



---

**Sample Syllabus 2 Contents**

Curricular Requirements . . . . .	ii
AP Art History . . . . .	1
Content Area 1: Global Prehistory, 30,000 – 500 B.C.E. . . . .	3
Content Area 2: Ancient Mediterranean, 3500 B.C.E – 300 C.E. . . . .	3
Content Area 8: South, East, and Southeast Asia, 300 B.C.E. – 1980 C.E. . . . .	4
Content Area 3: Early Europe and Colonial Americas, 200 – 1750 C.E. . . . .	5
Content Area 7: West and Central Asia, 500 B.C.E. – 1980 C.E. . . . .	6
Content Area 4: Later Europe and Americas, 1750 – 1980 C.E. . . . .	6
Content Area 5: Indigenous Americas, 1000 B.C.E. – 1980 C.E. . . . .	7
Content Area 6: Africa, 1100 – 1980 C.E. . . . .	7
Content Area 9: The Pacific, 700 – 1980 C.E. . . . .	8
Content Area 10: Global Contemporary, 1980 C.E. to Present . . . . .	8



---

## Curricular Requirements

- CR1a Students and teachers use a college-level art history textbook.
- See page 1
- CR1b Students and teachers use primary sources of different types.
- See pages 3, 9
- CR1c Students and teachers use secondary sources.
- See pages 3, 5, 7, 8
- CR2 The big ideas and essential questions in the *AP Art History Course and Exam Description* are used as a conceptual foundation for the course.
- See page 1
- CR3 Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.
- See pages 3, 4, 5, 6, 7, 8
- CR4 Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.
- See pages 3, 4, 6, 7, 8, 9
- CR5 Students are provided opportunities to analyze works of art both visually and contextually.
- See pages 3, 4, 6, 8, 9
- CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.
- See pages 4, 7
- CR7 Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.
- See pages 5, 6, 8
- CR8 Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.
- See page 4
- CR9 Students are provided opportunities to experience actual works of art or architecture.
- See page 3, 4, 6, 9

## AP Art History

### Texts: [CR1a]

- F. Kleiner. *Art Through the Ages: A Concise Global History*. Cengage, 14<sup>th</sup> edition (2012).
- M. Lazzari. *Exploring Art: A Global, Thematic Approach*. Cengage, 4<sup>th</sup> edition (2011).

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

### AP Art History Image Set (250 works of art)

### Primary Sources:

- Sources that originate with or are contemporary with the works of art under discussion (i.e., written documents, performances on video, interviews).

### Secondary Sources:

- Sources written by scholars (i.e., journal articles, scholarly videos, museum interpretive materials).

*Primary and secondary sources will be made available on school-issued student laptops.*

### Course Structure:

This course is structured around the big ideas and essential questions from the *AP Art History Course and Exam Description*. [CR2]

[CR2]—The big ideas and essential questions in the *AP Art History Course and Exam Description* are used as a conceptual foundation for the course.

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

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

Learning Objective 1.1: Students differentiate the components of form, function, content, and/or context of a work of art.

Learning Objective 1.2: Students explain how artistic decisions about art making shape a work of art.

Learning Objective 1.3: Students describe how context influences artistic decisions about creating a work of art.

Learning Objective 1.4: Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a work of art.

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

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

Learning Objective 2.1: Students describe features of tradition and/or change in a single work of art or in a group of related works.

Learning Objective 2.2: Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.

Learning Objective 2.3: Students analyze the influence of a single work of art or group of related works on other artistic production.

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

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

Learning Objective 3.1: Students identify a work of art.

Learning Objective 3.2: Students analyze how formal qualities and/or content of a work of art elicit(s) a response.

Learning Objective 3.3: Students analyze how contextual variables lead to different interpretations of a work of art.

Learning Objective 3.4: Students justify attribution of an unknown work of art.

Learning Objective 3.5: Students analyze relationships between works of art based on their similarities and differences.

