework. Each objective should be directly addressed within a paragraph. For example, students would differentiate form, function, content, and context to address LO 1.1. If any objectives can't be addressed using the work they select, students explain why. During two scheduled library periods, the school librarian goes over various research opportunities our high school offers. I coordinate with English teachers who introduce the MLA format for a research paper. Students have a month to complete this task.

(Primary learning objectives addressed: all)

Summative Assessment: Persuasive Essay

Each student selects one painting, sculpture, or architectural monument from the following art historical periods: Greek archaic, Classical, Hellenistic, Roman Republican, early imperial, late imperial. Then students write an essay explaining the meaning of *classic* and describing how it relates to ideals that changed over time.

(Primary learning objectives addressed: 1.1, 2.1, 2.2, 3.1, 3.3, 3.5)

I assess this paper and give students written feedback on how effectively each paragraph addresses its learning objective.

*This summative assessment addresses the guiding question, We call this age in history the classical past. What is meant by the word *classical*? What does this word tell us about the past and about ourselves?*

Guiding Question:

- ▶ How do sacred rituals shape artistic forms?

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

Catacomb of Priscilla
Santa Sabina

Kleiner, p. 240: “Life of
Jesus in Art”

Web

“The Catacombs of St.
Callixtus”

“Rome, Italy:
Catacombs and Appian
Way”

Instructional Activity: Christianity

Prior to class, students read about forms, functions, content, and contexts of Christian art from the textbook, enduring understanding and essential knowledge statements, and two additional resources they select. After viewing Rick Steves’ catacombs video in class, I lead students in a discussion of how and why catacombs were created and the challenges of creating works of art in catacombs.

Students use their textbooks and online resources to write analyses of early churches like Santa Sabina, listing design characteristics and explaining how they reflect sacred Christian rituals. As a follow-up discussion, students analyze a local Christian church, providing evidence of how and why it maintains — or no longer maintains — the original design format of Christian churches. How do changes in worship traditions relate to changes in sacred architectural traditions?

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

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

Kleiner, p. 238: “Jewish
Subjects in Christian
Art”

Genesis 24

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

Genesis 32:22–31

Exodus 12

Web

“Golden Haggadah”

Instructional Activity: Judaism

Prior to class, students read about forms, functions, content, and contexts of Jewish art from the textbook, enduring understanding and essential knowledge statements, and two additional resources they select. In class, students discuss two works of art depicting Hebrew narratives: the first from the perspective of Christian interpreters, the second made for a Jewish audience. They refer to the scripture verses that inspired these works. Individually, students choose one work and write a paragraph describing how the artist rendered the narrative, identifying content left out of the imagery. How did the artist’s interpretation change the story? Students hypothesize about why these choices were made, providing visual and/or contextual evidence to support their assertions.

For homework, students use the British Library website to learn about the Golden Haggadah. They write a paragraph explaining its context and how the context relates to the form and content of our Golden Haggadah images.

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

Guest speakers are always a plus, so I invite an architect to speak about the challenges of designing a sacred space in the contemporary world.

Guiding Question:

- How do sacred rituals shape artistic forms?

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

Great Mosque
 Mosque of Selim II
 Great Mosque of Djenné
 The Kaaba
 Dome of the Rock
 Great Mosque (Masjid-e
 Jameh)
 The Ardabil Carpet
 Taj Mahal

Kleiner, pp. 285 and 288:
 “Muhammad and Islam”
 and “The Mosque”

Instructional Activity: Islam

Prior to class, students read about forms and content of Islamic art from the textbook, enduring understanding and essential knowledge statements, and two additional resources they select. In class, they apply their learning to analyze specific works using a premade chart that outlines features of Islamic design such as tessellation, arabesques, mosque construction, and attitudes toward figural art.

I lead a discussion about variations in mosque architecture, referring to Mecca, Cordoba, Edirne, Djenné, and Isfahan as examples. As we talk, students compare and contrast the forms in their notebooks. We also discuss devotional objects used in mosques, such as prayer rugs. For homework, students select and identify a mosque that appears to have influenced the Taj Mahal, comparing and contrasting both monuments and explaining how differences in function (religious versus secular) are reflected in their forms and contexts.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.3, 3.3, 3.5)

Pyxis of al-Mughira
 Alhambra
 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*

Stokstad and Cothren,
 p. 275: “Calligraphy”

Instructional Activity: The Beautiful Hand

Students write a sentence in script as artistically as possible, and then I show the class the three folios. Together we discuss why calligraphy was so valued in the medieval world. I ask students how that value is expressed in the techniques and materials used.

Students view the pyxis and an interior view of Alhambra. I explain the functions of each before students read about the works in Stokstad and Cothren. I then ask for their thoughts on the use of calligraphy as a symbolic and decorative element in both works. For homework, students select a work that includes calligraphy, and they write an analysis of the artist’s use of calligraphy as a decorative, expressive, and communicative element.

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

◀ *I encourage students to consider cross-cultural differences: Why is calligraphy highly valued in Asia and virtually ignored in the United States? What does that say about these cultures and their sacred rituals? What does it say about the relationship of knowledge and belief in each culture?*

Guiding Question:

- How do sacred rituals shape artistic forms?

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

Jowo Rinpoche, enshrined in the Jokhang Temple
Great Stupa at Sanchi

Kleiner, pp. 427 and 430: "Buddhism and Buddhist Iconography" and "The Stupa"

Instructional Activity: Buddhism

I present students with a plan, a sectional diagram, and a series of photographs showing the Great Stupa at Sanchi. Students speculate as to how the building might have been originally used according to its design. Together we discuss the tenets of Buddhism, relating works of art through iconography and function with emphasis on regional variations. We talk again about how sacred rituals influence artistic forms and content and how individual artists and artistic collectives interpret sacred narratives.

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

Longmen caves
Borobudur Temple

Web
"Buddhism and Buddhist Art"

Instructional Activity: Iconoclasm

After students read about the destruction of the Bamiyan Buddhas and read the article on the BBC website about rebuilding the monument, I discuss the nature of iconoclasm. Students write a position paper on the proposed rebuilding, citing contextual information to theorize how different audiences are likely to respond to the reconstruction.

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

Buddha

Web
"Afghanistan: Hidden Treasures from the National Museum, Kabul" (select the Bamian slideshow from the map)
Clark, "Iconoclasm: Tate Britain to Showcase Art That Has Been Blown Up, Defaced, Dyed and Mutilated"
Hegarty, "Bamiyan Buddhas: Should They Be Rebuilt?"

I have students research iconoclasm in other parts of the world, beginning with the landmark exhibit about iconoclasm at the Tate Museum.

Guiding Question:

- How do sacred rituals shape artistic forms?

Works of Art

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

Lakshmana Temple
Shiva as Lord of Dance (Nataraja)

Resources

Kleiner, pp. 435 and 439: “Hinduism and Hindu Iconography” and “Hindu Temples”

Web
“Hinduism and Hindu Art”

Instructional Activities and Assessments**Instructional Activity: Hinduism**

Prior to class, students read about forms, functions, content, and contexts of Hindu art from the textbook, enduring understanding and essential knowledge statements, and two additional resources they select. In class they apply their learning to analyze specific works using a premade chart that contains the elements of Hindu design including horror vacui, body proportions, sexuality, narrative, and temple design.

I lead a discussion about Hindu temple construction using Lakshmana and Angkor Wat as examples. Students compare the monuments by listing similarities and differences in their notebooks. We discuss ideal form as illustrated by Shiva. For homework, students compare and contrast a sculpture of Buddha and Shiva, using formal and contextual analysis to describe how the two works are related.

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

Formative Assessment: Religious Narrative

Students choose a narrative work of art from the Jewish, Christian, Buddhist, Islamic, or Hindu tradition. They research the story depicted in the work and then write an essay analyzing how the artist told the story. They should infer or explain the artist’s intent in using specific forms, media, style, and content and explain how the context in which the artist worked likely influenced his or her decisions.

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

This is another activity in which the theme of the human body can be discussed and representations compared with previously studied works.

I use a rubric checklist to give students feedback about the clarity, accuracy, and specificity of their analyses. My comments help them more successfully demonstrate understanding of the relationship between cultural narrative and artistic representation.

Guiding Question:

- How do sacred rituals shape artistic forms?

Works of Art

Alhambra
 Basin (*Baptistère de St. Louis*)
Bahram Gur Fights the Karg, folio from the Great Il-Khanid *Shahnama*
The Court of Gayumars, folio from Shah Tahmasp's *Shahnama*
Jahangir Preferring a Sufi Shaikh to Kings

Resources

Web
 Alhambra video

Instructional Activities and Assessments**Instructional Activity: Art of Princely Courts**

Students view the UNESCO video in class and take notes on the construction process and functions of Alhambra. Together, through discussion, we compare Alhambra with other luxury residences past and present (e.g., the House of the Vettii, a modern mansion).

Students name luxury objects from both ancient and modern cultures and talk about how luxury is defined by different audiences. We discuss the materials and iconography represented in the basin and folios as representative of the luxury arts of the Islamic Middle Ages. I encourage students to talk specifically about how material and use of both sacred and secular luxury objects relate to their value as perceived by different audiences.

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

Summative Assessment: Sacred and Secular Spaces

Students choose a secular and a sacred architectural monument. In an annotated essay format that employs student-selected images to support a thesis, they identify the works and describe the form, function, and context of both monuments in detail. Students compare and contrast the works to explain what delineates sacred and secular architecture, and they describe the similarities as well. Students are encouraged to consider concepts such as patronage, audience response, interpretation, and influence in their essays.

(Primary learning objectives addressed: 1.3, 2.1, 2.2, 3.1, 3.2, 3.5)

Through this activity students make connections with art from the ancient world and today. I ask students to consider which luxury objects never fail to impress, even over great expanses of time and place, and I have students explain their timeless impact.

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How are tradition and innovation complementary qualities of the arts of South and East Asia?

Works of Art

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

School of Athens

Allegory of Law and Grace

Las Meninas

Travelers among Mountains and Streams

Night Attack on the Sanjō Palace

Jahangir Preferring a Sufi Shaikh to Kings

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*

Resources

Kleiner, pp. 459, 975, 979, and 1006: "Chinese Painting Materials and Formats," "Painting at the Mughal Imperial Court," "Indian Miniature Painting," and "Japanese Woodblock Prints"

Web

"Safe Handling Practice for Chinese and Japanese Scrolls and Screens"

Stewart, "Japanese Woodblock Printing, Part 1"

Instructional Activities and Assessments**Instructional Activity: Introduction to Asian Visual Narrative: Content and Style**

Students watch the videos for homework before class and write a summary of media and techniques used in traditional painting and printmaking. In a whole-class discussion, students compare and contrast South/East Asian painting and printmaking with European examples from the same time period. We analyze *Jahangir Preferring a Sufi Shaikh to Kings* along with the *Lindisfarne Gospels* pages; Hokusai's print with Cranach's woodcut; *Night Attack on the Sanjō Palace* with *Las Meninas*; and Korin's screen with Raphael's fresco. Students speculate on contextual similarities that are likely related to similarities in form, function, and content of these works and they identify aspects of context that likely contributed to differences in content and styles of representation. We consider when and how these cultures experienced initial contact with each other. Lastly, we consider the technology used to make these works.

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

This is a great time to emphasize the importance of the enduring understanding and essential knowledge statements in the curriculum framework as a starting point for developing an understanding of the contexts in which artworks are created.

When comparing works of art, I use general themes (e.g., the natural world, knowledge and belief, individual and society) to help students clearly recognize similarities and differences in the content of works of art.

Guiding Question:

- How are tradition and innovation complementary qualities of the arts of South and East Asia?

Works of Art

Henri IV Receives the Portrait of Marie de' Medici, from the Marie de' Medici Cycle

Portrait of Sin Sukju (1470–1475)

Jahangir Preferring a Sufi Shaikh to Kings

Chairman Mao en Route to Anyuan

Resources

Kleiner, p. 989: “The Forbidden City”

Web

Terra cotta warriors video

Instructional Activities and Assessments**Instructional Activity: Exemplars of Asian Portraiture**

We view and talk about the overtly propagandistic depiction of Chairman Mao and compare it with a work such as *Henri IV Receives the Portrait of Marie de' Medici*. Students describe similarities and differences in style and content between the works, and I lead them to explain how these elements relate to the function, audience, and context of each work.

For a written assignment, students select two portraits from a different content area (not necessarily in the image set) that are similar in content to the portraits of Sin Sukju and Jahangir. In essay form, students compare the portrait of Sin Sukju with one they selected and the portrait of Jahangir with the other one selected, contrasting each pair of portraits and explaining how the artists depict their subjects' power and how audiences responded to each portrait.

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

Instructional Activity: A Taste for the Grand: Monumental Architecture in China

By this point, students have investigated many funerary monuments. I ask them to recall the Great Pyramids, Taj Mahal, and Catacomb of Priscilla, initiating a class discussion comparing and contrasting these monuments with the terra cotta warriors. Students explain how each monument relates to themes of knowledge and belief, identity, and power. We discuss the relationship of the context in which each monument was created with its form and function.

