

MODESTO CITY SCHOOLS COURSE OUTLINE

Course Title	AP Art History OLL S1	AP Art History OLL S2
Course Number	OLL06151	OLL06152
Recommended Grade	<input type="checkbox"/> 7 <input type="checkbox"/> 8 <input checked="" type="checkbox"/> 9 <input checked="" type="checkbox"/> 10 <input checked="" type="checkbox"/> 11 <input checked="" type="checkbox"/> 12	
Duration	<input type="checkbox"/> Quarter <input checked="" type="checkbox"/> Semester	
Credit	<input type="checkbox"/> 2.5 <input checked="" type="checkbox"/> 5 <input type="checkbox"/> 10	
Repeatable for Credit	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Required for Graduation	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Meets Graduation Requirement	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
CALPADS Course Number	9005	
CALPADS Course Name	Advanced Placement (AP) Art History	
Meets UC/CSU Requirements	<input type="checkbox"/> Yes <input type="checkbox"/> No If yes, which area? <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G	
CTE Course	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
CTE Course Level	<input type="checkbox"/> Introduction <input type="checkbox"/> Concentrator <input type="checkbox"/> Capstone N/A	
Part of a Course Pathway	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, which pathway?	
Credential Requirements		
Replaces	N/A	
Recommended Prerequisites	N/A	
Aligned to Standards Date		
Content Delivery Method	<input type="checkbox"/> Instructor Led <input checked="" type="checkbox"/> Online Provider Modesto Virtual Academy	
Other Information		
Board Approval Date		
Implementation Date	Fall 2020	

Course Description:

Required Text(s): (Title, Publisher, Year):

Supplementary Materials(s):

Syllabus Contents

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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 1, 5, 7, 8, 9, 13
- CR1c Students and teachers use secondary sources.
• See pages 1, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13
- 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 pages 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12
- CR3 Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.
• See pages 2, 3, 4, 5, 6, 8, 9, 10, 11, 12
- 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 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
- CR5 Students are provided opportunities to analyze works of art both visually and contextually.
• See pages 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
- CR6 Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.
• See pages 2, 3, 4, 6, 7, 8, 9, 10, 12, 13
- CR7 Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.
• See pages 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
- 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 pages 2, 3, 4, 5, 6, 7, 8, 9, 10, 12
- CR9 Students are provided opportunities to experience actual works of art or architecture.
• See pages 5, 9

AP Art History Syllabus

"A lot of people come from elsewhere, the idea of an authentic singular culture is a modern myth."—Yinka Shonibare

Course Description

Within AP Art History, students will explore the interconnections between art, culture, and historical context using critical analysis through the critical lenses of artistic expression, cultural awareness, and purpose. Using a defined art historical skill set and reflective learning, students will analyze relationships across cultures with a global lens. The examination of how people have responded to and communicated their experiences through art will enable students to think conceptually about art ranging from prehistoric to contemporary. Students will be active participants, engaging with art and its context as they read, research, and collaborate to learn about art, artists, art making, and responses to and interpretations of art. **[CR2]**

Resources:

Gardner, H., & Kleiner, F. (2013). Gardner's art through the ages: A global history (14th ed.). Australia: Wadsworth Cengage Learning.

Stokstad, M., & Cothren, M. (2013). Art history (4th ed.). Boston: Pearson. **[CR1a]**

The AP Art History Framework
[CR2]

Supplementary Sources:

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).

Students are provided and expected to consider primary sources, articles, and excerpts that provide a comprehensive examination, interpretation, and exposure to other contrasting thoughts and ideas about art and architecture including:

- [Museum of Modern Art](#)
- [The Guggenheim Museum](#)
- [The Web Gallery of Art](#)
- [National Gallery of Art](#)
- [The Tate Museum](#)
- [The British Museum](#)
- [Metropolitan Museum of Art](#)
- [Artcyclopedia](#)
- [Art Lexicon](#)
- [Gardner Audio Pronunciation Guide](#)
- [Art History Resources](#)

[CR1b, CR1c]

Gallery One—Introduction to Art History [CR3] 16 days

"Art is not what you see, but what you make others see."—Edgar Degas

Gallery Essential Questions [CR2]

What is art and how is it made?

Why and how does art change?

How do we describe our thinking about art?

