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## Syllabus Development Guide: AP<sup>®</sup> Art History

The guide contains the following sections and information:

### **Curricular Requirements**

The curricular requirements are the core elements of the course. Your syllabus must provide clear evidence that each requirement is fully addressed in your course.

### **Scoring Components**

Some curricular requirements consist of complex, multipart statements. These particular requirements are broken down into their component parts and restated as “scoring components.” Reviewers will look for evidence that each scoring component is included in your course.

### **Evaluation Guideline(s)**

These are the evaluation criteria that describe the level and type of evidence required to satisfy each scoring component.

### **Key Term(s)**

These ensure that certain terms or expressions, within the curricular requirement or scoring component that may have multiple meanings, are clearly defined.

### **Samples of Evidence**

For each scoring component, three separate samples of evidence are provided. These statements provide clear descriptions of what acceptable evidence should look like.



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<b>Curricular Requirement 1</b>	<b>Students and teachers use college-level resources, including diverse primary sources, secondary sources, and a college-level art history textbook.</b>
<b>Scoring Component 1a</b>	Students and teachers use a college-level art history textbook.
<b>Evaluation Guideline(s)</b>	The syllabus must cite the title, author, and publication date of a college-level textbook.
<b>Key Term(s)</b>	None at this time.
<b>Samples of Evidence</b>	<ol style="list-style-type: none"><li>1. The syllabus states the use of Fred Kleiner, <i>Gardner’s Art Through the Ages: A Global History</i>, enhanced 14th edition (Cengage Learning, 2013).</li><li>2. The syllabus states that students will draw upon more than one college-level art history textbook, with authors, titles, and publication dates cited. Examples include: Marilyn Stokstad and Michael Cothren, <i>Art History</i>, 5th edition (Pearson, 2013); Hugh Honour and John Fleming, <i>A World History of Art</i>, 7th revised edition (Laurence King Publishing, 2009).</li><li>3. The syllabus cites author, title, and date of an online, college-level art history textbook that students use.</li></ol>

<b>Curricular Requirement 1</b>	Students and teachers use college-level resources, including diverse primary sources, secondary sources, and a college-level art history textbook.
<b>Scoring Component 1b</b>	Students and teachers use primary sources of different types.
<b>Evaluation Guideline(s)</b>	The syllabus must identify at least two types of primary sources beyond works of art.
<b>Key Term(s)</b>	<b>Primary sources:</b> a source that originates with or is contemporary with the work(s) of art under discussion.  <b>Primary source types:</b> written documents (e.g., letters, memoirs, guild registers, contracts), archival photos, audio or video recordings of performances, interviews, oral histories, and maps.
<b>Samples of Evidence</b>	<ol style="list-style-type: none"><li>1. Students select a passage from Vasari’s <i>Lives of the Artists</i> to examine contemporary perceptions of a Renaissance artist. They also select and analyze a work of art by this artist.</li><li>2. Students view the documentary, <i>Who Gets to Call It Art?</i> about 1960’s art curator Henry Geldzahler, with David Hockney, Frank Stella, Robert Rauschenberg, James Rosenquist, Francesco Clemente, Larry Poons, Mark Di Suvero, John Chamberlain, Jonas Mekas, and other artists and writers from the art scene in downtown New York. Students write a critique of an individual work of art from this period in conjunction with class discussion of the documentary.</li><li>3. The syllabus requires students to engage with a variety of primary sources beyond the image set. It cites, for example, online archival documents, filmed performance art, and interviews with artists.</li></ol>

<b>Curricular Requirement 1</b>	Students and teachers use college-level resources, including diverse primary sources, secondary sources, and a college-level art history textbook.
<b>Scoring Component 1c</b>	Students and teachers use secondary sources.
<b>Evaluation Guideline(s)</b>	The syllabus must cite (title and author) or describe at least two scholarly secondary sources beyond the course textbook.
<b>Key Term(s)</b>	<b>Secondary sources:</b> journal articles, critical reviews, monographs, scholarly videos, guest or online lectures, podcasts, and museum interpretive materials (print or online). Reference material such as encyclopedias, Wikipedia, and amateur video blogs are not sufficient resources to meet the requirement.
<b>Samples of Evidence</b>	<ol style="list-style-type: none"><li>1. The syllabus asks students to compare two scholarly reviews of a work of art or an exhibition. For example, the syllabus cites the titles and authors of review articles from <i>Art News</i> and <i>Art in America</i>.</li><li>2. At various points in the course, the syllabus requires students to read and evaluate excerpts from scholarly monographs, such as <i>Flash of the Spirit: African &amp; Afro-American Art &amp; Philosophy</i>, by Rober Farris Thompson; <i>Japonisme: The Japanese Influence on Western Art Since 1858</i>, by Siegfried Wichmann; and <i>The Many Masks of Modern Art</i>, by Theodore Wolff.</li><li>3. Students read and discuss Samantha Kelly’s article, “The Body and Its Manifestation in the Andean World: Corporality, Simulacrum, and Image” from the Learningace.com website.</li></ol> <p>Students view and discuss the video and online interpretive materials for the exhibition “Roads of Arabia: Archeology and History of the Kingdom of Saudi Arabia” (<a href="http://www.roadsofarabia.com">www.roadsofarabia.com</a>).</p>