Using a similar approach with the Forbidden City, we discuss other palaces: Audience Hall of Darius and Xerxes, Alhambra, and Versailles. We compare form, function, building materials, and context. To augment the discussion, students watch a short video about the terra cotta warriors.

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

◀ *Power and authority is a useful theme for comparison of works.*

Great Pyramids (Menkaure, Khafre, Khufu) and Great Sphinx

Audience Hall (*apadana*) of Darius and Xerxes

Catacomb of Priscilla

Alhambra

The Palace at Versailles

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

Forbidden City

Taj Mahal

Guiding Question:

- How are tradition and innovation complementary qualities of the arts of South and East Asia?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Tradition and Change**

Students chose two works from or beyond the image set that are categorized within this content area and together exemplify tradition and change with respect to artistic form, materials, technique, content, and/or function. In essay form, students fully identify each work and, using visual and contextual evidence, explain how the works as a pair demonstrate specific artistic traditions and changes. Students also describe how the traditions and changes they discuss are related to the cultural contexts from which the works originate.

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

Todai-ji
Ryoan-ji

Kleiner, p. 1007: "Zen Buddhism"

Web
"Zen Buddhism"
"Zen Garden Secrets Revealed"

Instructional Activity: Inspiring Introspection

Students explore the meaning of Zen Buddhism in the Japanese context. Before class, they studied the online BBC resources, read the textbook selection, and reviewed another resource of their choice. In class, students apply their learning to discuss and analyze the Ryoan-ji gardens. I guide the discussion to ensure students analyze the meaning of the garden design, asking them to provide visual and contextual evidence to support their interpretations. We next discuss the Todai-ji complex, identifying traditional Buddhist elements combined with a Zen influence. Students account for the blending of styles by considering the historical and cultural contexts of the complex and relating them to its design.

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

I evaluate students' understanding of artistic traditions and deviations demonstrated by the works we have studied, and their understanding of cultural and historical milieu influencing the traditions and changes. I write comments praising detailed, accurate analyses, offering advice and guidance to clarify misunderstandings, and suggesting resources to deepen and expand knowledge of the works and their context.

As an extension of the activity, I have students, in essay form, design and describe a Zen-inspired contemporary meditative garden to help them conceptualize the basic features of a Zen garden.

Guiding Question:

- How are tradition and innovation complementary qualities of the arts of South and East Asia?

Works of Art

Funeral Banner of Lady Dai (Xin Zhui)
Gold and jade crown
The David Vases

Resources

Kleiner, pp. 449 and 992: “Chinese Silk for the Afterlife” and “Chinese Porcelain”

Web

“100 Highlights”
“The David Vases, 1351 (Yuan Dynasty)”

Instructional Activities and Assessments**Instructional Activity: The Luxury Arts**

Students watch the video on Chinese vases and read the textbook selection on Chinese porcelain, taking notes to summarize and synthesize information from both resources. Together we discuss how The David Vases were made and the context in which they were created. Students write a paragraph describing how and why these vases were highly desirable both in and out of China, citing examples of similar works to support their rationale.

Students read about Chinese silks in the textbook and do a similar analysis on the Funeral Banner of Lady Dai. They then turn their attention to the Korean crown, reading online selections and then analyzing the significance and context of these works within and beyond the cultures in which they were created.

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

Summative Assessment: Connoisseurship

Students are presented with images of five works of art we have not studied. In essay form, students identify the culture with which each work is associated by “matching” the work with a work they have studied. Students support their matches by explaining similarities in form, content, style, and/or use. In addition to explaining how the newly introduced works align with specific artistic traditions, students should also identify important innovations embodied by the works, if applicable. Suggestions for unknown works include the following:

- Painting by Dong QiChang
- Print by Hiroshige
- Zen garden in Saiho-ji Temple, Kyoto
- Screen by Hasegawa Tohaku
- Chinese ceramic (e.g., the Ming jar at The Metropolitan Museum of Art)

(Primary learning objective addressed: 3.4)

◀ This assessment gives students an opportunity to apply what they have learned to accurately attribute unknown works based on similarities to works they have studied.

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How and why do indigenous Americans use the natural environment to create works of art?

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

Chavín de Huántar
Mesa Verde cliff dwellings
Yaxchilán
Great Serpent Mound

Web
Chavín video
“Great Serpent Mound”
“Lintel 25 of Yaxchilán Structure 23”
Mesa Verde National Park video
“Serpent Mound: the World’s Most Famous Earthen Effigy”
“Why Do We Create Earthworks?”
“Yaxchilán Archaeological Site”

Instructional Activity: People Will Achieve Amazing Things in Unlikely Places

As class begins, we view videos on Mesa Verde and Chavín de Huántar. We talk about how each monument impacted the lives of its inhabitants. Students easily describe differences in the form and function of each site; I ask about similarities. After the class discussion, students write a comparative essay on the two complexes, emphasizing similarities. I encourage students to consider how the context of each work determined the materials used. What symbolism is employed in each complex? How long was each site used? Why were they abandoned?

Students read online about the cultures that built Yaxchilán and the Great Serpent Mound. What purposes did these monuments serve? For homework, students analyze modern and ancient earthworks using the Annenberg website, writing answers in their notebooks to the questions presented there.

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

Frontispiece of the Codex Mendoza
Templo Mayor (Main Temple)
Ruler’s feather headdress (probably of Motecuhzoma II)

Kleiner, pp. 1022 and 1027: “Codex Mendoza” and “Aztec Religion”

Instructional Activity: The Aztecs and Their Gods

Students read about Aztec civilization in the textbook. While viewing a reconstruction of the structure, we discuss how Templo Mayor illustrates Aztec beliefs and culture. In this context, we discuss the Coyolxauhqui stone and the feather headdress as components of complex works articulating sacred rituals, cultural identity, and power and authority.

Students view a photocopy of the frontispiece of the Codex Mendoza and they interpret the symbols as they relate to our discussion. I encourage students to refer to the textbook analysis as a resource. Finally, students process these ideas into essay form, writing a formal and symbolic analysis of the codex and how it evidences cultural convergence and conquest.

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

The rise of ancient cities in America is a fascinating topic but no less so is their decline. When I finish discussing the abandonment of Mesa Verde, I turn the topic to modern American cities that have lost substantial populations and discuss how this is a natural progression throughout history. An ancillary discussion could involve the proposed liquidation of the collection of the Detroit Museum of Fine Arts to pay the city’s bills. This could inspire a provocative position paper for students.

Guiding Question:

- How and why do indigenous Americans use the natural environment to create works of art?

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

Maize cobs
City of Cusco, including
Qorikancha (Inka
main temple), Santo
Domingo (Spanish
colonial convent), and
Walls at Saqsa Waman
(Sacsayhuaman)
City of Machu Picchu
All-T'qapu tunic

Kleiner, pp. 510
and 1030: “Andean
Weaving” and “Inka
Technology”
Web
City of Cuzco video
“Inka Weaving in Peru”
Machu Picchu video

Instructional Activity: The World of the Inka

As students view the two UNESCO videos, they take notes on building materials and techniques and the context of each work. We then discuss Inkan forms and construction techniques. I segue to the maize cobs and the tunic, describing how each object was used, emphasizing the sophistication of technology and technique, and along with students, analyzing the symbolism and impact of conquest. Students read an overview of Inka textiles from the textbook and view a video about Inkan weaving.

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

Bandolier bag
Transformation mask
Painted elk hide
Black-on-black ceramic
vessel

Kleiner, chapter 35

Instructional Activity: Post-Contact

Students are introduced to four works of art that were created after the European invasion of the Americas. Students research each one using the textbook, and they use the Internet to find at least two additional resources per work. They cite the resources in answering the following questions:

- What is the specific geographic and cultural context in which the work was created?
- What does the imagery within the work symbolize?
- To what extent did European contact change the materials and imagery used by the Native American artists and vice versa?
- Which of these works do not demonstrate influence of European contact? Why?
- Do any of these works look like they were created for a tourist audience? How can you tell?

To conclude the activity, we conduct a class discussion.

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

◀ To expand the activity, I have students consider how the form, function, and content of a traditional art form changes when the work is created specifically for “outsiders,” such as collectors or tourists, rather than for social or religious purposes. How are “authentic” works created for more traditional audiences valued compared to works created for collectors or tourists? How does this practice compare with patronage in the history of art?

Guiding Question:

- ▶ How and why do indigenous Americans use the natural environment to create works of art?

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

Chacmool*
Coatlicue*
Mandan buffalo-hide
robe*

Formative Assessment: Evaluating Critical Analysis

Students become museum curators in this assessment. They imagine a donor has given them the three works of art listed with the proviso that the works must be displayed in a museum setting. Students need to identify and research each work and then describe the design of a museum setting that accurately reflects the original context in which each work was created. The works are all unknown to students but are in their textbooks.

- ▶ Coatlicue, from Tenochtitlan
- ▶ Chacmool, from Chichén Itzá
- ▶ Mandan buffalo-hide robe

(Primary learning objectives addressed: 3.1, 3.2, 3.3, 3.4)

Summative Assessment: Art and the Natural World

Students write an essay in which they have three tasks. First, they choose one indigenous American architectural site and demonstrate how and why it is uniquely adapted to its natural surroundings. Second, they choose a work of art created from natural materials and they explain the meaning transmitted by the use of material. Finally, students compare and contrast the two works based on how they relate to belief.

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

I assess the gallery settings students present by evaluating the depth of their research as well as their ability to accurately contextualize each piece in the museum settings they describe. Students are given separate grades for the quality of their research, the creativity of their museum setting, and their ability to accurately contextualize the work with other works around it.

This summative assessment addresses the guiding question for this unit.

Guiding Questions:

- ▶ How did the arts of Africa reflect individual and group beliefs and behaviors? ▶ How does contemporary African art reflect ideas found in its ancient past?

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

Bundu mask
Ikenga (shrine figure)

Kleiner, p. 1075: "Mende Women as Maskers"

Web

"Mende Sande Society Exhibit"

Nwoye, "Igbo Cultural and Religious Worldview: An Insider's Perspective"

Instructional Activity: Coming of Age: Mende and Igbo Traditions

Prior to class, students use the websites to research Mende and Igbo coming-of-age ceremonies. In class, I ask students how each object is essential for the ritual in which it is performed.

Students have undoubtedly encountered a bildungsroman or coming-of-age story in a literature class, at the theater, or in a song. We discuss these and consider why transitional moments are honored. Students compare their experiences with coming-of-age ceremonies (e.g., confirmation, bar/bat mitzvah, sweet 16) with those of Mende and Igbo peoples. I stress how the formal qualities of each work align with the meaning of the social ritual it's a part of. We compare the male and female initiation ceremonies and how they relate to societal roles and beliefs.

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 3.2, 3.3, 3.5)

Wall plaque, from Oba's palace

Sika dwa kofi (Golden Stool)

Ndop (portrait figure)

Instructional Activity: African Art and Identity

Students review previously studied works that function as national symbols. Then I remind students that many African nations result from European constructs that disregarded their original national identities. Works like the wall plaque and *ndop* are idealized images of an ethnic identity within current national boundaries. Students examine formal qualities of each work. They explain, in essay form, how each object was used, relating symbols the artist employed to function and content. What does each work tell us about Edo and Kuba beliefs and about the individual it represents?

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

Guiding Questions:

- How did the arts of Africa reflect individual and group beliefs and behaviors? ► How does contemporary African art reflect ideas found in its ancient past?

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

Sika dwa kofi (Golden Stool)

Web
“This Day in History:
28th March 1900”

Instructional Activity: Symbol of a People

For homework, students research the War of the Golden Stool, citing three sources in their notebooks and synthesizing their findings. Students identify an object citizens of the United States might go to war over. Is it a national symbol, a spiritual one, or both — or something entirely different? In the next class, we discuss the Golden Stool as a symbol of Ghanaian identity. How does the stool represent the Ashanti?

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

Conical tower and circular wall of Great Zimbabwe

Kleiner, p. 526: “Art and Leadership in Africa”

Instructional Activity: Signifying Royalty and Power

Students watch the Great Zimbabwe video. Afterward, they summarize its significance as an architectural monument. Why is it worthy of our study? We discuss construction technology, inhabitants and visitors, and purposes of the site within the context of the Shona culture. Why did Great Zimbabwe become a modern symbol of African achievement? Students then consider how the veranda post relates to Great Zimbabwe with respect to theme and purpose. Why was this work commissioned of Olowe of Ise by a Yoruba king? Students describe the symbolism of both its form and content.

One of the ways rulers express greatness is by commissioning artists to glorify them. Using Great Zimbabwe and the veranda post as examples, students write an essay discussing how each work communicates a ruler’s power to motivate subjects’ behavior.

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

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

Web
Great Zimbabwe video

Most students understand by now that works of art can represent a national identity, such as the Liberty Bell. They might also consider whether a national symbol is more powerful if it also is a work of art, as is the Golden Stool.

In every part of the world, people desire things that are rare, unique, and hard to get. What is the basis for this desire? I extend the activity by discussing with students how we signify our power and status today with homes, cars, jewelry, and gadgets. How does customization relate to patronage?