Enduring Understanding 1-1, 1-2, 1-3

- Students are introduced to Art History through the introduction to the AP Art Framework—Big Ideas, Essential Questions, Enduring Understanding statements, and Essential Questions; comparison of aesthetics and art history and the goals of art historical study; an introduction to contextual analysis of art; an exploration of themes and subthemes; and application of the Big Ideas and Essential Questions to an artwork. Students complete a multiple-choice diagnostic exam. (LO 1.1) **[CR2]**
- Formal analysis of art and the differences between formal and contextual analysis are introduced. Students apply formal and contextual analysis to research #7 *Jade cong* using resources beyond the provided sources within the course in order to examine 1-1a, 1-1b, 1-2a, 1-2c, and 1-3c Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 3.2, 3.3) **[CR7, CR6, CR8]**
- A breakdown of the College Board AP Art History Exam is provided to help students understand how the course assessments will emulate components of the May exam. An examination of provided prompts and rubrics leads students in the practice of breaking down prompts against a rubric to understand how their work will be scored. Students dissect the components of a prompt to demonstrate their understanding of how to achieve success. (LO 1.1, 2.1) **[CR2]**
- The examination of architecture, architectural floor plans, and the connection between the two are introduced. Students are provided generic architectural plans to discuss and compare how floor plans exemplify the function of the structures and the culture they were created within. Students complete a short response assessment to identify the art historical period of a given structure and analyze how the formal qualities of both the plan and the exterior exemplify the style of that art historical period. (LO 1.1, 1.3, 1.4, 2.2) **[CR5, CR7]**
- A discussion of Geological eras that define periods before written record is presented to help students understand the contextual and formal elements of art as it spread from Africa in the Paleolithic, Mesolithic, and Neolithic eras. The role of stratigraphic archaeology in art historical studies is examined. Students complete a lesson-level multiple-choice quiz. (LO 1.1, 1.3, 1.4, 2.1, 3.4) **[CR5]**
- Students are provided a long response prompt, written response, and corresponding rubric to score the response. Students discuss their evaluation with direct references to the response and rubric to support their scoring. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5) **[CR4]**
- Students complete a multiple-choice exam modeled on the College Board AP Art History Exam. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.1, 2.3, 3.1, 3.2, 3.3, 3.5) **[CR7]**

Resources

Bambach, Carmen. "[Leonardo da Vinci \(1452–1519\)](#)". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000. (October 2002)

Newton, Douglas. "[Figure of a divinity \(tino\)](#)."
Joseph Freed and Associates, LLC. [The Sullivan Center](#). [CR1c]

Gallery Two—Indigenous Americas [CR3] 15 days

"The aim of art is to represent not the outward appearance of things, but their inward significance."—Aristotle

Gallery Essential Questions [CR2]

How do artists communicate religious beliefs and practices?
How is the difference between natural and the supernatural depicted?
How can art and architecture communicate a patron's power?

Enduring Understanding 5-1, 5-2, 5-3, 5-4, 5-5

- The Indigenous Americas are introduced through discussion of how varied manifestations of a sacred space reflect and are designated by its cultural and religious context, purpose, and function. Students complete a long response assessment using visual and contextual evidence to discuss art and architecture that reflect sacred themes. (LO 1.3, 1.4, 2.1, 3.2, 3.3, 3.5) [CR5, CR7]
- Students examine the Mayan culture to gain an understanding of how the lack of cultural context leads to misinterpretation of cultural and artistic rituals. Imagery that represents pain and suffering with a cultural or religious intention is compared and contrasted. Students apply formal and contextual analysis to research #163 *Bandolier bag* and #233 *Trade (Gifts for Trading Land with White People)* using resources beyond the provided sources within the course in order to examine 5-1b, 5-2a, 5-2d, 5-3b, and 5-5e Essential Knowledge statements (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 3.2, 3.3) [CR5, CR6, CR8]
- A discussion of cultural and artistic characteristics of the Andean region cultures leads an examination of architectural function as a representation of the terrestrial, power, and social hierarchy. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 3.2, 3.5) [CR5]
- Students investigate the cultural and artistic characteristics of the Native North American region through discussion of the representation of the transformative experience of the shaman within art that is aesthetic, functional, and participatory and how sacred structures are misconstrued as marks of solar events. Students analyze the European cross-cultural influence on indigenous cultures, artworks, and the architecture produced, and the reaction of the indigenous cultures to preserve their cultural art. Students complete a short response using specific visual evidence to justify their attribution of an artwork to the artist or culture that created it, and then comparing two works and the naturalistic representations of deities. (LO 1.3, 1.4, 3.2, 3.3, 3.4, 3.5) [CR4, CR5]
- Students will use the three Big Ideas and three Essential Questions to investigate and compare two artworks that communicate power and authority through the use of materials to discuss how this communication reflects the culture of the artworks. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5) [CR3, CR5, CR7]
- A two-part exam is modeled after the College Board AP Art History Exam. Part A is comprised of multiple-choice questions, and Part B contains both a short and a long response question. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.3, 1.4, 3.2, 3.3, 3.4, 3.5) [CR4, CR5, CR7]