<b>Curricular Requirement 2</b>	The big ideas and essential questions in the <i>AP Art History Course and Exam Description</i> are used as a conceptual foundation for the course.
<b>Evaluation Guideline(s)</b>	The syllabus must explicitly state that the big ideas and essential questions are used as a conceptual foundation for the course.
<b>Key Term(s)</b>	None at this time.
<b>Samples of Evidence</b>	<ol style="list-style-type: none"><li>1. The syllabus states in the introduction that the course will be structured around the big ideas and essential questions from the <i>AP Art History Curriculum Framework</i>.</li><li>2. The big ideas and essential questions from the <i>AP Art History Curriculum Framework</i> are explicitly stated and integrated within the course outline.</li><li>3. The syllabus lists the big ideas and essential questions verbatim within the body of the syllabus.</li></ol>

## Curricular Requirement 3

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

## Evaluation Guideline(s)

All ten content areas must be labeled as they are taught throughout the course. Listing each work in the image set is not necessary and does not meet this requirement.

## Key Term(s)

None at this time.

## Samples of Evidence

1. The syllabus includes a course outline divided into ten units labeled with the ten content areas.

For example:

### Unit 1

Week 1: Global Pre-history

### Unit 2

Weeks 2-4: Ancient Mediterranean

2. The syllabus includes a course outline divided into smaller chronological/culture units. All ten content areas are represented and labeled.

For example:

**Archaic Greece** (Content Area 2)

**Edo Japan** (Content Area 8)

3. The syllabus is organized in thematic units with labels showing that all content areas are studied.

For example:

The Human Body (Content Areas 1, 2, 3, 6, and 9)

War and Peace (Content Areas 2, 4, 5, and 10)

Sacred Space (Content Areas 7 and 9)

## Curricular Requirement 4

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.

## Evaluation Guideline(s)

The syllabus must describe assignments or activities that collectively meet all twelve learning objectives.

The syllabus must label the learning objectives associated with each assignment or activity. Multiple learning objectives can be addressed in a single assignment or activity.

## Key Term(s)

None at this time.

## Samples of Evidence

1. The syllabus describes *assignments* related to the learning objectives. Examples could include the following:

- Review: visit an exhibition at a museum or art gallery. Write a review of one object that includes a full identification and discussion of form, function, context, and content. 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)
- Blog post: choose one work of art from the Islamic world. Fully identify the work and 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? (LOs: 1.1, 1.2, 1.3, 1.4, 3.1)
- Timeline: create a timeline of the Reformation and Counter-Reformation. Illustrate it with works of art and architecture. Explain how the historical contexts influenced the form, function, and content of the works. (LOs: 1.1, 1.3, 2.1, 3.5)
- Discussion board post: what ideas do you think Doris Salcedo meant to communicate to the viewer of *Shibboleth*? Support your answer by referring to specific aspects of its form, content, and/or context. (LOs: 1.1, 1.3, 1.4)
- Oral presentation: choose and fully identify two from the current unit, one that exemplifies tradition and one that demonstrates change from traditional forms. What do you think may have caused the creator of the second work to deviate from traditional forms? (LOs: 1.1, 1.3, 1.4, 2.1, 2.2, 3.1, 3.5)
- Group assignment: create a video exploring the influence of the style of an innovative artist (e.g., Giotto, Caravaggio, Hokusai) on contemporary and subsequent artistic production. Fully identify each work you illustrate in the video. (LOs: 1.1, 1.2, 2.1, 2.2, 2.3, 3.1, 3.5)
- Take-home essay (choose one question): When artists intend to shock us, what techniques do they use? When artists intend to elicit sympathy, how do they do it? When artists are working to change attitudes, what do they do? Cite and fully identify specific examples. (LOs: 1.1, 1.2, 1.4, 2.1, 3.1, 3.2, 3.5).