Guiding Questions:

- ▶ How did the arts of Africa reflect individual and group beliefs and behaviors? ▶ How does contemporary African art reflect ideas found in its ancient past?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Making Connections**

I give students a list of works from this content area that are not in the image set but are similar in form, meaning, or purpose to those in the image set. Students connect each unknown work with a work they have studied by describing visual and contextual similarities. There are many connections students can make with these works. Suggestions for alternative works (many from the textbook) include the following:

- ▶ King, from Ita Yemoo (Ife)
- ▶ Beta Giorghis, Lalibela, Ethiopia
- ▶ *Ngady amwaash* mask, Kuba
- ▶ *Nkisi kozo*, Kongo
- ▶ Leopard caryatid stool, Bamileke
- ▶ Reliquary guardian figure (*mbulu ngulu*), Koto

(Primary learning objectives addressed: 1.1, 2.1, 3.1, 3.4, 3.5)

Running horned woman
Power Figure (*Nkisi n'kondi*)

Portrait mask (*Mblo*)
Female (*Pwo*) mask
Aka elephant mask

Kleiner, p. 1073:
"African Masquerades"

Web

Ampin, "The Five Major African Initiation Rites"

Instructional Activity: Rituals and Practices

Students search online for a video of a Dogon mask dance and read the textbook excerpt. I ask students what kind of ceremonies are taking place in the video. Students examine the works within this lesson as performative artistic expressions. They conduct research and write a formal and contextual analysis of each, inferring or explaining the specific purpose of the activities of which the object is a component, and how they relate to beliefs and relationships within its culture of origin. The class then discusses each work in detail in view of today's theme, analyzing how images and objects are used by specialists to achieve specific individual and societal objectives.

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

I evaluate students on their ability to apply themes investigated in this unit (e.g., narrative, rituals, symbols, leadership) in their analyses of relationships between familiar and unknown works, and I provide written feedback to address misunderstandings and help students clarify and refine their ideas.

Sports teams often use symbolic imagery in their iconography. Dovetail a discussion of the imagery of African masks with an analysis of team mascots. Can football be thought of as a ritual or performance by specialists? What are its individual and social objectives? What other types of activities do we engage in that incorporate performative objects with a specific purpose?

Guiding Questions:

- How did the arts of Africa reflect individual and group beliefs and behaviors? ► How does contemporary African art reflect ideas found in its ancient past?

Works of Art

Lukasa (memory board)
Reliquary figure (*byeri*)

Resources

Web
“Cantor Surprises:
Lukasa (Memory
Board)”

Instructional Activities and Assessments**Instructional Activity: The Oral Tradition As Narrative**

I introduce the memory board, explaining its function as a mnemonic device: It does not detail every nuance of a history. A specialist interprets the symbols for his audience. We watch the video and I ask students how the board’s features relate to the history it helps call forth. How do the memory board “reader” and audience connect with historic people and events? Students name other devices with similar purposes.

We view the reliquary figure. I describe the migratory Fang culture of the time, the *byeri* ancestral cult, and how the figure represents admirable qualities within Fang society. This object, like the *lukasa*, recalls memory. Students explain the meaning of *reliquary*, identify the contents of the box, and explain how the figure on top protects them.

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

Summative Assessment: Independent Analysis

Students conduct research to identify a contemporary artist whose work is informed by an artistic tradition within this unit. They write a paper responding to the following prompts:

- Identify the work you chose.
- Which work within the image set inspired your selection?
- Use visual and contextual evidence to describe connections between the work you selected and one from this unit.
- Compare and contrast the purpose of each work.
- How does the contemporary work demonstrate artistic traditions?
- Describe how the contemporary work represents a divergence from the artistic tradition that informed its creation.
- Explain how contemporary communication technology can be used to both preserve and diminish artistic traditions. Give a specific example of both effects.

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

This assessment requires students to apply their understanding of works they have studied to learn about a contemporary work. They analyze the influence of tradition and discover both continuity and variance in ideas and practices of artists, patrons, and audiences.

This summative assessment addresses the guiding question, How does contemporary African art reflect ideas found in its ancient past?

Guiding Question:

- ▶ What does Oceanic art tell us about Pacific Islanders?

Works of Art

The Ambum Stone
Terra cotta fragment
Hiapo (tapa)
Navigation chart

Resources

Kleiner, chapter 36
Web
“Lapita Pottery (ca. 1500–500 B.C.)”
“Micronesian Stick Chart”
Ratzel, “Bark Cloth — Tapa — Mats”

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

Prior to class, students read from the textbook and at least two online resources they select as an introduction to the content area and its works of art. In class, students compare our theoretical understanding of the two ancient works with our understanding of the second pair. I solicit a stylistic term to describe how imagery is presented in all four works. I then encourage students to think of another feature common to all four (in addition to stylized/abstracted imagery), leading into a discussion of specific functions of the hiapo and the navigation chart. How do the materials, design, and processes of making each of the later works relate to their uses? How does the theme of memory connect with hiapo and navigation charts?

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

Nan Madol
'Ahu 'ula (feather cape)
Tamati Waka Nene
Presentation of Fijian mats and tapa cloths to Queen Elizabeth II

Instructional Activity: Oceanic Royalty

Like many royalty, Oceanic kings used monumental construction, regalia, and ceremony to demonstrate their position in society, power, and wealth to their audiences. I discuss with students how royalty present themselves today, drawing comparisons with ancient rulers. Using works already studied, I chart the development of royal portraiture, costuming, performance, and monumental architecture.

Students use a teacher-prepared activity sheet as the basis for research. They study the four works carefully and write about how the exceptional nature of each makes it fit for royalty within its historical and cultural context. Class discussion focuses on the cross-cultural works that show a convergence of Oceanic and Western traditions of artistic expression. We conclude by examining the effects of each work on social relations among its audiences.

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

This activity is a review of what we have already learned and a way of comparing previously discussed themes with new material.

Guiding Question:

- What does Oceanic art tell us about Pacific Islanders?

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

Moai on platform (*ahu*)
Female deity
Buk (mask)
Malagan display and mask

Web
“Easter Island Mystery Solved? New Theory Says Giant Statues Rocked”

Instructional Activity: The Power of Belief

Students read the article before class. In class, we discuss the relationships of knowledge and belief presented in the article. Students consider what kinds of experiences lead to developing knowledge and belief. How do knowledge and belief affect our behavior? Students define *supernatural*. What role does the supernatural play in our everyday lives? In our cultural traditions?

I divide the class into five groups. Each group researches an assigned work using a worksheet and citing two sources. Groups explain how their work likely provided a supernatural connection for a specific audience. Students complete their research for homework and present their findings to the class the next day. We contrast negative connotations of *supernatural* with the forces related to the Oceanic artworks we've studied.

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

Staff god

Web
“God Stick with Bark Cloth”

Instructional Activity: Staff God of Rarotonga

I project the staff god as we analyze its components: the carved wood is wrapped in tapa cloth, protecting the mana (vital force) of the god represented at the top by the head, with smaller figures underneath. Staff gods often included feathers and shells as sacred materials. Interpretations allude to ancestors descending from an island god bestowing protective and procreative powers and to receptacles of creator deities, ancestors, and legendary heroes induced by rituals and having strong influence on individuals and communities. I next project the contextual image from the curriculum framework, and students describe how it relates to the staff god. I explain that missionaries demanded the Rarotongans' surrender of staff gods for destruction as proof of conversion to Christianity. We review the impact of iconoclasm on our understanding of art.

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

Worksheet questions include the following: Who was the audience for the work? What was the intended outcome of the supernatural connection? How did it affect those who experienced it? How did the formal qualities of the work, including material and techniques, support its role in connecting with the supernatural? How are performance and ritual involved?

Guiding Question:

- ▶ What does Oceanic art tell us about Pacific Islanders?

Works of Art**Resources**

Kleiner, chapter 36

Instructional Activities and Assessments**Formative Assessment: Performance-Based Essay**

Using the textbook and online resources, students choose a performative work of Oceanic art that has not been discussed. The performance could be an exchange, ceremony, or act of creation or destruction. Students explain how the work is performed, including an explanation of the roles of performers, materials, and audience. They answer the question, *How does the art object support the intent of the performance from a visual and contextual perspective?*

Students then compare their selected work with any work from the image set. The comparison should provide evidence of performance as a long-standing tradition of art making and explain similarities and differences in how each work elicits a response from its audience.

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

Summative Assessment: Oceanic Art

Students use a chart that lists the 11 works from this content area and a handout of the enduring understanding and essential knowledge statements. For each work, students select (by number) the two enduring understanding or essential knowledge statements that best align with their understanding of the work. After identifying their choices, students write a few sentences relating their knowledge of the individual work with the contextual information from the curriculum framework. Students then write an essay responding to the prompt below.

Based on your understanding of the Oceanic art we have studied:

- ▶ How is Oceanic art defined and created?
- ▶ Describe a predominant art-making tradition of Oceania.
- ▶ How are colonialism and our understanding of Oceanic art related?

Students cite specific works in support of each response.

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

I provide students with feedback on their initial selection, analysis of the Oceanic performance piece, and comparison of the two works, praising evidence-based writing and offering advice on how to deepen understanding of the visual and contextual aspects of the works they addressed.

This summative assessment addresses the guiding question for this unit.

Guiding Questions:

- ▶ How does medieval Christian art express and inspire devotion to God? ▶ How is medieval architecture enhanced by other art forms?

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

San Vitale
Hagia Sophia

Kleiner, pp. 245 and 262: "Mosaics" and "Pendentives and Squinches"

Web
Hagia Sophia history
Hagia Sophia video

Instructional Activity: The Art of a Great Empire

Before class, students read textbook selections concerning Byzantine art. I begin class asking how a capital city should look. How would buildings be designed? What impressions would leaders like to give? I ask students to think of how a great empire would want to present itself. Together we examine Hagia Sophia, a major church in a capital city. We review architectural techniques and materials and discuss the building's history. Students write an analysis of the form and context of Hagia Sophia, explaining how its structure and meaning changed over time.

Students consider how an empire's outpost might look. I present San Vitale as a representative monument. We compare San Vitale and Hagia Sophia, identifying and explaining similarities and exploring the effects of different contexts. We close with the video as a review.

(Primary learning objectives addressed: 1.3, 1.4, 2.2, 2.3, 3.2, 3.3, 3.5)

Virgin (Theotokos) and Child between Saints Theodore and George

Kleiner, p. 269: "Icons and Iconoclasm"

Instructional Activity: Icons and Iconoclasm

As a class, we review the occurrences of iconoclasm that we've previously studied: the Bamiyan Buddha and Rarotongan staff god. I then describe the destruction of images during the Iconoclastic controversy and the obliteration of images in the Hagia Sophia. I show Virgin (Theotokos) and Child between Saints Theodore and George as a representative example of how icons were painted, adorned, and worshipped. Students read the selection in the textbook to deepen their understanding of iconoclasm. We conclude by considering iconoclasm in relation to AP Art History essential questions in an effort toward developing an overarching idea of the causes and effects of iconoclasm.

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

This activity ties together the theme of capital cities and architectural representations of power and authority that began with our discussion of the White Temple, continued in Persepolis and ancient Rome, and now turns to Constantinople.

Guiding Questions:

- How does medieval Christian art express and inspire devotion to God? ► How is medieval architecture enhanced by other art forms?

Works of Art

Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis Lindisfarne Gospels*: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page

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

Merovingian looped fibulae

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

Resources

Kleiner, p. 312: “Medieval Books”

Web

“Englishman’s Metal Detector Finds Record Treasure Trove”

“Lindisfarne Gospels”

Web

“Brooch”

“The Medieval & Byzantine Eras”

Instructional Activities and Assessments**Instructional Activity: The Dark Ages: Dark Only in Our Knowledge of Them (Part 1)**

Students prepare for class by reading the textbook content on medieval books. I start class by comparing the forms and purposes of modern books with the previously studied *Vienna Genesis*, Golden Haggadah, and today’s topic: the *Lindisfarne Gospels*. After a class discussion, students note similarities and differences in materials, narrative, figure style, context, and content in their notebooks, providing contextual information to expand the comparisons. I project the British Library’s digital version of the *Gospels* to show the pages in the context of the book as a whole.

(Primary learning objectives addressed: 1.3, 1.4, 2.3, 3.2, 3.5)

Instructional Activity: The Dark Ages: Dark Only in Our Knowledge of Them (Part 2)

I project the *Lindisfarne Gospels*, pointing out decorative patterning. I use that as a bridge to discuss the form, materials, abstracted zoomorphic representations, and purpose of the fibulae. I divide the class into groups and give them time to discuss the following questions before they summarize responses in their notebooks.

- What do the fibulae and *Gospels* tell us about their cultures of origin?
- Who created them?
- What implicit and explicit messages were communicated?
- Who were the patrons and audiences of each?
- What do these art forms tell us about the structure and values of their societies?

We conclude with a whole-class discussion about why this period is called the Dark Ages. I ask whether this is an accurate description, encouraging students to provide a rationale for their responses.

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

For homework, I have students review earlier lessons on archaeology by investigating the 2009 discovery of the largest stash of Anglo-Saxon gold in history. They write a news report on the discovery using sources on CNN.

I ask students to identify a specific artistic tradition that influenced, and was influenced by, art forms such as these to further contextualize the Dark Ages and the significance of their artistic products.

Guiding Questions:

- How does medieval Christian art express and inspire devotion to God? ► How is medieval architecture enhanced by other art forms?