Resources

- Burger, R. L. (2008). [Chavin de Huantar and its Sphere of Influence](#). In H. Silverman and W. Isbell, *Handbook of South American Archeology* (pp. 681-706). New York: Springer.;
- Kincheloe, III, J. (2005, September 1). [American Indians at European Contact](#). Tar Heel Junior Historian. [CR1c]

Gallery Three—Asia [CR3] 17 days

"All religions try to benefit people, with the same basic message of the need for love and compassion, for justice and honesty, for contentment."—Dalai Lama

Gallery Essential Questions [CR2]

- How is art and architecture evidence of cross-cultural connections and influences?
How are religious beliefs and practices represented within art and architecture?
How does patronage influence artistic and architectural production?

Enduring Understanding 7-1, 7-1, 7-3, 7-4, 8-1, 8-2, 8-3, 8-4

- Students are introduced to Islam, its religious foundations, connection to sacred monuments, aniconism, and how the architectural elements of a mosque serve to accommodate the needs of the practitioners. Students investigate how other cultures impacted Islamic architecture, and how Islam conversely impacted the architecture of other cultures. Students complete a short response assessment using specific visual evidence to attribute and justify architecture to the patron or culture that created it and how it demonstrates the function or purpose designated by the patron or culture. (LO 1.1, 1.3, 1.4, 2.1, 3.4) [CR4, CR5]
- Students examine calligraphy as sacred text to affirm and spread religious beliefs and support Islamic aniconism. This is contrasted with calligraphy used in luxury arts such as manuscript paintings, ceramics, textiles, and metalwork as examples of both the range and quality of Islamic skill. The influence of Islamic art on surrounding cultures and the artwork produced as a result are discussed. The production of sacred Islamic architecture in non-Islamic regions is explored. Students apply formal and contextual analysis to research #203 *Night Attack on the Sanjō Palace* and #235 *Rebellious Silence* using resources beyond the provided sources within the course in order to examine 7-1b, 7-3c, and 8-1c Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.2, 3.3) [CR5, CR6, CR7, CR8]
- Hinduism is introduced and compared and contrasted with Islam. Students examine Hindu cultural and religious ideas through the cultural background of polytheism, narratives of Hindu deities, deity-specific iconography, and sensuality to represent natural abundance. Buddhism is introduced and contrasted with Hinduism, and the influence of Buddhism on Hinduism is examined. An investigation of Hindu temples and shrines assists in understanding sacred space and its function in rituals and worship. Funerary art and patronage are discussed to connect varied cultures thematically rather than geographically. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 2.3, 3.2, 3.5) [CR5, CR7]
- A deeper examination of Buddhism and its iconography is achieved through a contrast with Islam and Hinduism. Cross-cultural fertilization is revisited as students learn how the spread of Buddhism, its expansion, and its absorption of other religions through the Silk Route and trade were interconnected. Daoism is presented in connection with the technique of ink on silk, use of multiple perspectives, use of scale to represent belief, and connection with nature. Propagandistic techniques and the representation of the power of the patron and state in artworks and architecture are discussed. Confucianism is explored in conjunction

with Confucian loyalty to the king and how the representation of nature's power and symbolism is treated and perceived by different audiences. Students complete a long response assessment using specific visual or contextual evidence to analyze the similarities between two works in terms of how they exemplify cultural interaction and its influence on art and cultures. (LO 1.3, 1.4, 2.1, 2.3, 3.2, 3.3, 3.5) **[CR5, CR7]**

- Students identify and visit a sacred space in their community, take pictures of it, and investigate the religious and/or cultural needs that support the purpose of the space, identify the architectural elements that reflect the religion or culture it was created for, and compare it to sacred spaces encountered in the gallery. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5) **[CR4, CR5, CR7, CR8, CR9]**
- Students complete a multiple-choice exam modeled on the College Board AP Art History Exam. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.1, 2.3, 3.1, 3.2, 3.3, 3.5) **[CR7]**
- Students complete a long response assessment addressing tradition expressed within art and architecture. Once their responses are complete, they collaborate and exchange their written responses with a peer to evaluate each other's work against the provided rubric to provide feedback to one another in support of improving their writing and understanding of how an AP Art History reader will rank their written responses on the College Board AP Art History Exam. (LO 1.3, 1.4, 2.1, 2.2, 3.1, 3.3, 3.4, 3.5) **[CR4, CR5, CR7]**

Resources

Beattie, M. (1986, December 15). [ARDABIL CARPET](#). **[CR1b]**
Ahlul Bayt Digital Islamic Library Project 1995 – 2015. [The Ka'aba, The House Of Allah](#).
Holly Hayes. Sacred Destinations. [Dome of the Rock, Jerusalem](#).
Asian Art Museum. [Buddhist Cave Shrines of Longmen](#). **[CR1c]**

Gallery Four—The Pacific **[CR3]** 9 days

"An artist is a dreamer consenting to dream of the actual world."—George Santayana

Gallery Essential Questions **[CR2]**

How are groups of people defined by their relationship with the natural world?