## Samples of Evidence (continued)

2. The syllabus describes *activities* related to the learning objectives. Examples could include the following:
  - Museum visit activity: each student chooses a work from a local museum collection in advance of a class visit. During the visit, the student presents to the group a full identification of the work and key points about its form, function, content, and context. (LOs: 1.1, 3.1)
  - “Hands-on” activity: students are assigned to work with various sculpture materials (clay, pipe-cleaners, aluminum cans) to create a sculpture based on a specific theme. Students explain how the materials affect the form and content of the work. (LOs: 1.1, 1.2)
  - “Digital Museum” exhibition: choose a specific type of functional object (a cup, a door, a sword, a blanket, a chair). Create an exhibition of examples of that object type from several different cultures/periods. Fully identify each object. Describe how in each case, context influenced artistic decisions about form, function, and content. (LOs: 1.1, 1.2, 1.3, 3.1, 3.5)
  - 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. (LOs: 1.1, 1.2, 3.2, 3.3)
  - Attribution challenge: one student group chooses an unknown work; the other groups compete to provide the best attribution by means of comparison. (LOs: 1.1, 3.4, 3.5)
  - In-class activity: students draw a typical Greek temple plan and a typical Christian basilica church plan on the whiteboard, then analyze them in terms of similarities and differences, discussing form, function, and context. (LOs: 1.1, 3.5)

## Samples of Evidence (continued)

3. The syllabus describes *assessments* related to the learning objectives. Examples could include the following:
  - Sample unit test question: create a “museum label” for this work of art. The label must include full identification and discuss form, function, content, and context. (LOs: 1.1, 3.1)
  - Sample exam essay question: describe the role of “new media” in the evolution of modern and contemporary art. Cite and fully identify at least two specific works in your answer. (LOs: 1.1, 1.2, 1.3, 2.3, 3.1, 3.5)
  - Sample unit test essay question: analyze form, function, content, and/or context to infer the intentions in a work of propagandistic art (e.g., Houdon’s *Portrait of George Washington*, *Chairman Mao en Route to Anyuan*). (LOs: 1.1, 1.4, 3.2)
  - Sample unit test question: identify the traditional features and the features that deviate from tradition of a single key work (e.g., *The Pantheon*, Manet’s *Bar at the Folies Bergère*). (LOs: 1.1, 2.1)
  - Sample unit test question: How does Amarna period sculpture deviate from earlier Egyptian art? What factors may have caused this innovation in this particular time and place? In your answer, cite and fully identify at least one specific work of sculpture from the Amarna period. (LOs: 1.1, 1.3, 2.1, 2.2, 3.5)
  - Sample weekly quiz question: identify five slides by title, artist/culture, date, and medium. (LO: 3.1)
  - Sample exam essay question: justify an attribution of this “mystery” work of art by comparing formal specific aspects of the work to works from the AP image set. (LOs: 1.1, 3.4, 3.5)
  - Sample exam essay question: compare and contrast through analysis of form, function, content, and context Gericault’s *Raft of the Medusa* with Kara Walker’s *Post Katrina–Adrift*. (LOs: 1.1, 3.5)

## Curricular Requirement 5

Students are provided opportunities to analyze works of art both visually and contextually.

## Evaluation Guideline(s)

The syllabus must describe an assignment or activity in which students use both visual and contextual analysis to interpret an individual work of art. This must be a single assignment or activity in which both visual and contextual analysis are integrated.

## Key Term(s)

None at this time.

## Samples of Evidence

1. A unit exam includes a question asking students to analyze a single work of architecture both visually and contextually.
2. At the end of each unit, a team of three students collaborates on an illustrated presentation of works they choose from that unit. Each work must be analyzed in both visual and contextual terms.
3. In preparation for a museum visit, the instructor gives a five-minute presentation on a work of art. The instructor explains how they thoroughly researched and prepared the presentation in advance. They summarize key visual and contextual aspects of the work. Students then select a work for presentation prior to a museum visit. During the museum visit, each student gives a five-minute presentation on a work of his or her choice based on the teacher's model.