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

Church of Sainte-Foy

Kleiner, p. 336: “The Veneration of Relics”

Web

Routes of Santiago de Compostela in France video

Instructional Activity: Pilgrimages and the Romanesque

To begin, students are presented with a questionnaire about their ideal trip, which asks questions such as, *Where would you go? Why? What kinds of activities would you enjoy?* Next, we view the UNESCO video on medieval journeys to Compostela and compare and contrast travel experiences then and now. I introduce students to the pilgrimage church of Sainte-Foy and ask them to explain how the building was designed to accommodate medieval pilgrims. Students read the selection in the text about the veneration of relics and discuss the reliquary of Sainte-Foy. I ask how the relics inspired pilgrimages. We identify ways Sainte-Foy typifies Romanesque architectural traditions, and students compare Sainte-Foy with the Byzantine and Roman structures we have studied.

(Primary learning objectives addressed: 1.1, 1.3, 2.1, 2.2, 2.3, 3.2, 3.5)

Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*)

Kleiner, p. 362: “Embroidery and Tapestry”

Web

“Bayeux Tapestry Animated”

Forum of Trajan
*Bayeux Tapestry**Night Attack on the Sanjō Palace***Instructional Activity: Narrative in Art History**

The class is divided into three groups, with each group selecting a previously studied work of narrative art. The groups analyze their work’s subject, purpose, materials, and context to thoroughly explain the basis of the narrative, how it was transmitted, and the effect of the work on its audience. Each group presents their findings to the class. During the presentations we identify common themes addressed within the narrative works.

I show the animated video to introduce the *Bayeux Tapestry*. As a class, we discuss the work in depth using an image of the entire tapestry. I summarize by asking students to describe both the similarities and differences in the narrative works we’ve examined. Students theorize about why narrative is a frequent subject of works of art throughout history.

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

◀ *The pilgrimage concept is a worldwide phenomenon. A good essay assignment is to contrast Sainte-Foy with another pilgrimage site already studied (e.g., the Sanchi Stupa or the Kaaba).*

Guiding Questions:

- How does medieval Christian art express and inspire devotion to God? ► How is medieval architecture enhanced by other art forms?

Works of Art

Church of Sainte-Foy
Chartres Cathedral
Dedication Page with
Blanche of Castile and
King Louis IX of France
and Scenes from the
Apocalypse, from a *Bible
moralisée*
Röttgen Pietà

Resources

Kleiner, pp. 368, 375,
and 385: “The Gothic
Rib Vault,” “Stained-
Glass Windows,” and
“Louis IX, the Saintly
King”
Web
Chartres Cathedral
video

Instructional Activities and Assessments**Instructional Activity: Gothic**

Students read the textbook selections prior to class. This activity’s theme is to explore how Gothic architecture was influenced by the Romanesque style, with Sainte-Foy and Chartres as points of comparison. Students identify similarities and differences in each structure — from building techniques to interior decoration. Together we analyze the development of stained glass from Romanesque to Gothic and then discuss its relationship with manuscript illumination at the time, exemplified by the *Bible moralisée*. We then compare the reliquary of Sainte-Foy to the *Röttgen Pietà* in terms of purpose, context, materials, and overall effect of these devotional art forms.

For homework, students write a descriptive summary of the defining characteristics of Gothic art and architecture based on our discussion, citing two examples in addition to those we have studied.

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

Formative Assessment: Christian Churches

As a notebook assignment, students select a church from each of the following periods: Early Christian, Byzantine, Romanesque, and Gothic. For each example, they create a quick, simple annotation on a photocopy of each church’s façade that explains how it exemplifies the style of the period, including structural designs, ornamentation, and innovative techniques. Next to each sketch, students summarize the context of the building, its purpose, significant aspects of its interior (both decorative and functional), and how the activities performed on site affected its design, and they describe specific influences of other styles.

(Primary learning objectives addressed: 1.4, 2.3, 3.1, 3.2, 3.3)

This formative assessment can be done in short essay form or on a grid that is divided into many columns, such as exterior materials, architectural innovation, interior adornment, etc. This way, students will cover all the basic characteristics of each monument. I provide feedback to students, addressing misconceptions and praising accurate descriptions and syntheses of each style.

Guiding Questions:

- ▶ How does medieval Christian art express and inspire devotion to God? ▶ How is medieval architecture enhanced by other art forms?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: Evidence-Based Writing**

Students write an essay responding to the question, *How did the decorative arts enhance religious devotion throughout the Middle Ages?* Using one monument from each period, students explain how arts such as stained glass, mosaic, book illumination, sculpture, and embroidery were used to enhance an architectural monument and elicit a response from the viewer.

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

This summative assessment addresses the guiding question, How is medieval architecture enhanced by other art forms?

Guiding Question:

- ▶ How and why do art forms radically change during the Renaissance and Baroque periods?

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

Arena (Scrovegni) Chapel, including *Lamentation*

Web

“Giotto’s Arena (Scrovegni) Chapel - Part 1: Overview”

“Giotto’s Arena (Scrovegni) Chapel, Part 3: Lamentation”

Instructional Activity: A Seismic Shift: Giotto

I set the stage for a discussion of Giotto by presenting short videos on the Arena Chapel and *Lamentation*. I explain how Giotto deviates from artistic tradition with respect to use of naturalism, expression, and modeling of space and form. We discuss how these deviations reflect what is going on in society. Students individually work online to research the form, function, context, and content of a panel of their choice from the Arena Chapel. I also require students to compare Giotto to a Byzantine or Gothic painter and explain how Giotto’s style breaks from the older tradition and to identify at least one artist influenced by Giotto. Students report their findings to the class. We conclude with a discussion relating cultural shifts of the early 1300s to Giotto’s approaches to painting.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3)

Annunciation Triptych (Merode Altarpiece)
The Arnolfini Portrait

Web

“Annunciation Triptych (Merode Altarpiece)”

“Jan Van Eyck’s Arnolfini ‘Wedding’ Portrait”

Instructional Activity: A Symbol Hunt

If it is true that interpretations of works of art are variable, nowhere is that truer than with northern Renaissance art, which has been turned into a symbol hunt by art historians. I present various theories of interpretation for the two works. Students consider which theory seems the most logical explanation of the content of one painting. They conduct research to write a position paper supporting their perspective, providing evidence from multiple sources. I also ask students to speculate about why works from this time and place are perceived as particularly “mysterious.” How do art historians interpret art from any time or place — what are their processes and challenges? How can we assess the validity of their interpretations?

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

Guiding Question:

- ▶ How and why do art forms radically change during the Renaissance and Baroque periods?

Works of Art

Pazzi Chapel
David
 Palazzo Rucellai
Madonna and Child with Two Angels
Birth of Venus

Resources

Web
 “Fra Filippo Lippi”

Instructional Activities and Assessments**Instructional Activity: This Revival and Other Revivals**

Students explain how and why the time period from the 14th to the 17th century in Europe became known as the Renaissance. What does “the Renaissance” represent to them? I discuss the works as a revival of Greece and Rome in architecture (the Pazzi Chapel, Palazzo Rucellai), sculpture (*David*), and subject matter (*Birth of Venus*). Students do research to identify works from the ancient world that are likely to have inspired each of these Renaissance works. They then compare and contrast the two works in an essay. We tie everything together by studying the Lippi Madonna as an example of humanism, comparing it to medieval Madonnas. The video serves as a summation of the ideas of Classical influence on Renaissance art forms. (Primary learning objectives addressed: 1.2, 1.3, 2.1, 2.2, 2.3, 3.5)

Last Supper

Sistine Chapel ceiling and altar wall frescoes
School of Athens
Venus of Urbino

Instructional Activity: High Renaissance: The Cult of Personality

The class is divided into four groups, each selecting a High Renaissance artist from today’s four works. The groups do online research and then a class presentation on their artist. The groups research the following:

- ▶ Artist’s biography and personality
- ▶ Artist’s patrons and their influence on the artist
- ▶ Artistic milieu within their location
- ▶ Visual and contextual analysis of the featured work
- ▶ Analysis of a second work not on the list but important to the artist’s oeuvre, with a comparison to the first work
- ▶ How and why the artist inspired a cult of personality

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

Have students think of “the Renaissance” as one in a series of renaissances, each reviving Classical thought in its own way.

This activity is a way of encouraging students to look beyond the image set to study other works by the same artists for a more complete view of their accomplishments.

Guiding Question:

- ▶ How and why do art forms radically change during the Renaissance and Baroque periods?

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

Entombment of Christ

Il Gesù, including
Triumph of the Name of Jesus ceiling fresco

Instructional Activity: Mannerism: A Pleasing Dissonance

I start by discussing Pontormo's painting as an example of Mannerism, highlighting the historical, contextual, and formal concerns that led to the development of Mannerism as a distinctive style. Students are assigned four works from the late 16th century, and they write an analysis to identify Mannerist elements and explain their presence within the works, documenting the Mannerist influence. Suggestions for works include:

- ▶ El Greco's *The Burial of Count Orgaz*
- ▶ Tintoretto's *Last Supper*
- ▶ Anguissola's *Portrait of the Artist's Sisters and Brother*
- ▶ Cellini's *Saltcellar*

As a class, we discuss Porta's Mannerist façade of Il Gesù. Students repeat the previous exercise with four buildings from the same period, such as:

- ▶ Palladio's *Villa Rotonda*, Vicenza
- ▶ Michelangelo's *Laurentian Library*, Florence
- ▶ Romano's *Palazzo del Tè*, Matua
- ▶ Sangallo's *Palazzo Farnese*, Rome

(*Primary learning objectives addressed: 1.1, 2.1, 2.2, 2.3*)

Isenheim altarpiece
Hunters in the Snow

Web
"The Harvesters, 1565"
"The Isenheim Altarpiece"

Instructional Activity: Context in Northern Renaissance Art

Students recall how the context of a work (e.g., its setting and our understanding of its historical and cultural background) influences what we see, referencing works of art already studied, such as Leonardo's *Last Supper* or the last judgment of Hu-Nefer. I explain the setting for each work in this activity and how placement affects formal and symbolic elements. I show the video and play the audio from the Musée Unterlinden as a summary of Grünewald's work. Students use the Met website as a resource in designing an ideal setting for Breughel's work. I ask them to describe an imagined setting that maximizes the effect of Breughel's imagery and content and aligns with his artistic intent.

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

This is another activity in which the human body theme can be explored to great effect.

Guiding Question:

- ▶ How and why do art forms radically change during the Renaissance and Baroque periods?

Works of Art

Adam and Eve
Allegory of Law and Grace
Self-Portrait with Saskia

David
 Sistine Chapel ceiling and altar wall frescoes
 Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco
Hunters in the Snow
Ecstasy of Saint Teresa
Woman Holding a Balance

Resources

Kleiner, p. 556: "Woodcuts, Engravings and Etchings"

Web
 "How to Create an Etching"
 "Print: A Brief History"
 "Prints and Printmaking Timeline"
 Wolkerstorfer, "The Seven Steps Woodcut"

Kleiner, pp. 670, 690, and 703: "'Baroque' Art and Architecture," "Velázquez and Philip IV," and "Middle-Class Patronage and the Art Market in the Dutch Republic"

Instructional Activities and Assessments**Instructional Activity: Printmaking**

Students read about printmaking and then view videos on the processes. They receive a photocopy of each work and write a paragraph about how the technique used creates a distinctive visual impression and how that impression enhances the meaning of the print. As a class, we discuss the subject of each work, analyzing how the printmaking technique used shaped formal and expressive qualities as well as the content of the work. For homework, students visit the printmaking resources and respond to the following questions:

- ▶ When and where did printmaking begin?
- ▶ What were the subjects of early prints in the East and the West?
- ▶ How did printmaking as a process influence modern artists?

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 3.2, 3.3, 3.5)

Instructional Activity: Baroque Art: Continuity and Change

I present a Renaissance work and a Baroque counterpart to the class. As we compare and contrast the two works, we examine continuity and change across time and place. Discussion topics include the following:

- ▶ Two ceiling paintings: Sistine ceiling and *Triumph of the Name of Jesus*
- ▶ Two genre scenes: *Hunters in the Snow* and *Woman Holding a Balance*
- ▶ Two sculptures: *David* and *The Ecstasy of Saint Theresa*

I describe the different cultural and historical settings of the works. Together we create a two-column chart listing the works of art side by side, with their style-defining characteristics beneath. In their notebooks, students record a statement describing the stylistic qualities of both periods based on our discussions. Students read about Baroque art in the textbook as a summary.

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

I help students make the connection from Renaissance printmaking to other forms we have studied within the Asian content areas.

Because so much time is spent discussing context and function in a work of art, sometimes the traditional methods of looking at artistic influence are overlooked. This activity concentrates on style but does not omit other concerns.

Guiding Question:

- ▶ How and why do art forms radically change during the Renaissance and Baroque periods?