How is this relationship depicted through their art?

How do artists intertwine the representation of human and animal forms to represent both the natural and supernatural?

Enduring Understanding 9-1, 9-2, 9-3, 9-4

- The Pacific cultures are introduced through their ecological situation, social structure, and external influences based on the classification by French explorer Jules Sebastien Cesar Dumont d'Urville's assessment of geographical, racial, and linguistic distinctions. Recognizable trends in Pacific art are explored and explained by common origins and the influence of spiritual aspects like the Dreamings and animals. Students investigate the concepts of how mana and tapu are used to communicate and represent the power and status of a ruler, paralleled with the objects that symbolize power and the ritual nature of both their materials and creation. The use and ceremonial significance of tapa cloth are presented. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 3.2, 3.3, 3.5) **[CR5]**
- Students investigate media used in art of the Pacific, the sacred nature of creation, and how construction supports the use of the object as a representation of power and authority. The

wrapping of individuals and representations of deities to symbolize protection are explored in conjunction with mana. The concept of ancestors that represent protection and mediation within Oceanic groups is introduced, layered with the performance nature of masks, how masks adapt human and animal forms to depict natural and supernatural beings to create and preserve memory, and how the mask acts as an active channel to enable a dancer to become the spirit the mask embodies. Students apply formal and contextual analysis to research #218 *Buk (mask)*, #229 *A Book from the Sky*, and #241 *Pure Land* using resources beyond the provided sources within the course in order to examine 9-1c, 9-3a, 9-3b, 9-4a, and 9-4d Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 3.2, 3.3) **[CR5, CR6, CR7, CR8]**

- Students investigate how *Nan Madol*, *Machu Picchu*, the *Forbidden City*, and the *Palace at Versailles* represent the power of the elite, are spaces that communicate power, and represent their patrons within their construction, materials, and location. Students complete a short response assessment using specific visual evidence to attribute the art historical period of a specific work of architecture and how it exemplifies the power and authority of the patron and/or of those who inhabited the architecture. (LO 1.1, 1.3, 1.4, 2.1) **[CR5, CR7]**
- Students research, identify, and discuss two artworks that represent how artists intertwine the representation of human and animal forms to symbolize both the natural and the supernatural. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.2, 3.3, 3.5) **[CR5, CR7]**
- A two-part exam is modeled after the College Board AP Art History Exam. Part A is comprised of multiple-choice questions, and Part B contains both a short and a long response question. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.3, 1.4 3.2, 3.3, 3.5) **[CR4, CR5, CR7]**

Resources

Auckland Art Gallery. [Whakaahua Maori \(Maori Portraits\)](#). **[CR1c]**

Gallery Five—Ancient Near East and Africa **[CR3]** 16 days

"If you do not know where you come from, then you don't know where you are, and if you don't know where you are, then you don't know where you're going. And if you don't know where you're going, you're probably going wrong."—Terry Pratchett

Gallery Essential Questions **[CR2]**

How does geography shape a culture's worldview and values?

How is this depicted within the art and architecture created within that culture?

Enduring Understanding 2-1, 2-2, 2-3, 6-1, 6-2, 6-3, 6-4

- Students are introduced to the cultures of the Ancient Near East (SANBAN) through the transition of power and the reaction to and rejection of the previous culture. Students analyze the use of architecture as propaganda, a reflection of administrative authority, and representation of a sacred space. Art as propagandistic narration through the use of hierarchical scale and manipulation of figures through size and placement to convey power are investigated. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 3.2, 3.3, 3.5) **[CR5, CR7]**
- Egypt is introduced, compared, and contrasted with the cultures of the Ancient Near East. Egypt's cosmology, religious practices, and political organization are discussed in the context of artistic innovations—registers, hierarchical scale, composite view, stylized

portraiture, and hieroglyphics. The Old and Middle Kingdoms are contextualized within the concepts of the afterlife, ka, and the funerary functions of art and architecture. Students investigate the portrayal of the afterlife within works to identify and understand Egyptian conventions of idealized depictions of gods and pharaohs in contrast with the realistic depiction of common beings. (LO 1.1, 1.4, 2.3, 3.2, 3.5) **[CR5, CR7]**