## **First Semester**

### Course Introduction

Big Idea 3

How do we describe our thinking about art?

What is art? How is it made?

Introduction to Art History: Why study it?

Learning the vocabulary: form, function, content, and context

Learning to look

The concept of style

What is visual analysis?

Art elements and design principles

How to write about an object and place it in context

Students will practice writing about various works of art

Primary sources vs. secondary sources

Introducing the AP Art History Exam

### **Flash Cards**

- Students make flash cards for each content area as they come to it in the yearlong course of study.
  - Side 1: Complete identifying information and image of artwork.
  - Side 2: Important facts and tie-ins to other cultures and themes.
- Students use these flash cards to study for ID quizzes and for essay questions where they will analyze relationships among works of art based on various criteria (similarities, differences, context, media, etc.).

- Students also make three flash cards reflecting artwork from each museum visit.

**Content Area 1: Global Prehistory, 30,000 – 500 B.C.E. [CR3]**

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

(Ancient Africa, Neolithic Europe, Western Asia, Central and East Asia, Oceania, Americas)

11 works (4%)

**Experiencing Art:** Trip to Grounds for Sculpture, Hamilton, NJ. Art making is shaped by convention and innovation. Discussion question: Why and how does art change? Why is some art presented inside a cave or museum while other art is displayed outdoors? Students explain how and why specific artistic conventions and/or innovations are demonstrated in a group of related works at a particular time and place. (Learning Objectives 2.1, 2.2) [CR4] [CR9]

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

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

**Secondary Sources: [CR1c]**

- *How Art Made the World*, BBC DVD, 2010
- *Secrets of Stonehenge*, PBS Nova DVD

[CR1c]—Students and teachers use secondary sources.

**Content Exam 1:** Multiple choice; image identification. (Learning Objective 3.1)

**Content Area 2: Ancient Mediterranean, 3500 B.C.E – 300 C.E. [CR3]**

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

(Ancient Near East, Dynastic Egypt, Greece, Rome)

36 works (15%)

**Group Presentation:** At the end of this unit, teams of three students collaborate on an illustrated presentation to the class of works they choose from the unit. Each work is analyzed in both visual and contextual terms. [CR5]

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

**Primary Sources: [CR1b]**

- Pliny the Elder, *The Natural History*. After reading selections from Pliny the Elder, students analyze Pliny's

views on Greek art and artists. How do Pliny's views differ from contemporary interpretations of Greek art? (Learning Objective: 3.3). [CR6]

- Pliny the Younger, *Letters* 6.16 and 6.20. Betty Radice, trans., *Pliny the Younger: Letters and Panegyricus*, vol. I (Cambridge, Mass.: Harvard University Press, 1969), 427-433. An eyewitness account of the eruption of Mount Vesuvius.

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

[CR6]—Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.

**Attribution Challenge:** One group of students chooses an unknown work; other groups compete to provide the best attribution by means of comparison. (Learning Objectives 1.1, 3.4, 3.5) [CR4]

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

**Content Exam 2:** Multiple choice, Image identification (Learning Objective 3.1); Mystery images (justify attribution of an unknown work of art) (Learning Objective 3.4). Essay: Art making is shaped by convention and innovation. Students explain how and why specific artistic conventions are demonstrated in two works of art from Content Area 2. (Learning Objective 2.1)

### **Content Area 8: South, East, and Southeast Asia, 300 B.C.E. – 1980 C.E.** [CR3]

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

21 works (8%)

**Experiencing Art:** Asian Art Scavenger Hunt at the Metropolitan Museum of Art, NYC. Students choose one work of Asian art from the Metropolitan Museum collection. Students research the work online and write an essay that connects the work to one of the enduring understanding or essential knowledge statements for Content Area 8. [CR8] [CR9]

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

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

**Group Presentation:** At the end of this unit, teams of three students collaborate on an illustrated presentation to the class of works they choose from the unit. Each work is analyzed in both visual and contextual terms. (Learning Objectives 1.1, 1.3, 1.4, 3.1, 3.5) [CR4] [CR5]

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

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

**Secondary Sources: [CR1c]**

- *China's Terracotta Warriors*. PBS Video (2011)
- *Secrets of the Dead Series*
- *Great Tales in Asian Art*, Kultur, DVD

[CR1c]—Students and teachers use secondary sources.