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

Calling of Saint Matthew

Henri IV Receives the

Portrait of Marie de' Medici, from the Marie de' Medici Cycle

Las Meninas

Fruit and Insects

Instructional Activity: Baroque Theatrics

I lead a discussion on the theatricality of Baroque art. I ask students to consider theatricality in the works from the previous activity, and based on that discussion we connect those works with the art of this activity. We analyze each work, describing context and formal qualities and assessing its “Baroqueness.” I encourage students to see that generalities of style aren't applicable in all instances; they should notice deviations within a style and provide rationales for causes of stylistic exceptions observed in works of art. For homework, students write an essay, addressing the following:

- ▶ How is *Baroque* defined as a style?
- ▶ Which contextual factors contributed to the development of Baroque style?
- ▶ Choose three artworks from the period and region that demonstrate a continuum of “Baroqueness” — from not very Baroque, to Baroque, to very Baroque. Explain how each fits its place on the continuum.

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

San Carlo alle Quattro Fontane

The Palace at Versailles

Kleiner, p. 714: “France”

Web

The Palace at Versailles video

Instructional Activity: Baroque Architecture

To begin, students watch the Versailles video and read the textbook selection. Then students list characteristics of Baroque painting and sculpture. We envision how they would be expressed through architecture. I introduce our two works, presenting historical and cultural overviews. As a class, we describe how the structure of each building represents Baroque style and how this communicated a specific message to audiences. We identify functions and patrons of each monument and discuss the relationship between patron and artist. Students then write an essay on how Baroque architecture is influenced by Renaissance ideals but changes their expression to fit the 17th-century context.

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

◀ *As an extension of this activity, I have students recall previously studied architectural examples that also address themes of power and authority.*

Guiding Question:

- ▶ How and why do art forms radically change during the Renaissance and Baroque periods?

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

I show students images of five unknown works by artists we've studied in this unit and ask them to attribute the works correctly. They must defend their attributions with both visual and contextual evidence that connects the unknown work with a work we have studied. Suggestions for these works include the following:

- ▶ Pontormo's *Portrait of a Halberdier*
- ▶ Wright of Derby's *An Experiment on a Bird in the Air Pump*
- ▶ Dürer's *Melencolia I*
- ▶ Titian's *Madonna of the Pesaro Family*
- ▶ Rubens' *The Landing of Marie de' Medici at Marseille*
- ▶ Borromini's S. Ivo della Sapienza, Rome
- ▶ Alberti's Tempio Malatestiano, Rimini

(Primary learning objectives addressed: 1.1, 3.4)

Frontispiece of the
Codex Mendoza
*Angel with Arquebus,
Asiel Timor Dei*
Screen with the Siege of
Belgrade and hunting
scene
*The Virgin of Guadalupe
(Virgen de Guadalupe)*
*Spaniard and Indian
Produce a Mestizo*
Portrait of Sor Juana
Inés de la Cruz

Web
"Arts of the Spanish
Americas, 1550–1850"
Rosenberg, "In the New
World, Trappings of a
New Social Order"

Instructional Activity: New Spain — Cultural Convergence

Students read the resources before class. I present the codex, explaining, via the story of its artists, patrons, and creation, the iconography and content, and how it represents Aztec and Spanish perspectives. For the remaining works, students follow my lead. I divide the class into five groups and assign each a work to research. They refer to enduring understanding and essential knowledge statements from this content area and Content Area 5, along with two additional sources. Each group presents its findings, and all students record them in their notebooks. Research prompts include the following:

- ▶ Explain the context of the work and how it influenced its content.
- ▶ What was the artist's intent in creating the work?
- ▶ Which cultural perspectives are represented, and how?
- ▶ What does the work indicate about cultural relations?

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.2)

The correct attribution is important, but I am more interested in students placing a piece of art in its correct historical context and backing that up with plausible evidence. I give written commentary on the viability of student assessments of each work.

There are no works in the image set that represent American colonial art. As an extension of this activity, I give students a homework assignment to select and research an American colonial painting, identifying its historical and cultural connections to England and the New World.

Guiding Question:

- ▶ How and why do art forms radically change during the Renaissance and Baroque periods?

Works of Art

The Tête à Tête, from
Marriage à la Mode
A Philosopher Giving a
Lecture on the Orrery
The Swing

Resources

Kleiner, p. 727: “Art and Science in the Era of Enlightenment”

Web

“Fragonard’s *The Swing*”
“A Philosopher Lecturing on the Orrery (1764-1766)”

Instructional Activities and Assessments**Instructional Activity: It’s All Part of a Story**

Students begin by writing a quick story about the figures in *The Swing*, using clues from the painting. We discuss how *The Swing* implies a narrative without strictly scripting it. Then we view the projected resource, comparing imagined stories with the art historical account. I present the first in the *Marriage à la Mode* series, explaining narrative details thoroughly. I show the second painting, *The Tête à Tête*, and ask students to describe how the story continues. Students then examine the Wright painting and devise a story. As with *The Swing*, we consult a resource to check our accuracy. I ask students how these exercises provide evidence of an effective process for understanding artworks. Students read the textbook as a summary of the Enlightenment.

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

Summative Assessment: Art and Historical Context

Within the geographic and chronological parameters of this unit, students select two works of art from within or beyond the image set that, in combination, provide evidence of significant changes in artistic traditions that were related to events such as scientific discovery or conquest. Students use the two works of their choice to respond in essay format to the following questions:

- ▶ Which artistic tradition is evidenced by this pair of works? How is it evidenced?
- ▶ Describe the change in artistic tradition that is also demonstrated by the pair of works you selected.
- ▶ Which event is related to the change in artistic tradition? Provide evidence of this relationship from your selection.

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

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

Guiding Question:

- ▶ How and why do artists of this period seek to push the boundaries of how art is defined and created?

Works of Art

The Oath of the Horatii
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

Liberty Leading the People

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

Augustus of Prima Porta
Pantheon

Monticello

George Washington

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)

Wall plaque, from Oba's palace

Forbidden City

White and Red Plum Blossoms

Chairman Mao en Route to Anyuan

Electronic Superhighway

Resources

Kleiner, p. 762:
"Romanticism"

Web

"David's Oath of the Horatii"

"Romanticism in France
Delacroix's Liberty Leading the People"

"Turner's Slave Ship"

Web

Farago, "Whitney Biennial: What Is American Art?"

"Reframing 'American' Art"

Instructional Activities and Assessments**Instructional Activity: Byronic Heroes**

Students read about Romanticism before class. Each work in this activity has a foundation in a political event. I divide the class into five groups and each selects a different work. Students investigate the history of these artworks and present their findings to the class. During presentations, I ensure that students understand the historical, contextual, and formal qualities (including media and technique) of each work. I emphasize discussion of the responses to each work, asking students to describe how the later works especially were perceived as provocative. We review using the online videos. Students record defining qualities of Neoclassicism and Romanticism in their notebooks.

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

Instructional Activity: A New Nation, a New Symbolism

I compare imagery of our new nation with other nationalist works:

- ▶ *George Washington* with Augustus of Prima Porta, *Chairman Mao en Route to Anyuan*, and the wall plaque, from Oba's palace
- ▶ Monticello with the Pantheon and Forbidden City
- ▶ *The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)* with *White and Red Plum Blossoms* and *Electronic Superhighway*

We discuss how the subject, content, and form of each work relates to national ideals, identifying the ideals and analyzing how they are represented by the artist and/or interpreted by audiences. We identify similarities and differences in the cultural ideals represented and how they were addressed.

For homework, students read, "Whitney Biennial: What Is American Art?" and listen to excerpts of "Reframing 'American' Art" before responding in essay form to the question, *How has the definition of American art changed over time?*

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

In order to encourage students to think beyond the idea of art of the United States as a provincial reaction to European art, I have them define qualities of art from the United States using the three works here as a foundation.

Guiding Question:

- How and why do artists of this period seek to push the boundaries of how art is defined and created?

Works of Art

Fruit and Insects
*Fruits, Flowers and Insects**
*The Derby of Epsom**
Still Life in Studio
Nadar Raising Photography to the Height of Art
 Aerial view of Paris*
The Horse in Motion

Resources

Kleiner, p. 792:
 “Daguerreotypes, Calotypes and Wet-Plate Photography”
Web
 “20 Years Ago: Rodney King Beaten By Police”
 “Illuminating Photography: from the Camera Obscura to the Camera Phone – Eva Timothy”
 “Race Horse First Film Ever 1878 Eadweard Muybridge”

Instructional Activities and Assessments**Instructional Activity: Photography: A Fertile Field for Interpretation**

Before class, students read the textbook selection. I begin class by showing the video on the history of photography. I set up a comparison of photographs and paintings using examples below. Students write an analysis explaining how photography offers a different perspective than painting.

- *Still Life in Studio* and Ruysch's *Fruits, Flowers and Insects*
- *The Horse in Motion* and Géricault's *The Derby of Epsom*
- *Nadar Raising Photography* and Nadar's aerial view of Paris

I stress that photography is open to viewer interpretation as is any art form or reporting of events. We view Muybridge's racehorse and differentiate subject and content, with contextual information I provide expanding students' understanding. The class discusses the various interpretations of — and reasons for — the Zapruder film and the Rodney King video.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 3.2, 3.3, 3.4, 3.5)

Chartres Cathedral
Venus of Urbino
La Grande Odalisque
 Palace of Westminster
 (Houses of Parliament)

Instructional Activity: Revivals

We discuss revivals in music, fashion, and movies, and I encourage students to add to the examples I provide. Students name buildings in our town that are revivals. Which style(s) do they reference? Why did the architects or patrons choose a revival style? I introduce the Houses of Parliament in London, one of the most famous revival buildings in the world. I ask students how we can tell it is a revival building, not a true medieval building. We compare and contrast the monument with Chartres. In the same sense, the Ingres painting is a revival as well. I ask students which style it revives and how it is different from works like Titian's *Venus of Urbino*.

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

◀ It is important to stress how photography is an artistic form that is meant to be interpreted like any other. Photography has the illusion of truth, but it is a questioned truth. I present different interpretations of news stories to illustrate how facts are interpreted.

Guiding Question:

- ▶ How and why do artists of this period seek to push the boundaries of how art is defined and created?

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

The Stone Breakers
Olympia

Kleiner, p. 776: "Courbet on Realism"

Instructional Activity: Realism: Is It Real?

Students define *realism* using several resources, including Courbet's ideas. They share definitions to introduce this activity. Together we examine Courbet's painting. I ask students how the painting is *not* realistic. We analyze each of the other paintings as expressions of realism, and students consider how all these works can be realistic given they are all painted in different ways and have different effects on the viewer. We use the varied definitions of realism to support our discussion. Students chose another work from this realist period and conduct research to write an explanation of how the work both fits into the movement and how the artist deviates from realist orthodoxy. How might this specific artist define realism according to this example of their work?

(Primary learning objectives addressed: 1.4, 2.2, 3.1, 3.2, 3.5)

The Saint-Lazare Station
The Burghers of Calais
The Coiffure
Where Do We Come From? What Are We? Where Are We Going?
Mont Sainte-Victoire
The Kiss (Klimt)

Kleiner, pp. 802 and 808: "Academic Salons and Independent Art Exhibitions" and "Japonisme"

Instructional Activity: The Avant-Garde

Students read the textbook selections before class. We begin the lesson by identifying works of art we have already studied that are academic art. I explain the concept of avant-garde, describing contextual factors that influenced the development of the movement. In their notebooks, students respond to the following prompts for each work:

- ▶ How does this work depart from the academic/salon traditions?
- ▶ Which aspects of tradition are demonstrated by the work?
- ▶ How did the context in which the work was created influence the artist? Provide specific contextual information and analyze its likely effects on form and content.

After students complete their writing, I project the works for a discussion focusing on avant-garde qualities. Students add to (and correct) their notes based on the class discussion.

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

◀ *Is Manet's Olympia more realistic than Titian's Venus of Urbino? This is a good prompt for a discussion of the theme of the human body.*

Guiding Question:

- How and why do artists of this period seek to push the boundaries of how art is defined and created?

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

Students go to a museum, gallery, or anywhere they can find actual (not virtual) artwork to experience and they discover a work that “speaks to them.” In an essay, students identify the work, present a formal analysis of it, and relate the work to others in the exhibit (if applicable) as well as to other works they have learned about in class. Students may use the course learning objectives for guidance in structuring their essays. Students should include how and why the curator (or artist) has displayed the work. This is not a research paper but a writing assignment that relies on students’ ability to synthesize what they have learned in class and apply it to construct understanding of a new work. Students have one month to complete this out-of-class assignment.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5)

The Starry Night
The Scream

Web

“Curator’s Choice:
Edward Munch’s ‘The
Scream’”
“The Starry Night”
Trachtman, “Van Gogh’s
Night Visions”

Instructional Activity: Interpretations

I remind students that interpretations of art are constructed by different individuals and, therefore, they change. Students describe the process of learning about an artwork and record their ideas. I ask what leads to changes in interpretation, adding to the idea list. The class divides into small groups and I give each a reproduction of both paintings. Groups formally analyze each work and develop two interpretations for each. They present their theories to the class and relate them to ideas from our lists.

I lecture on the two works, stressing the malleability of interpretations. After we view the Munch video, students critique the curator’s interpretation in a class discussion. For homework, students access the two Van Gogh sites and critique the interpretations in their notebooks.

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

This activity helps strengthen students’ abilities to analyze a work of art and make connections with the wider issues the work brings up. I provide written feedback on the accuracy and detail of students’ formal analyses and comparisons to other works they have studied.