- The New Kingdom is analyzed through the use of mortuary and pylon temples and contrasted with tombs of the Old Kingdom. The meaning, narrative aspects, and function of the Book of the Dead are explored as a guidebook for the soul's difficult passage to the afterlife. The revolutionary nature and culture of the Amarna period is discussed, along with the influence of Akhenaten and the artistic and stylistic break from Egyptian conventions to convey lack of ruler divinity. Students investigate the reinstatement of Egyptian conventions and the return to traditional religion and artistic traits as evidenced in the artwork from Tutankhamun's tomb. Students complete a short response assessment using specific visual and contextual evidence from an artwork and text from the *Book of the Dead* to analyze how both the quote and the artwork reflect the Egyptian views of death and afterlife. (LO 1.3, 1.4, 2.1, 3.2, 3.3, 3.5) **[CR1b, CR5, CR6]**
- Students are introduced to the cultures of Africa by addressing and dispelling the common cultural misconceptions that it is a single country with one people as compared to a vast continent with many peoples. The elements of a mosque are revisited to contextualize the re-appropriation and communication of sacred spaces. Students investigate the interconnectedness of religious and secular power along with the representation of power through figural representations that utilize facial expression, gesture, body language, and attitude as a symbolic representation of political power as a message to observers. Students explore figural representations and other symbols of power, like thrones, commissioned by leaders as evidence of chronological history and oral narrative traditions for future generations. (LO 1.1, 1.4, 2.3, 3.2, 3.5) **[CR5, CR7]**
- Students explore how memory is visualized or created through cultures in Africa that engage performance as a ritual component in both public and private rituals. The concepts of ritual specialists and the use of figures to connect humans to the supernatural world are presented, and students examine the role of figures in specific ritual and ceremonial practices. Students investigate the roles of masks as they are performed during ceremonies and rituals as symbols of both honor and change. Students examine the influence of African art in the 20th century. Students apply formal and contextual analysis to research #243 *Darkytown Rebellion* using resources beyond the provided sources within the course in order to examine 6-3a, 6-4a, and 6-4b Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 3.2, 3.3) **[CR5, CR7, CR6, CR8]**
- Students reflect on previous assessments, lesson quizzes, gallery exams, and practice exams to assess their strengths and areas in need of improvement for discussion of and preparation for their segment exam. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5)
- A two-part segment exam is modeled after the College Board AP Art History Exam. Part A is comprised of multiple-choice questions, and Part B contains two short and one long response questions. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.3, 1.4, 2.2, 3.2, 3.3, 3.5) **[CR1b, CR4, CR5, CR6, CR7]**

Resources

Bortolot, Alexander Ives. [Kingdoms of the Savanna: The Luba and Lunda Empires](#)". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000. (October 2003)

- Albrecht Dürer. [Diary of His Journey to the Netherlands](#). 1520-1521. intro. by J.-A. Goris & G. Marlier (Greenwich, Connecticut: New York Graphic Society Ltd., 1971), pp. 53-54
- Bernal Díaz del Castillo. [True History of the Conquest of New Spain](#). ca. 1560.
- Humanities Web. [Hernán Cortés Quotations](#). [CR1c]
- Budge, E. (1895). [The Book of the Dead: The Papyrus of Ani](#). [CR1b]

Gallery Six—Ancient Mediterranean [CR3] 12 days

"I found Rome a city of bricks and left it a city of marble."—Augustus

Gallery Essential Questions [CR2]

How do stylistic elements represent a culture?

How are cultural influences and shifts represented within stylistic evolution?

Enduring Understanding 2-4, 2-5

- Students are introduced to the Aegean, Greek, Etruscan, and Roman cultures as foundational understanding of the subsequent influence they had on other cultures. Students explore major themes in Greek art and evaluate the evolution in statuary, architecture, architectural sculpture, painting, and pottery as a cultural representation throughout the stylistic periods of Greek art. Etruscan art and architecture are contextualized through trade with Greece and the Near East, emphasizing the styles the Etruscans assimilated and their absorption into Rome. The historical context of Rome, its transition from a republic to an empire, is presented to help students understand the stylistic elements of Roman architecture, painting, mosaics, and sculpture. Students complete a multiple-choice diagnostic exam. Students will formal and contextual analysis to research #37 *Winged Victory of Samothrace* using resources beyond the provided sources within the course in order to examine 2-4a, 2-4c, and 2-5b Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.2, 3.3) [CR5, CR6, CR8]
- Students explore the thematic connections of and influence of trade in Greek and Etruscan cultures in funerary art, figural representations, and sacred spaces, including the influence of external cultures like those of Egypt and the Orient. Students complete a short response assessment using specific visual and contextual evidence to connect a quote about the Hellenistic representation of the individual and the artwork provided to address how they both exemplify the characteristics of the Hellenistic period. (LO 1.1, 1.3, 1.4, 2.1, 2.3) [CR1b, CR5, CR6]
- Students explore the thematic connections of and influence of trade in Greek, Etruscan, and Roman cultures including propagandistic, realistic, and idealistic figural representations and the evolution of Roman painting styles. The sacred, civic, and domestic architecture of Rome and its unique characteristics and embellishments are explored. The evolution of portraiture is discussed. The use of narrative is explored in all three cultures, thematically connecting different mediums and functions. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 2.3, 3.2, 3.3, 3.5) [CR5, CR7]
- Students are provided two architectural examples to compare, use specific evidence to explain how one influenced the design, function, and setting of the other, and discuss how both complexes exemplify Greek ideas of order and rationality. They will write a response and rank it while reflecting on their response skills. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5) [CR4, CR5]
- Students complete a multiple-choice exam modeled on the College Board AP Art History Exam. Each question prompts students to apply art historical skills, including contextual

understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.1, 2.3, 3.1, 3.2, 3.3, 3.5) **[CR7]**

Resources

Bay, H. [Theatre](#).

Kline, A. [Ovid: The Metamorphoses](#). **[CR1b]**

Marie-Bénédicte, A. The "[Sarcophagus of the Spouses](#)"

Department of Greek and Roman Art. "[Death, Burial, and the Afterlife in Ancient Greece](#)". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000. (October 2003) **[CR1c]**

Gallery Seven—Early Europe and Colonial Americas **[CR3]** 12 days

"*We shape our buildings; thereafter they shape us.*"—Winston Churchill

Gallery Essential Questions **[CR2]**

How does patronage affect artistic and architectural production, and how are cultural exchanges reflected in art?

How are cultural exchanges reflected in art?

Enduring Understanding 3-1, 3-2, 3-3

- The cultural influence of Egypt, Greece, and Rome is examined in the Arabian region through an overarching introduction to and contextualization of the overlap of cultures, influences, and resulting architectural representations of religious beliefs after the fall of the Roman Empire beginning with Constantine and continuing with the evolution of Christianity. Students explore Byzantine and early Christian iconography, cultural context, tombs, and catacombs and connect stylistic elements that reflect Etruscan practices and Roman Second-Style painting. Students apply formal and contextual analysis to research #57 *Pyxis of al-Mughira* using resources beyond the provided sources within the course in order to examine 3-1a, 3-1b, and 3-2c Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.2, 3.3) **[CR5, CR7, CR6, CR8]**
- Students compare and contrast the Jewish, Christian, and Islamic religions within their methods of worship as a base for the lesson. Iconography is revisited in context with the Iconoclastic controversy, Byzantine Christian Icon veneration, and manuscripts. Students explore migratory art, art of conversion, and narrative art in different mediums. Students complete a long response assessment using specific visual and contextual evidence to identify the intended audience of a work of art and describe and analyze how the artwork conveys a propagandistic agenda. (LO 1.3, 1.4, 2.1, 3.2, 3.3, 3.5) **[CR5, CR7]**
- The cultural context of Romanesque and Gothic architecture is presented and compared to Buddhist and Islamic context and architecture. Pilgrimage and the search for relics are discussed with the interest in humanizing biblical figures in the Late Gothic period. The shift of bookmaking from monasteries to urban workshops is explored. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 3.2, 3.3, 3.5) **[CR5, CR7]**
- Students identify and visit a structure that represents religious traditions and a civic structure that reflects classical influence in their community. For each structure, they create a floor plan, identify the principal materials, identify the components reflecting historical architectural influences, and analyze how it meets its intended function. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.2, 3.3, 3.5) **[CR4, CR5, CR7, CR8, CR9]**
- A two-part exam is modeled after the College Board AP Art History Exam. Part A is comprised of multiple-choice questions, and Part B contains both a short and a long

response question. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.3, 1.4, 3.2, 3.3, 3.5) **[CR4, CR5, CR7]**

Resources

Jeremy Norman & Co., Inc. [Considered the Oldest, Well-Preserved Illustrated Biblical Codex.](#)

The Oriental Institute of the University of Chicago. [Foundations.](#)

The British Library Board. [Lindisfarne Gospels.](#)

Richard McBee. [Golden Haggadah: A Unique Methodology.](#) April 12, 2012. **[CR1c]**

Gallery Eight—Early Modern Atlantic World **[CR3]** 14 days

"If I am not mistaken, the words art and artist did not exist during the Renaissance and before; there were simply architects, sculptors, and painters, practicing a trade."—M.C. Escher

Gallery Essential Questions **[CR2]**

How are the historical developments of each period reflected in the art and architecture?