<b>Curricular Requirement 6</b>	<b>Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.</b>
<b>Evaluation Guideline(s)</b>	<p>The syllabus must describe how an assignment or activity requires students to analyze an interpretation of a work of art.</p> <p>The syllabus must cite the author or title of this interpretation, which can be a primary or scholarly secondary source.</p>
<b>Key Term(s)</b>	None at this time.
<b>Samples of Evidence</b>	<ol style="list-style-type: none"><li>1. The syllabus includes the following in-class discussion topic:<p>Stuart Davis wrote: “I am an American, born in Philadelphia of American stock. I studied art in America. I paint what I see in America, in other words, I paint the American scene . . . I don’t want people to copy Matisse or Picasso, although it is entirely proper to admit their influence. I don’t make paintings like theirs. I make paintings like mine. I want to paint and do paint particular aspects of this country which interest me.”</p><p>How does Davis interpret his own work?</p></li><li>2. The syllabus includes the following take-home essay question:<p>In his article “Is the Mask a Hoax?” in <i>Archaeology</i> magazine, William Calder argues that the so-called “Mask of Agamemnon” is a forgery commissioned by Heinrich Schliemann – not a genuine work of the Late Bronze Age. What specific evidence does Calder cite for this view? Do you agree or disagree?</p></li><li>3. The syllabus includes the following discussion board prompt:<p>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.” Post a response to the course discussion board agreeing or disagreeing with Cage’s view. Do Rauschenberg’s combines have unifying themes or subjects – or not? Refer to at least one specific combine in your post.</p></li></ol>

<b>Curricular Requirement 7</b>	<b>Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.</b>
<b>Evaluation Guideline(s)</b>	The syllabus must describe one assignment or activity in which students compare and contrast works of art across cultures and from different content areas.
<b>Key Term(s)</b>	<b>Relationships:</b> similarities and differences between works of art and architecture based on form, function, content, and/or context.
<b>Samples of Evidence</b>	<ol style="list-style-type: none"><li>1. Among the examples of cultural intersections we will discuss in the course are:<ul style="list-style-type: none"><li>• Hellenistic Greece/South Asia</li><li>• Late Antiquity/Islam</li><li>• Edo and Meiji Japan/Impressionism and Post-Impressionism</li><li>• Africa/Cubism and Fauvism</li></ul>Each group will focus on one of these intersections. Choose works of art and architecture that illustrate the cross-cultural connection and explore the mechanism(s) of artistic transmission. Summarize your research in an illustrated oral presentation.</li><li>2. The syllabus includes the following in-class activity:<p>Draw the plans of the <i>Great Stupa</i> at Sanchi and the <i>Dome of the Rock</i> on the whiteboard. How did the two structures function as pilgrimage destinations? What are the most significant similarities and differences?</p></li><li>3. The syllabus includes a sample exam question in which students compare and contrast the Portrait Figure (<i>ndop</i>) with <i>Chairman Mao en Route to Anyuan</i>. In their answers students discuss iconography, medium, style, and meaning.</li></ol>

## Curricular Requirement 8

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

## Evaluation Guideline(s)

The syllabus must describe an assignment or activity in which students identify either the enduring understanding or essential knowledge statement(s) that relate to their research on a specific work of art.

As part of the assignment or activity, students use sources beyond the textbook.

## Key Term(s)

None at this time.

## Samples of Evidence

1. Students read Enduring Understanding statements 6-1 through 6-4 in preparation for this assignment. Each student chooses a work of African art, researches its geographical and cultural contexts, its materials and techniques, and its style, content, and function. Students use print or online sources beyond the textbook for their investigation. Students present their research as a video exhibition with music, images, and text.
2. The syllabus includes the following concept map project:  
Earth Art. Concept mapping is a graphical tool for organizing and visually representing knowledge by diagramming relationships among ideas, images, and words. Students create concept maps for works of Earth Art — ancient or modern — that they research independently. Concept maps must refer to enduring understanding or essential knowledge statements. Students use print or online resources beyond the textbook.
3. Students choose one work of contemporary art from a recent class visit to a museum. Students research the work using the bibliography provided by the teacher and write a two-page essay that connects the work to one of the Global Contemporary enduring understanding or essential knowledge statements.

## Curricular Requirement 9

Students are provided opportunities to experience actual works of art and architecture.

## Evaluation Guideline(s)

The syllabus must describe an event, activity, or assignment in which students engage with an actual work of art or architecture. Virtual experiences do not meet the requirement.

## Key Term(s)

**Experiences of actual works of art or architecture:** visits to museums, artists' studios, local architecture, public monuments, art galleries, art fairs, exhibitions or collections; viewing of student works, urban planning, performance or street art, etc.

## Samples of Evidence

1. The syllabus states that a field trip to the local art museum is a required part of the course.
2. The syllabus asks students to analyze the style and historical context of a monument or work of architecture in their hometown.
3. The syllabus asks students to visually and contextually analyze works of art from their school's art classes.