These works are so famous they are hard to look at with fresh eyes — making them more challenging for the high school classroom.

Guiding Question:

- How and why do artists of this period seek to push the boundaries of how art is defined and created?

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

Mont Sainte-Victoire
Les Femmes d'Alger (O.J.)
The Kiss (Brancusi)
The Portuguese

Web
 “African Influences in Modern Art”
 “Picasso’s Les Femmes d’Alger”
 “What Is Cubism?”

Audio
 The Special Guests ’85, “Paul Cezanne”

Instructional Activity: Cubism

Students watch “Picasso’s Les Femmes d’Alger,” and they find and watch the video for the song, “Paul Cezanne.” We then view the Cezanne and Picasso works as a class, creating a chart that lists similarities and differences. Students read “What Is Cubism?” and the Met article on the African influence on modern art, taking notes on the characteristics of the Cubist movement, its origins, and its influences. For homework, students write a short essay about *The Kiss* and *The Portuguese*, referencing the videos, the class discussion, their notes, and two work-specific resources of their choice to explain how each artwork relates to the Cubist movement.

(Primary learning objectives addressed: 1.3, 1.4, 2.1, 2.3, 3.2, 3.5)

Goldfish
Improvisation 28 (second version)
Self-Portrait as a Soldier
Memorial Sheet for Karl Liebknecht

Kleiner, pp. 838 and 841:
 “Matisse on Color” and
 “Science and Art in the Early 20th Century”

Instructional Activity: Fauvism and Expressionism

I describe the general characteristics of fauvism and Expressionism and explain the cultural/historical contexts of each movement, using the paintings to illustrate my presentation while students take notes. Together we then analyze each work in detail. Students refer to the work and their notes to explain specifically how the work exemplifies the movement with which it is associated. Students add to their notes as we explore each work. We then talk about how the two movements are related, identifying areas of overlap and features of distinction and what caused them, again referencing context. I ask students to make connections with these works and others they have learned about that are based on “ Sturm und Drang.” Students read the textbook excerpts for homework.

(Primary learning objectives addressed: 3.1, 3.2, 3.5)

The music video on Cezanne, while entertaining, has a segment in which a standard drawing of a guitar player is turned into a cubist painting. This gives the students a good idea of the starting points for cubist paintings.

Guiding Question:

- ▶ How and why do artists of this period seek to push the boundaries of how art is defined and created?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Historical Influence**

Students select a work of art within the parameters of this unit (in or beyond the image set) that was created in response to a specific historical event. Students employ their selected work to write about the following:

- ▶ Explain how the work was inspired by a specific historical event.
- ▶ What specific ideas about the event did the artist intend to convey? Provide evidence from both the work of art and another source (e.g., critic's review, artist's statement, artist biography).
- ▶ How did audiences respond to the work?
- ▶ Do you think the message or significance of the work will change in the future? Explain your answer.

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

Object (Le Déjeuner en fourrure)

Kleiner, p. 863: "The Armory Show"

The Two Fridas

Web

"Duchamp's Fountain"

Fountain (second version)

Video

L'Age d'Or

Un Chien Andalou

Instructional Activity: Dada and Surrealism

I present a brief overview of Dali before students view the opening of *Un Chien Andalou*. Students discuss how the sequence exemplifies Surrealism; I record ideas for display. I want the class to deduce surrealist characteristics from this scene. I summarize students' ideas and use them as a basis to address gaps in understanding as we analyze each work to explore origins (including Dada) and tenets of Surrealism and its multidisciplinary interpretations and influences. We then view the first 20 minutes of *L'Age d'Or* and read about the Armory Show. For homework, students conduct research (citing sources) to address the following for each work in their notebooks:

- ▶ What was the artist's intent for creating this work of art?
- ▶ To what extent was their artistic intent achieved?

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

I give students detailed written feedback on the suitability of their selection, how effectively they employ evidence from the work of art and research to support their ideas, how clearly their rationales are presented, and how completely they address each aspect of the assignment.

Guiding Question:

- How and why do artists of this period seek to push the boundaries of how art is defined and created?

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

The Steerage

Illustration from *The Results of the First Five-Year Plan*

The Migration of the Negro, Panel no. 49

The Jungle

Dream of a Sunday Afternoon in the Alameda Park

Instructional Activity: Social Awareness in Art

I divide the class into five groups and assign each a work of art to research, focusing on its historical and social context. I direct students to connect their learning about the background of the artwork and its artist to specific aspects of form and content. Students need to address the intent and response from the same perspective. Each group presents its work to the class, explaining connections between its historical and social context with what is seen in the work. After each work is presented, we talk about the social concerns it raised. Have we studied other works that address a similar concern? Is that concern demonstrated by contemporary artists? What does this imply about the essential question?

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

Carson, Pirie, Scott and Company Building
Seagram Building

Web
“#7 Seagram Building”
“Ludwig Mies van der Rohe’s Seagram Building”

Instructional Activity: The Commercial Structure: The New Patron

We begin by watching the video. I quote Louis Sullivan’s “form follows function,” and we analyze two monuments from this perspective. The class is divided into two groups and each is assigned a building to research; groups should be able to describe how all of the following features in their work relates to the idea of form following function: building location, occupants, financing, materials, design, and innovations. The groups present their buildings to the class. At the conclusion of the presentations, I describe the impact of the architectural form on subsequent building, highlighting advances in design and construction. Referencing the relevant enduring understanding and essential knowledge statements, students brainstorm a list of iconic buildings around the world.

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

Anachronisms and factual inaccuracies are affronts to history but not to art. I encourage students to go back into the material of the course and find works of art that are masterpieces but historically misleading. Students explain how and why they are inaccurate but rise above these concerns to be considered great works of art.

Guiding Question:

- How and why do artists of this period seek to push the boundaries of how art is defined and created?

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

Monticello
Villa Savoye
Fallingwater
House in New Castle
County

Instructional Activity: The Perfect Home

To prepare for today's lesson, I ask students what design features are considered necessary in a modern home that were not considered necessary 50 years ago. We look back to Monticello as an example of a "state of the art" home in the 18th century, and then we examine the three 20th-century homes in this activity. Our discussion centers on how each building is designed to meet the everyday needs of its occupants and to be a ground-breaking artistic statement. For homework, students write about how these modern buildings would have to be updated to meet the needs of 21st-century inhabitants.

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

Improvisation 28 (second version)

Composition with Red, Blue and Yellow

The Bay

Kleiner, p. 882:
"Brancusi, Hepworth,
and Moore on Abstract
Sculpture"

Instructional Activity: Abstraction

Using their class notebooks as a resource, each student selects a work of art we have studied that is abstract in its representational form. They write their own definitions of *abstraction* based on the work they chose. They then describe the source of the abstraction (e.g., is it a natural form?). They also describe how and to what extent the form or imagery in their work has been abstracted (e.g., through simplification, distortion, emphasis of certain features or qualities). After writing, we discuss the three works of this activity from a similar perspective, investigating form with respect to how and why it was abstracted and how it is interpreted. For homework, students read the textbook selection and add to their definition of abstraction based on their reading.

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

Le Corbusier called a house "a machine for living," which expressed his desire to make his buildings user-friendly. Students can start an analysis of domestic architecture by examining their own homes and assessing how much it addressed the needs of occupants when it was designed.

Guiding Question:

- ▶ How and why do artists of this period seek to push the boundaries of how art is defined and created?

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

Marilyn Diptych

Web
 “Gold Marilyn Monroe”
 “Marilyn Monroe,
 Niagara Party”

Instructional Activity: Pop Art

We watch the MoMA video, and then I show students the photo on which the Warhol work is based. Together we analyze the diptych. Students describe how Warhol transformed the photo into his own work of art. Students explain how and why mass-produced, commercial, institutional images and objects have become accepted as works of art, and I record their ideas for display. For homework, students select a Pop Art form to research in response to the following questions:

- ▶ What was the source material for this work?
- ▶ How did the artist transform the source material into a new artistic expression?
- ▶ What effect does this transformation have on how the viewer responds to the imagery? How is their interpretation of the source material changed?

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.2, 3.3)

Narcissus Garden

*Lipstick (Ascending) on
 Caterpillar Tracks*
Spiral Jetty

Web
 “Art History
 Abbreviated: Claes
 Oldenburg”

Video
Spiral Jetty

Instructional Activity: Public Art

Prior to class, students write a description of a public artwork in their community, perhaps taking a photograph to show the class. Students present their work, discussing form, content, placement, and function.

Together we watch the video on Claes Oldenburg and excerpts from *Spiral Jetty*. I explain that both works in this activity were created for public display. I present each piece and discuss the artist’s intent. As a class, we discuss the ideas these works were meant to convey and how the audience reaction was often different from what was expected. For homework, students conduct research to identify one public work of art that generated controversy, describing the artist’s intent, audience response, sources of controversy, and ultimate outcome. How was the controversy addressed? Did the controversy affect the notoriety of the work or of the artist? Did it have an impact on the artist’s subsequent work?

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 3.1, 3.2, 3.3)

I use Brillo Boxes and Campbell’s Soup Cans to discuss the idea of corporate logos as works of art.

Public art is often overlooked. This lesson is a good way to get students to actively look at works setup in their community.

Guiding Question:

- ▶ How and why do artists of this period seek to push the boundaries of how art is defined and created?

Works of Art**Resources****Instructional Activities and Assessments****Summative Assessment: The Avant-Garde**

After explaining how modern art earthworks were perceived as cutting edge, especially compared to academic art traditions, I ask if art historical evidence (from throughout the course) indicates earthworks are not such a “new” art form. Students select an artwork related to one from this unit (from within or beyond the image set) that was initially perceived as avant-garde, but from a global art historical perspective, it actually demonstrates an artistic tradition. Students write an essay explaining how and why the artwork was initially interpreted as avant-garde. They relate the work to an established artistic tradition, describing how the work demonstrates specific aspects of tradition. Did the artist intentionally or unknowingly reflect the tradition? How does this figure into categorization?

(Primary learning objectives addressed: 1.2, 1.3, 1.4, 2.1, 2.2, 3.1, 3.2, 3.3)

This summative assessment addresses the guiding question for this unit.

Guiding Question:

- ▶ How do contemporary artists relate the past, present, and future for today's audiences?

Works of Art

Vietnam Veterans Memorial
Untitled (#228), from the History Portrait series
Darkytown Rebellion
The Swing (after Fragonard)
Preying Mantra

Resources

Kleiner, p. 965: "Maya Lin's Vietnam Veterans Memorial"
Web
"Cindy Sherman"
"Kara Walker on Her Nineteenth Century Influences"

Instructional Activities and Assessments**Instructional Activity: Looking Back**

I begin by asking students to recall artworks that appropriate images from the past, projecting works as they are named and discussing how images referenced are used in a more modern context. I segue to discuss the works of this activity, lecturing on the context of each and asking students questions to elicit additional information. We analyze each work formally, connecting observations with context. Students describe how and why each artist appropriated images. We compare imagery: Walker with colonial silhouettes, for example. Considering the group of works as a whole, we discuss how contemporary artists build on past representations. For homework, students write an essay describing how a contemporary work inspires new understanding of past events, using a specific work of their choosing as an illustrative example.

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

A Book from the Sky
Earth's Creation
Electronic Superhighway
The Crossing
Guggenheim Museum Bilbao
MAXXI National Museum of XXI Century Arts

Kleiner, p. 963: "Frank Gehry on Architectural Design and Materials"

Instructional Activity: Looking Ahead

I present these works as a bridge from the past to the future. As a class, we consider each one and focus on form, content, and media. In our discussion, students present evidence supporting a work's long-term significance, or evidence against it, depending on their perspective. I encourage arguments to address reasons why current audiences (including art critics and historians) find each work compelling and significant. How does it relate to, or stand out from, other works deemed important? What does it represent conceptually? What does it tell us about who, when, and where we are today? Is there evidence of its influence on other works? Students read the textbook for homework.

(Primary learning objectives addressed: 1.1, 2.3, 3.2, 3.3)

Artists through the centuries have created commemorative monuments. I have students compare commemorative works from the past with recent ones to show the continuity of this tradition.

Guiding Question:

- How do contemporary artists relate the past, present, and future for today's audiences?

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

En la Barberia no se Lloro (No Crying Allowed in the Barbershop)
Pisupo Lua Afe (Corned Beef 2000)
Old Man's Cloth
Shibboleth

Web
Identity

Instructional Activity: Looking at Ourselves

Before class, students research artists and write a brief biography for each. In class, students write down identity descriptors: gender, lineage, ethnicity, age, etc. We watch the Art21 video. As we analyze and discuss each work, students explain how the artist portrays identity. Is the intent satiric? Honorific? Condemning? Laudatory? Or a complex combination of expressions? We discuss how artists' explorations of identity have been presented and responded to in the past. Do contemporary artists face similar challenges as predecessors? Do they face new challenges? For homework, students choose an aspect of their identity as a theme, find a contemporary artist who addresses it, and write an essay citing several examples of how the artist's work addresses their theme.