How are religious and geographical differences reflected in artistic patronage and production?

Enduring Understanding 3-3, 3-4, 3-5, 4-1

- The Renaissance is introduced and contextualized within the Crusades, cultural and economic exchanges, rise of urban culture, revival of Humanism, and the social upheaval of the Black Death. The transition from Gothic and classical influence is explored within characteristics of Renaissance architecture, and the continued progression of naturalism and symbolic representation is discussed within the context of Italy and Northern Europe. Students complete a short response assessment using specific visual evidence to attribute a given artwork to an artist, to justify the attribution, and to discuss how the work demonstrates the artist's background and the influence of geographical artistic traditions. (LO 1.1, 1.3, 1.4, 2.1, 3.4) **[CR4, CR5]**
- The emotional aspects of Northern European art during the Renaissance are explored. Students investigate the Reformation and its impact on artistic production, including the increased demand for non-religious works. Works representative of the Italian Renaissance are explored specifically in terms of their use of narrative, chiaroscuro, perspective, realism, and naturalism. Mannerism, disegno, and colorito are introduced along with the cultural changes extended beyond Europe in Central America and Turkey during the Renaissance. Students apply formal and contextual analysis to research #67 *Pazzi Chapel* using resources beyond the provided sources within the course in order to examine 3-3a and 3-4c Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 3.2, 3.3) **[CR5, CR6, CR8]**
- Southern Baroque art and architecture are presented in context with the Counter-Reformation and the Scientific Revolution and in contrast to the opposing views of naturalistic and anti-Classical style or idealistic and classically inspired style. The evolution of religious spaces as they accommodate the needs of those who ministered and worshiped in them is contextualized in secular Baroque art. Portraiture and architecture intended to convey the power of the patron or ruler are explored. Students investigate the impact of the expeditions from Spain in art of the viceroy territories throughout the Indigenous Americas. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 3.2, 3.3, 3.5) **[CR5]**
- The historical context of the Enlightenment is presented through modes of expression. Rococo, Neoclassicism, and Romanticism are explored through their reflection of social, political, and cultural ideals of the time. Students complete a long response assessment using specific visual and contextual evidence to analyze, compare, and contrast two works

that convey religious meaning through symbolism. (LO 1.3, 1.4, 2.1, 3.2, 3.3, 3.5) [CR5, CR7]

- Students select two artworks from two selected categories including Dutch genre scenes, art reflective of the Counter-Reformation, art created for royal patrons, art reflective of international conflict, or art reflective of transoceanic colonization and trade. Students identify stylistic elements in each selected artwork to justify why it is representative of the category they selected. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.2, 3.3, 3.5) [CR4, CR5, CR7]
- Students complete a multiple-choice exam modeled on the College Board AP Art History Exam. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.1, 2.3, 3.1, 3.2, 3.3, 3.5) [CR7]

Resources

- Katz, Jamie. [The Measure of Genius: Michelangelo's Sistine Chapel at 500](#). Smithsonian.com April 9, 2009
- Meisler, Stanley. [A Masterpiece Born of Saint Anthony's Fire](#).
- Schama, S. [When stone came to life](#). [CR1c]

Gallery Nine—Later Europe Americas [CR3] 13 days

"Art must no longer be the expression of individual satisfaction, but should aim to become a fighting, educative art for all."—David Alfaro Siqueiros

Gallery Essential Questions [CR2]

How do works of art reflect the rapidly-changing modern world?

How are patronage, artistic training, artistic tradition, and perceived functions of art transformed in Europe and the America during this time period?

How do modern and contemporary artists respond to world events and social trends?

Enduring Understanding 4-2, 4-3

- Students dive in to the “isms”, the context and characteristics of Realism, Impressionism, Post-Impressionism, Symbolism, Fauvism, and Expressionism and the rapid change between each style as they reject and react to the previous style. Lithographs and sculpture are explored as propaganda. The concept and portrayal of the female form through the “male gaze” is analyzed. Students investigate portrayals of landscapes and the use of symbolism of different stylistic representations. Gothic-revival and innovations are discussed within architecture. Photography and its controversy are introduced. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 3.2, 3.3, 3.5) [CR5, CR7]
- Exploration of the context and characteristics of the “isms” continues with Cubism, Futurism, Dadaism, Suprematism, Constructivism, Abstraction, and Surrealism. Cubism and the varied impacting factors on the movement are discussed. Students explore the impact of Freud’s theories on art, the use of color as an emotional representation, and the use of art as social commentary. Students investigate the International style in architecture to compare it to styles that emphasize communion with nature. The social reactions of Dada and Surrealism are explored. Students complete a short response assessment using specific visual and contextual evidence to discuss the artist’s break from tradition and explain the personal and cultural significance of the work. (LO 1.1, 1.3, 1.4, 2.1) [CR5, CR7]
- The “isms” conclude with Postwar Expressionism, Abstract Expressionism, Minimalism, Abstract Expressionism, Pop Art, Superrealism, Performance Art, and Environmental Art. Students analyze the evolution of art as social commentary. The Abstract Expressionists’