**Content Exam 3:** Multiple choice; Image Identification (Learning Objective 3.1); Mystery Images (justify attribution of an unknown work of art) (Learning Objective 3.4). Essay: Discuss how art and architecture were used in the service of empire. Connect empires studied in the previous unit with this one, from the perspective of art in the service of empire.

**Content Area 3: Early Europe and Colonial Americas, 200 – 1750 C.E. [CR3]**

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

(Medieval, Islam, Early Modern Western Europe, Early Modern Atlantic World)

51 works (21%)

**Class Discussion:** Hockney-Falco theory that certain elements in certain paintings made as early as c. 1430 were produced as a result of the artist using either concave mirrors or refractive lenses to project the images of objects illuminated by sunlight onto board/canvas. (Learning Objective 1.2)

**Internet Research Assignment:** Annenberg Learner project: Students research and analyze relationships between thematically related artworks across cultures and time periods. Research is presented in individual oral presentations.

[CR7]

[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

**Secondary Sources: [CR1c]**

- *Landmarks of Western Art*, Kultur DVD
- *Every Picture Tells a Story*, Athena DVD
- *Building the Great Cathedrals*, PBS Nova DVD, 2010
- Annenberglearner.org
- Smarthistory.org

[CR1c]—Students and teachers use secondary sources.

**Content Exam 4:** Multiple choice, Image identification (Learning Objective 3.1), Mystery Images (justify attribution of an unknown work of art) (Learning Objective 3.4). Essay: students choose one work of art from Content Area 3

and fully describe the material(s) and technique(s) used to create it. How did the artist's choices affect the object's appearance, function, and meaning? Compare and contrast with a work from the previous unit. (Learning Objectives 1.1, 1.2, 1.3, 1.4, 3.1) [CR4]

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

### **Content Area 7: West and Central Asia, 500 B.C.E. – 1980 C.E. [CR3]**

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

11 works (4%)

**Group Presentation:** At the end of this unit, teams of three students collaborate on an illustrated presentation to the class of works they choose from the unit. Each work is analyzed in both visual and contextual terms. (Learning Objectives 1.1, 1.3, 1.4, 3.1, 3.5) [CR4] [CR5]

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

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

**Content Exam 5:** Multiple choice, Image identification (Learning Objective 3.1). Essay: Compare and contrast the Jowo Rinpoche (IS #184) from the Jokhang Temple with the Reliquary of Sainte-Foy (Content Area 3, IS #58). How did these works function in their respective contexts as aids to religious experience? (Learning Objectives 1.1, 1.3, 1.4, 3.2, 3.5) [CR4] [CR7]

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

[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

## **Second Semester**

### **Content Area 4: Later Europe and Americas, 1750 – 1980 C.E. [CR3]**

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

54 works (22%)

**Experiencing Art:** Visit to the Philadelphia Museum of Art [CR9]

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



**Secondary Sources: [CR1c]**

- *Landmarks of Western Art*, Kultur, DVD
- *Every Picture Tells a Story*, Athena, DVD
- *The Private Life of a Masterpiece*, DVD

[CR1c]—Students and teachers use secondary sources.