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

Horn Players
Dancing at the Louvre, from the series The French Collection, Part I; #1
Trade (Gifts for Trading Land with White People)
Rebellious Silence, from the Women of Allah series

Instructional Activity: Looking at Ourselves As Others See Us

The artists featured in this activity are Haitian American, African American, Iranian American, and Native American. As we analyze each work, we identify how the artist addresses ethnic issues in his or her artwork. Students examine the artist's choice of materials and consider how that reflects an ethnic identification and relates to the content of the work. We consider the works as a group and list techniques and approaches used by these artists, as well as those studied in previous lessons, to both convey and challenge notions of identity, power, and belief.

(Primary learning objectives addressed: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3)

Ethnic identification is as strong in the United States as it is around the world. I start this lesson with a quick survey of ethnic groups in the class and discuss what it means to have these identities as a way to have students personally connect to the theme.

Contemporary works are often intended for a global audience. Diverse audiences may perceive ethnic issues as broader, shared cultural and societal concerns.

Guiding Question:

- ▶ How do contemporary artists relate the past, present, and future for today's audiences?

Works of Art**Resources****Instructional Activities and Assessments****Formative Assessment: Student Research**

Students select a contemporary artist to research and they create a virtual exhibit of his or her work. The exhibit should include the following:

- ▶ A brief, high-level biography of the artist
- ▶ A description of the context in which the artist works
- ▶ Images of five works of art created by the artist, with accompanying information modeled on museum signage that provides identification and essential information about the work
- ▶ Images of work(s) that influenced the artist, with statements explaining the influence
- ▶ A bibliography of references

(Primary learning objectives addressed: 1.1, 1.3, 1.4, 2.3, 3.1)

Summer Trees

Androgyne III

Pink Panther

Pure Land

Lying with the Wolf

Instructional Activity: Looking At and Reinterpreting Tradition

Each work here depicts an artistic tradition reinterpreted in a contemporary context. I divide the class into five groups, each taking an illustration of a selected work. Students identify the tradition their work reflects by researching the work and the tradition that inspired it. Group essays include contemporary and referenced images, a description of the inspiring tradition, and an analysis of how the form and content of the contemporary work transformed the tradition. Students apply their findings to inform our discussion of artistic intent. For homework, students select an artist to research, responding to the following questions in their notebooks:

- ▶ How does the work we studied relate to other works by this artist? Describe similarities and differences.
- ▶ What does this indicate about what we learn about an artist's work by studying only one example?

(Primary learning objectives addressed: 1.2, 1.4, 2.1, 2.2, 2.3, 3.2, 3.3, 3.5)

I have students email their virtual exhibits to me. I give constructive and supportive feedback on the content as a presentation of important and accurate information about the artist and the artist's work.

Guiding Question:

- ▶ How do contemporary artists relate the past, present, and future for today's audiences?

Works of Art

The Gates
Stadia II
Kui Hua Zi (Sunflower Seeds)

Resources

Web
 “The Artists Behind The Gates Christo and Jeanne-Claude”
 “Julie Mehretu: ‘Mural’”
 “The Unilever Series.
 Ai Weiwei: Sunflower Seeds: Video”

Instructional Activities and Assessments**Instructional Activity: The Artist Speaks**

Before class, students view three videos about artists, taking notes on how each one describes the form (including media and technique), function, content, context, intent of, and response to his or her work, citing specific examples and synthesizing each artist's statements to create a general overview of his or her work. In class, students compare and contrast these four contemporary artists with respect to their philosophies, goals, products, and how their work is perceived by audiences. I record students' ideas on a chart. I encourage students to reflect on their shared observations and list defining features of “contemporary art.” How does this category differ from other demarcations of art historical study? What does it evidence about the future of art making?

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

Summative Assessment: New Takes on an Old Theme

Students choose a theme as the basis for comparing a contemporary work of art with another work they select from any time or place that addresses the same theme. Students respond to the following in essay format:

- ▶ Identify the theme selected.
- ▶ Identify the contemporary work you chose to address your theme.
- ▶ Identify the second work you chose that also addresses your theme.
- ▶ Compare and contrast the two works from the perspective of how they each address your theme.

Suggested themes include the following: natural world, human body, knowledge and belief, individual and society, life cycles, text and image, ritual and ceremony, urban experience, converging cultures, or domestic life.

(Primary learning objectives addressed: 1.2, 1.4, 2.1, 2.2, 3.1, 3.3, 3.5)

This assessment evaluates students' understanding of how contemporary artists reinterpret traditional ideas and forms. It also underscores the relationship of tradition and change in art making.

This summative assessment addresses the guiding question for this unit.

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.

Works Outside the Image Set

Aerial view of Paris. Nadar. 1868 C.E. Photograph.

The Battle of Issus. Albrecht Altdorfer. 1529 C.E. Paint on limewood.

The Belvedere Apollo. Roman. Mid-second century C.E. Marble.

Chacmool. Chichén Itzá, Yucatán. Maya. c. 800–900 C.E. Stone.

Coatlicue. Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). c. 1375–1520 C.E. Stone.

The Derby of Epsom. Théodore Géricault. 1821 C.E. Oil on canvas.

Fruits, Flowers and Insects. Rachel Ruysch. 1716 C.E. Oil on canvas.

Laocoön. Roman. c. 40–30 B.C.E. Marble.

Mandan buffalo-hide robe. Native North America. c. 1850. Buffalo hide and paint.

Statue of an old market woman. Imperial Roman. c. 14–68 C.E. Marble.

Washington Crossing the Delaware. Emanuel Leutze. 1851 C.E. Oil on canvas.

General Resources

Davies, Penelope J. E., Walter B. Denny, Frima Fox Hofrichter, Joseph Jacobs, Ann M. Roberts, and David L. Simon. *Janson's History of Art: The Western Tradition*. 7th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2007.

Kleiner, Fred S. *Gardner's Art Through the Ages: A Global History*. 14th ed. Boston: Wadsworth, Cengage Learning, 2013.

Stokstad, Marilyn, and Michael W. Cothren. *Art History*. 5th ed. Boston: Pearson, 2013.

Unit 1 (In the Beginning ... Prehistoric Art) Resources

"How Was Stonehenge Built?" Bradshaw Foundation. Accessed March 10, 2014. <http://www.bradshawfoundation.com/stonehenge/construction.php>.

Stonehenge video. UNESCO. Video, 3:16. Accessed March 10, 2014. <http://whc.unesco.org/en/list/373/video>.

"Visite de la Grotte." Lascaux. Interactive video. Accessed March 10, 2014. http://www.lascaux.culture.fr/?lng=en#/fr/02_00.xml.

Unit 2 (The Most Ancient of Us All: The Near East and Egypt) Resources

"A Closer Look at the Code of Hammurabi." Louvre Museum. Interactive video. Accessed March 11, 2014. <http://musee.louvre.fr/oal/code/indexEN.html>.

"A Closer Look at the Seated Scribe." Louvre Museum. Interactive video. Accessed March 11, 2014. <http://musee.louvre.fr/oal/scribe/indexEN.html>.

"Famous Archaeologists Worldwide." Great Archaeology. Accessed March 11, 2014. http://www.greatarchaeology.com/archaeologist_view.php.

Handwerk, Brian. "King Tut Not Murdered Violently, CT Scans Show." *National Geographic*. March 8, 2005. Accessed March 11, 2014. http://news.nationalgeographic.com/news/2005/03/0308_050308_kingtutmurder.html.

"Large Kneeling Statue of Hatshepsut." The Metropolitan Museum of Art. Accessed March 11, 2014. <http://www.metmuseum.org/Collections/search-the-collections/544448?rpp=20&pg=1&ft=hatshepsut&pos=3>.

"Tutankhamun: Anatomy of an Excavation." The Griffith Institute. Accessed March 11, 2014. <http://www.griffith.ox.ac.uk/discoveringTut/>.

"Young Girl–Old Woman Illusion." Wolfram MathWorld. Accessed March 11, 2014. <http://mathworld.wolfram.com/YoungGirl-OldWomanIllusion.html>.

Supplementary Resources

Rosenberg, Jennifer. "Tomb of King Tut Discovered." About.com. Accessed March 11, 2014. <http://history1900s.about.com/od/1920s/a/kingtut.htm>.

Unit 3 (The Classical Era: The Ideal Through the Eyes of the Greeks and Romans) Resources

"Ancient Olympic Games." Olympic Movement. Accessed April 10, 2014. <http://www.olympic.org/ancient-olympic-games>.

"A Closer Look at the Winged Victory of Samothrace." Louvre Museum. Interactive video. Accessed March 11, 2013. <http://musee.louvre.fr/oal/victoiredesamothrace/indexEN.html>.

Hopkins, Keith. "The Colosseum: Emblem of Rome." BBC History. March 22, 2011. Accessed March 11, 2014. http://www.bbc.co.uk/history/ancient/romans/colosseum_01.shtml.

Unit 4 (Faith Around the World, and How It Inspires the Arts) Resources

"Afghanistan: Hidden Treasures from the National Museum, Kabul." *National Geographic*. Accessed March 14, 2014. <http://www.nationalgeographic.com/mission/afghanistan-treasures/>.

Alhambra video. UNESCO. Video, 2:56. Accessed March 14, 2014. <http://whc.unesco.org/en/list/314/video>.

"Buddhism and Buddhist Art." The Metropolitan Museum of Art. Accessed March 14, 2014. http://www.metmuseum.org/toah/hd/budd/hd_budd.htm.

Resources (continued)

"The Catacombs of St. Callixtus." The Christian Catacombs of Rome." Accessed March 11, 2014. <http://www.catacombe.roma.it/en/catacombe.php>.

Clark, Nick. "Iconoclasm: Tate Britain to Showcase Art That Has Been Blown Up, Defaced, Dyed and Mutilated." *The Independent*. July 5, 2013. Accessed March 14, 2014. <http://www.independent.co.uk/arts-entertainment/art/news/iconoclasm-tate-britain-to-showcase-art-that-has-been-blown-up-defaced-dyed-and-mutilated-8690992.html>.

"Golden Haggadah." British Library. Accessed March 14, 2014. <http://www.bl.uk/onlinegallery/sacredtexts/golden.html>.

Hegarty, Stephanie. "Bamiyan Buddhas: Should They Be Rebuilt?" BBC News. August 12, 2012. Accessed March 14, 2014. <http://www.bbc.co.uk/news/magazine-18991066>.

"Hinduism and Hindu Art." The Metropolitan Museum of Art. Accessed March 14, 2014. http://www.metmuseum.org/toah/hd/hind/hd_hind.htm.

"Rome, Italy: Catacombs and Appian Way." Rick Steves. YouTube. Video, 5:08. Accessed March 11, 2014. http://www.youtube.com/watch?v=cIHGj_MoxY.

Supplementary Resources

"Introduction to Islam." Smarthistory. Accessed March 14, 2014. <http://smarthistory.khanacademy.org/overview-of-islam.html>.

Unit 5 (Art of South and East Asia: New Forms for Traditional Ideas) Resources

"100 Highlights." Gyeongju National Museum. Accessed March 14, 2014. http://gyeongju.museum.go.kr/html/en/master/master_01.html.

"The David Vases, 1351 (Yuan Dynasty)." Smarthistory. Video, 4:47. Accessed March 14, 2014. <http://smarthistory.khanacademy.org/the-david-vases-1351-yuan-dynasty.html>.

"Safe Handling Practice for Chinese and Japanese Scrolls and Screens." Freer | Sackler. Accessed March 14, 2014. <http://www.asia.si.edu/research/dcsr/safeHandlingDemo.asp>.

Stewart, Martha. "Japanese Woodblock Printing, Part 1." Video, 7:45. Accessed March 14, 2014. <http://www.marthastewart.com/915982/japanese-woodblock-printing-part-1>.

Terra cotta warriors video. UNESCO. Video, 2:53. Accessed March 14, 2014. <http://whc.unesco.org/en/list/441/video>.

"Zen Buddhism." BBC Religions. Accessed March 14, 2014. http://www.bbc.co.uk/religion/religions/buddhism/subdivisions/zen_1.shtml.

"Zen Garden Secrets Revealed." BBC News. Accessed March 14, 2014. <http://news.bbc.co.uk/2/hi/technology/2283398.stm#map>.

Unit 6 (Art of the Americas: Pre- and Post-Contact) Resources

Ampin, Manu. "The Five Major African Initiation Rites." *Africana Studies*. Accessed March 14, 2014. <http://www.manuampim.com/AfricanInitiationRites.htm>.

Chavin video. UNESCO. Video, 2:56. Accessed March 14, 2014. <http://whc.unesco.org/en/list/330/video>.

City of Cuzco video. UNESCO. Video, 2:45. Accessed March 14, 2014. <http://whc.unesco.org/en/list/273/video>.

"Great Serpent Mound." The Metropolitan Museum of Art. Accessed March 14, 2014. http://www.metmuseum.org/toah/hd/serp/hd_serp.htm.

"Inka Weaving in Peru." Yahoo News. Video, 3:21. Accessed March 14, 2014. <http://en-maktoob.news.yahoo.com/video/incan-weaving-peru-231229989.html>.

"Lintel 25 of Yaxchilán Structure 23." Annenberg Learner. Accessed March 14, 2014. <http://www.learner.org/courses/globalart/work/237/index.html>.