representations of women revisit the concept of the “male gaze”. Social commentary within Pop Art is discussed. The influence of Oriental culture and the environment in modern art is assessed, and the continued change within architecture is examined. Students apply formal and contextual analysis to research #227 *Summer Trees* using resources beyond the provided sources within the course in order to examine 4-2a, 4-2c, 4-3a, and 4-3b Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 3.2, 3.3) **[CR5, CR6, CR7, CR8]**

- Students select two modern artworks that each represent one of the following themes: environmental art, portrayal of women, natural world, cultural commentary, or transoceanic colonization and trade. Students identify the formal and contextual elements that support the theme of each artwork and how the work reflects the culture it was created in. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5) **[CR4, CR5, CR7]**
- A two-part exam is modeled after the College Board AP Art History Exam. Part A is comprised of multiple-choice questions, and Part B contains both a short and a long response question. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.3, 1.4, 3.2, 3.3, 3.5) **[CR4, CR5, CR7]**

Resources

Benedek, Nelly Silagy. [Auguste Rodin: The Burghers of Calais](#). The Metropolitan Museum of Art. 1999-2000.

Philadelphia Museum of Art – Exhibitions. [Frida Kahlo](#).

Davis, Ben. [Two Fridas](#). Artnet Magazine.

Bolli, Christina. [Helen Frankenthaler, Abstract Expressionist, Remembered](#). Artfixdaily. January 04, 2012.**[CR1c]**

Gallery Ten—Global Contemporary **[CR3]** 10 days

"I may be interested in a number of issues—identity, politics—but primarily I am an artist, and my job is to take people elsewhere."—Yinka Shonibare

Gallery Essential Questions **[CR2]**

How do contemporary artists move beyond traditional concepts about art and artists?

How do information technology and global awareness together shape contemporary art?

Enduring Understanding 10-1 and 10-2

- Students explore contemplative art that functions as environmental installations, propaganda, social commentary, expression of identity, and a reaction to culture, trade, and stereotypes. Students complete a lesson-level multiple-choice quiz. (LO 1.3, 1.4, 3.2, 3.3, 3.4, 3.5) **[CR5, CR7]**
- Students investigate video installations and digital art. Works in which artists appropriate media to explore and reflect power relationships, define the home and individual within society, address mass production, spiritual journey, immigration and its impact, and architectural domination and evolution are discussed. Students apply formal and contextual analysis to research #247 *Preying Mantra* using resources beyond the provided sources within the course in order to examine 10-1b, 10-d, 10-2a, 10-2c, and 10-2d Essential Knowledge statements. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.2, 3.3, 3.4) **[CR5, CR6, CR7, CR8]**
- Students reflect on previous assessments, lesson quizzes, gallery exams, and practice exams to assess their strengths and areas in need of improvement for discussion of and

preparation for their segment exam and the College Board AP Art History Exam. (LO 1.1, 1.3, 1.4, 2.1, 3.1, 3.3, 3.5)

- A two-part segment exam is modeled after the College Board AP Art History Exam. Part A is comprised of multiple-choice questions, and Part B contains two short and one long response questions. Each question prompts students to apply art historical skills, including contextual understanding and in-depth knowledge of specific works of art from the curriculum, to demonstrate achievement. (LO 1.3, 1.4, 2.2, 3.2, 3.3, 3.5) **[CR1b, CR4, CR5, CR6, CR7]**

Resources

NewDigital ArchiveMuseum. [Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts.](#)

Saatchi Gallery. [Wangechi Mutu.](#)

McDermott, E. (2014, February 1). [Conversation: Mariko Mori.](#)

Danto, Arthur C. [Shirin Neshat.](#) Bomb. **[CR1b]**

Christo. [Projects | The Gates.](#)

Wolfson, Elizabeth. [The "Black Gash of Shame": Revisiting the Vietnam Veterans Memorial Controversy | ART21.](#)

Seed, J. [Driving Mr. Basquiat.](#)

Collins, Lauren. [Banksy Was Here.](#) The New Yorker. May 14, 2007.

Marlborough Gallery. [About Magdalena Abakanowicz.](#)

Smithsonian American Art Museum and the Renwick Gallery. [Electronic Superhighway: Continental U.S., Alaska, Hawaii](#) by Nam June Paik / American Art. **[CR1c]**