**Role-playing Exercise:** Recreate the debate around the design of Lin’s *Vietnam Veterans Memorial*. Characters may include: Vietnam veteran, Vietnamese-American immigrant, design competition juror, antiwar activist. (Learning Objectives 1.1, 1.2, 1.3, 3.2, 3.3) [CR4]

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

**Content Exam 6:** Multiple Choice, Image identification (Learning Objective 3.1), Mystery Images (justify attribution of an unknown work of art (Learning Objective 3.4). Essay: On the subject of Robert Rauschenberg’s sculptural “combines” John Cage, wrote: “There is no more subject in a combine...than there is in a page from a newspaper. Each thing that is there is a subject.” Students will post a response to StudyWiz agreeing or disagreeing with Cage’s view. Do Rauschenberg’s combines have unifying themes or subjects—or not? Students refer to at least one specific combine in their post. [CR6]

[CR6]—Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.

**Content Area 5: Indigenous Americas, 1000 B.C.E. – 1980 C.E. [CR3]**

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

14 works (6%)

**Content Exam 7:** Multiple choice; Image identification (Learning Objective 3.1). Essay: Choose one of the following artists or architects: Henry Moore, Frank Lloyd Wright, Diego Rivera, Paul Gauguin, Anni Albers, Paul Klee, Joaquín Torres García. Discuss how the artist/architect was inspired by Indigenous American art, citing at least one specific example of the artist/architect’s work. (Learning Objective 2.3)

**Content Area 6: Africa, 1100 – 1980 C.E. [CR3]**

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

14 works (6%)

**Secondary Source: [CR1c]**

- *The Lost Kingdoms of Africa*, Athena DVD.

[CR1c]—Students and teachers use secondary sources.

**Content Exam 8:** Multiple choice; Image identification (Learning Objective 3.1). Essay: Discuss cultural concepts of beauty in figural representation by comparing and contrasting one work of art that features a human figure from a previously studied content area and one from Africa. (Learning Objectives 1.3 3.5) [CR7]

[CR7]—Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

**Content Area 9: The Pacific, 700 – 1980 C.E. [CR3]**

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

11 works (4%)

**Secondary Source: [CR1c]**

- *Easter Island*, DVD

[CR1c]—Students and teachers use secondary sources.

**Content Exam 9:** Multiple choice; Image identification (Learning Objective 3.1). Essay: Create a description of a museum exhibit featuring one work of art from this unit. The description must include full identification of the featured work, discussion of its form, function, content, and context, and suggestions of additional works and materials to accompany the featured work to enhance audiences' understanding. (Learning Objectives 1.1, 3.1) [CR5]

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

**Content Area 10: Global Contemporary, 1980 C.E. to Present [CR3]**

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

27 works (11%)

**Essay:** With their recent visit to the Philadelphia Museum of Art in mind, students view an online interview with Frank Gehry about his plans to renovate the facility. Students write an essay comparing Gehry's work in Bilbao with his plans for Philadelphia's art museum. (Learning Objectives 1.2, 1.3, 2.1, 2.2, 2.3, 3.5) [CR4]

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

**Experiencing Art:** Field Trip to MoMA, NYC

Students write an analysis of one object from MoMA. Essay should include discussion of form, function, context, and content. Students analyze how the formal qualities and/or the content of the work elicit a response from the viewer. (Learning Objectives 1.1, 3.1, 3.2) [CR4] [CR5] [CR9]

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

[CR5]—Students are provided opportunities to analyze works of art both visually and contextually.

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

**Primary Sources:** [CR1b]

- *Art 21*, DVDs (contemporary artist interviews)
- Filmed performance art: Bill Viola’s *The Crossing*

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

**Content Exam 10:** Multiple choice, image identification (Learning Objective 3.1). Essay: Describe the role of “new media” in the evolution of modern and contemporary art. (Learning Objectives 1.1, 1.2, 1.3, 2.3, 3.1, 3.5)

**Before the AP Art History Exam:**

Students use their flash cards in a number of writing assignments in preparation for the exam. Students use a class game system to review images and cultures.

**After the AP Art History Exam:**

Students create ceiling tiles for the school based on a favorite work of art.

Students create, name, and curate their own three-room museum. Their museum can be 3D or virtual. A written explanation is included in their final presentation to the class.