Machu Picchu video. UNESCO. Video, 3:00. Accessed March 14, 2014. <http://whc.unesco.org/en/list/274/video>.

Mesa Verde National Park video. UNESCO. Video, 2:51. Accessed March 14, 2014. <http://whc.unesco.org/en/list/27/video>.

"Serpent Mound: the World's Most Famous Earthen Effigy." The Ancient Ohio Trail. Accessed March 14, 2014. http://www.ancientohiotrail.org/?q=serpentmound_temp.

"Why Do We Create Earthworks?" Annenberg Learner. Accessed March 14, 2014. <http://www.learner.org/courses/globalart/compare/46/274/index.html>.

"Yaxchilán Archaeological Site." World Monuments Fund. Accessed March 14, 2014. <http://www.wmf.org/project/yaxchil%C3%A1n-archaeological-site>.

Unit 7 (African Art: Coming of Age) Resources

"Cantor Surprises: Lukasa (Memory Board)." Michael Turri. Vimeo. Video, 1:30. Accessed March 14, 2014. <http://vimeo.com/19820489>.

Great Zimbabwe video. UNESCO. Video, 2:46. Accessed March 12, 2014. <http://whc.unesco.org/en/list/364/video>.

"Mende Sande Society Exhibit." Bryn Mawr College. Accessed March 12, 2014. www.brynmawr.edu/collections/Exhibitions/exh-mende.shtml.

Nwoye, Chinwe M.A. "Igbo Cultural and Religious Worldview: An Insider's Perspective." *International Journal of Sociology and Anthropology* 3, no. 9 (2011): 304–317. http://www.academicjournals.org/article/article1379514201_Nwoye.pdf.

Resources *(continued)*

"This Day in History: 28th March 1900." Modern Ghana. Accessed March 12, 2014. <http://www.modernghana.com/news/386160/1/this-day-in-history-28th-march-1900.html>.

Unit 8 (Oceanic Art: Art over the Greatest Expanse) Resources

"Easter Island Mystery Solved? New Theory Says Giant Statues Rocked." *National Geographic*. June 22, 2012. Accessed March 12, 2014. <http://news.nationalgeographic.com/news/2012/06/120622-easter-island-statues-moved-hunt-lipo-science-rocked/>.

"God Stick with Barkcloth." British Museum. Accessed April 14, 2014. http://www.britishmuseum.org/explore/highlights/highlight_objects/aoa/g/god_stick_with_barkcloth.aspx.

"Lapita Pottery (ca. 1500–500 B.C.)." The Metropolitan Museum of Art. Accessed March 12, 2014. http://www.metmuseum.org/toah/hd/lapi/hd_lapi.htm.

"Micronesian Stick Chart." National Geographic Education. Accessed March 12, 2014. http://education.nationalgeographic.com/education/media/micronesian-stick-chart/?ar_a=1.

Ratzel, Friedrich. "Bark Cloth - Tapa - Mats." Accessed March 12, 2014. http://www.inquirewithin.biz/history/american_pacific/oceania/tapa.htm.

Supplementary Resources

"Secrets of Easter Island: Past Attempts." Nova. PBS. Accessed March 12, 2014. <http://www.pbs.org/wgbh/nova/easter/move/past.html>.

Unit 9 (Medieval Europe) Resources

"Bayeux Tapestry Animated." Potion Pictures. Vimeo. Video, 4:24. Accessed March 13, 2014. <http://vimeo.com/15598167>.

"Brooch." The Metropolitan Museum of Art. Accessed April 14, 2014. <http://www.metmuseum.org/toah/works-of-art/47.100.19>.

Chartres Cathedral video. UNESCO. Video, 2:58. Accessed March 12, 2014. <http://whc.unesco.org/en/list/81/video>.

"Englishman's Metal Detector Finds Record Treasure Trove." CNN. Accessed March 12, 2014. <http://www.cnn.com/2009/WORLD/europe/09/24/staffordshire.uk.gold.hoard/>.

Hagia Sophia history. UNESCO. Accessed March 12, 2014. http://whc.unesco.org/include/popup_flash.cfm?file=/uploads/sites/altair4/sofia.swf&width=792&height=456.

Hagia Sophia video. UNESCO. Video, 2:40. Accessed March 12, 2014. <http://whc.unesco.org/en/list/356/video>.

"Lindisfarne Gospels." British Library. Accessed March 12, 2014. <http://www.bl.uk/onlinegallery/ttp/lindisfarne/accessible/introduction.html>.

"The Medieval & Byzantine Eras." Smarthistory. Accessed April 14, 2014. <http://smarthistory.khanacademy.org/medieval.html>.

Routes of Santiago de Compostela in France video. UNESCO. Video, 2:57. Accessed March 12, 2014. <http://whc.unesco.org/en/list/868/video>.

Unit 10 (Renaissance and Baroque Europe) Resources

"Annunciation Triptych (Merode Altarpiece)." The Metropolitan Museum of Art. Accessed March 12, 2014. <http://www.metmuseum.org/Collections/search-the-collections/470304>.

"Arts of the Spanish Americas, 1550–1850." The Metropolitan Museum of Art. Accessed March 12, 2014. http://www.metmuseum.org/toah/hd/spam/hd_spam.htm.

"Fra Filippo Lippi." Smarthistory. Video, 3:57. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/Lippi.html>.

"Fragonard's The Swing." Smarthistory. Accessed April 14, 2014. <http://smarthistory.khanacademy.org/rococo.html>.

"Giotto's Arena (Scrovegni) Chapel - Part 1: Overview." Smarthistory. Video, 4:57. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/giotto-arena-chapel-part-1.html>.

"Giotto's Arena (Scrovegni) Chapel, Part 3: Lamentation." Smarthistory. Video, 5:42. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/giottos-lamentation.html>.

"The Harvesters, 1565." The Metropolitan Museum of Art. Accessed March 12, 2014. <http://www.metmuseum.org/toah/works-of-art/19.164>.

"How to Create an Etching." TheVirtualInstructor.com. YouTube. Video, 4:16. Accessed March 12, 2014. <http://www.youtube.com/watch?v=fjDQ3UIG2OE>.

"The Isenheim Altarpiece." Musée Unterlinden. Accessed March 12, 2014. <http://www.musee-unterlinden.com/isenheim-altarpiece.html>.

"Jan Van Eyck's Arnolfini 'Wedding' Portrait." SUNY Oneonta Art Department. Accessed March 12, 2014. http://www.oneonta.edu/faculty/farberas/arth/arth214_folder/van_eyck/arnolfini.html.

The Palace at Versailles video. UNESCO. Video, 2:33. Accessed March 12, 2014. <http://whc.unesco.org/en/list/83/video>.

Resources (continued)

"A Philosopher Lecturing on the Orrery (1764-1766)." Revolutionary Players. Accessed April 10, 2014. <http://www.search.revolutionaryplayers.org.uk/engine/resource/exhibition/standard/child.asp?txtKeywords=&lstContext=&lstResourceType=&lstExhibitionType=&chkPurchaseVisible=&txtDateFrom=&txtDateTo=&x1=&y1=&x2=&y2=&scale=&theme=&album=&viewpage=%2Fengine%2Fresource%2Fexhibition%2Fstandard%2Fchild%2Easp&originator=&page=&records=&direction=&pointer=&text=&resource=5230&exhibition=1652&offset=0>.

"Print: A Brief History." WMU Printmaking. Accessed June 30, 2014. <http://wmuprintmaking.files.wordpress.com/2012/09/printmaking-history.pdf>.

"Prints and Printmaking Timetable." HistoryofInformation.com. Accessed June 30, 2014. <http://www.historyofinformation.com/expanded.php?category=Prints+and+Printmaking>.

Rosenberg, Karen. "In the New World, Trappings of a New Social Order." *New York Times*. September 19, 2013. Accessed March 11, 2014. <http://www.nytimes.com/2013/09/20/arts/design/behind-closed-doors-regards-spanish-colonial-art.html>.

"The Seven Steps Woodcut." Andreas Wolkerstorfer. YouTube. Video, 3:33. Accessed March 12, 2014. <http://www.youtube.com/watch?v=nnkvytINwmo>.

Unit 11 (The 19th and 20th Centuries) Resources

"#7 Seagram Building." WTTW. Accessed March 12, 2014. <http://interactive.wttw.com/tenbuildings/seagram-building>.

"20 Years Ago: Rodney King Beaten By Police." ABC News. Video, 1:34. Accessed March 12, 2014. <http://abcnews.go.com/Archives/video/march-1991-rodney-king-videotape-9758031>.

"African Influences in Modern Art." The Metropolitan Museum of Art. Accessed March 12, 2014. http://www.metmuseum.org/toah/hd/aima/hd_aima.htm.

"Art History Abbreviated: Claes Oldenburg." Community College of Philadelphia. YouTube. Video, 4:17. Accessed March 12, 2014. <http://www.youtube.com/watch?v=27-b8Li0WjM>.

"Curator's Choice: Edward Munch's 'The Scream.'" Thirteen. Video, 4:46. Accessed March 12, 2014. <http://watch.thirteen.org/video/2339435415/>.

"David's Oath of the Horatii." Smarthistory. Video, 5:49. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/david-oath-of-the-horatii.html>.

"Duchamp's Fountain." Smarthistory. Video, 3:12. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/duchamps-fountain.html>.

Farago, Jason. "Whitney Biennial: What Is American Art?" BBC Culture. Accessed May 21, 2014. <http://www.bbc.com/culture/story/20140311-what-makes-art-american>.

"Gold Marilyn Monroe." MoMA. Accessed March 12, 2014. http://www.moma.org/collection/object.php?object_id=79737.

"Illuminating Photography: from the Camera Obscura to the Camera Phone – Eva Timothy." TED-Ed. Video, 4:50. Accessed March 12, 2014. <http://ed.ted.com/lessons/illuminating-photography-eva-timothy>.

L'Age d'Or. Directed by Luis Buñuel. 1930.

"Ludwig Mies van der Rohe's Seagram Building." Smarthistory. Video, 9:09. Accessed April 14, 2014. <http://smarthistory.khanacademy.org/mies-van-der-rohes-seagram-building.html>.

"Marilyn Monroe, Niagara Party." Accessed March 12, 2014. <http://www.sfae.com/index.php?pg=303790>.

"Picasso's Les Femmes d'Alger (O.J. Version O)." Smarthistory. Video, 7:45. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/les-femmes-d-alger.html>.

"Race Horse First Film Ever 1878 Eadweard Muybridge." YouTube. Video, 0:14. Accessed March 12, 2014. <http://www.youtube.com/watch?v=IEqccPhsqqA>.

"Reframing 'American' Art." On Point. WBUR. Audio, 44:59. Accessed April 11, 2014. <http://onpoint.wbur.org/2010/11/23/american-art>.

"Romanticism in France Delacroix's Liberty Leading the People." Smarthistory. Video, 5:24. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/romanticism-in-france.html>.

The Special Guests '85. "Paul Cezanne." From *Paul Cezanne*. CollegeBand, 2013. MP3. *Spiral Jetty*. Directed by Robert Smithson. 1970.

"The Starry Night." MoMA. Accessed March 12, 2014. http://www.moma.org/collection/object.php?object_id=79802.

Trachtman, Paul. "Van Gogh's Night Visions." *Smithsonian*. January 2008. Accessed March 12, 2014. <http://www.smithsonianmag.com/arts-culture/Night-Visions.html>.

"Turner's Slave Ship." Smarthistory. Video, 4:02. Accessed March 12, 2014. <http://smarthistory.khanacademy.org/turners-slave-ship.html>.

Un Chien Andalou. Directed by Luis Buñuel. 1929.

"What Is Cubism?" About.com. Accessed March 12, 2014. <http://video.about.com/arthistory/What-Is-Cubism-.htm>.

Resources *(continued)*

Unit 12 (Contemporary Art: Looking Ahead/Looking Back/ Looking All Around) Resources

"The Artists Behind The Gates Christo and Jeanne-Claude." LXTV. YouTube. Video, 15:03. Accessed March 12, 2014. http://www.youtube.com/watch?v=_bADfh_JLLo.

"Cindy Sherman." Art21. PBS. Accessed March 12, 2014. <http://www.pbs.org/art21/artists/cindy-sherman>.

Identity. Art21. PBS. Accessed March 12, 2014. <http://www.pbs.org/art21/films/identity>.

"Julie Mehretu: 'Mural.'" Art21. YouTube. Video, 5:12. Accessed March 12, 2014. <http://www.youtube.com/watch?v=u4F9scZ3idM>.

"Kara Walker on Her Nineteenth Century Influences." SFMOMA. Video, 2:20. Accessed March 12, 2014. <http://www.sfmoma.org/explore/multimedia/videos/224>.

"The Unilever Series. Ai Weiwei: Sunflower Seeds: Video." Tate. Video, 14:42. Accessed March 12, 2014. <http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-weiwei/video>.

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

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 Lloró (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)*

Guggenheim Museum Bilbao: 240

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

Appendix: Title Index *(continued)*

- Merovingian looped fibulae: 53
- 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 Sanjō 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
- Peplos 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

Appendix: Title Index *(continued)*

Ruler's feather headdress (probably of Motecuhzoma II): 158

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

Appendix: Title Index *(continued)*

Tomb of the Triclinium: 32

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