

<b>AP Art History</b>	
<b>Index</b>	<b>Pages</b>
Curricular Requirements	2
Course Narrative	3
Learning Objectives	4
Resources	5-6
Course Sequence	7-8
Content Area 1: Global Prehistory 30,000-500 BCE	9
Content Area 2: Ancient Mediterranean 3500 BCE- 300 CE	10-11
Content Area 3: Early Europe and Colonial Americas 200-1750 CE	11-13
Content Area 4: Later Europe and Americas 1750-1980 CE	13-14
Content Area 5: Indigenous Americas 1000 BCE- 1980 CE	14-16
Content Area 6: Africa 1100-1980 CE	16-17
Content Area 7: West and Central Asia 500 BCE-1980 CE	17-18
Content Area 8: South, East, and Southeast Asia 300 BCE- 1980 CE	18-19
Content Area 9: The Pacific: 700-1980 CE	19-20
Content Area 10: Global Contemporary 1980 CE to Present	20-22

Curricular Requirements		See Pages
CR1a	Students and teachers use a college-level art history textbook.	9, 10, 12, 13, 15, 17, 18, 19, 20, 22
CR1b	Students and teachers use primary sources of different types.	9, 10, 12, 13, 15, 17, 18, 19, 20, 22
CR1c	Students and teachers use secondary sources.	9, 10, 12, 13, 15, 17, 18, 19, 20, 21, 22
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.	4, 9, 10, 15, 16, 17, 19, 20, 21
CR3	Each of the 10 AP Art History content areas in the AP Art History Course and Exam Description receives explicit attention.	7, 8, 9, 10, 12, 13, 14, 16, 17, 18, 20, 21
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.	9, 10, 12, 13, 15, 17, 18, 19, 20, 21, 22
CR5	Students are provided opportunities to analyze works of art both visually and contextually.	11, 12, 18, 19, 21, 22
CR6	Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.	10, 11, 13, 14, 22
CR7	Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.	10, 12, 15, 17, 18, 19
CR8	Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.	8, 11, 14, 15, 19, 21
CR9	Students are provided opportunities to experience actual works of art or architecture.	9, 10, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22

### Course Narrative

The Advanced Placement Art History course emphasizes a deep conceptual understanding of art historical concepts.

- Students will develop the essential skills of visual and contextual analysis. By examining works of art from diverse cultures and the relationships among these works, students develop an understanding of global artistic traditions.
- Students will analyze works of art in their contexts, considering issues of patronage, gender, politics, religion, and ethnicity. The interpretation of the work of art is based upon its intended use, audience, and the role of the artist and the work of art in its particular society.
- Students will expand their knowledge of history, geography, politics, religion, languages, and literature, as they explore the story of people as told through the art they created.

The AP Art History course will enable students to:

- Understand the nature of art, art making, and our responses to it.
- Develop an in-depth understanding of individual works of art from diverse cultures.
- Develop an understanding of the relationships among these works.
- Practice the essential skills of visual, contextual, and comparative analysis.

## Learning Objectives

The AP Art History curriculum and content is structured around the Big Ideas and Essential Questions that frame explorations of the nature of art, art making, and our responses to art [CR2] Twelve learning objectives are associated with the big ideas and essential questions [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 Ideas and Essential Questions [CR2]

<p><b>Big Idea 1:</b> Artists manipulate materials and ideas to create an aesthetic object, act, or event.</p> <p><b>Learning Objective 1.1:</b> Students differentiate the components of form, function, content, and/or context of a work of art.</p> <p><b>Learning Objective 1.2:</b> Students explain how artistic decisions about art making shape a work of art.</p> <p><b>Learning Objective 1.3:</b> Students describe how context influences artistic decisions about creating a work of art.</p> <p><b>Learning Objective 1.4:</b> Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.</p>	<p><b>Big Idea 2:</b> Art making is shaped by tradition and change.</p> <p><b>Learning Objective 2.1:</b> Students describe features of tradition and/or change in a single work of art or in a group of related works.</p> <p><b>Learning Objective 2.2:</b> Students explain how and why specific traditions and/or changes are demonstrated in a single work or in a group of related works.</p> <p><b>Learning Objective 2.3:</b> Students analyze the influence of single work of art or group of related works on other artistic production.</p>	<p><b>Big Idea 3:</b> Interpretations of art are variable.</p> <p><b>Learning Objective 3.1:</b> Students identify a work of art.</p> <p><b>Learning Objective 3.2:</b> Students analyze how formal qualities and/or content of a work of art elicit(s) a response.</p> <p><b>Learning Objective 3.3:</b> Students analyze how contextual variables lead to different interpretations of a work of art.</p> <p><b>Learning Objective 3.4:</b> Students justify attribution of an unknown work of art.</p> <p><b>Learning Objective 3.5:</b> Students analyze relationships between works of art based on their similarities and differences.</p>
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## Resources

### Primary Sources

- AP Art History Image Set
  - Each content area is represented by a number of exemplary works of art within a prescribed image set of 250 works. AP Art History required course content is designed to support students' in-depth learning, critical analysis, and understanding of connections among global artistic traditions by focusing study on works representing the diversity of art through time and place.
  - The image set consists of approximately 65 percent works from the Western tradition and 35 percent from non-Western artistic traditions.
  - Students will also be asked to attribute works of art outside the image set based on their knowledge and understanding of works within the set; attributions should be provided in the same format and with the same level of detail as identifying information for each work of art within the image set. Students will include works they choose to study beyond the image set as AP Art History course content.
  
- DVD/ Digital Videos of Performance Art
  - Making a Classic Modern: Frank Gehry's Master Plan for the Philadelphia Museum of Art, <http://www.philamuseum.org/exhibitions/809.html>.
  - Art 21: Art in the Twenty-First Century, PBS
  - Bill Viola's The Crossing: Filmed Performance Art
  
- Museum and Gallery Visits
  - Everhart Museum, Scranton, PA
  - Grounds For Sculpture, Hamilton TWP, NJ
  - Metropolitan Museum of Art, NYC
  - Museum of Modern Art, NYC
  - Philadelphia Museum of Art, Philadelphia, PA
  
- Additional Artist Statements, Interviews and Texts
  - Pliny the Elder, *Natural History: A Selection*. Penguin, 1991.

## Secondary Sources

- College Level Textbooks [CR1a]
  - Barnett, Sylvan. *A Short Guide to Writing About Art*. 11th ed. Pearson, 2014.
  - Kleiner, Fred. *Gardner's Art Through the Ages: A Global History*. Wadsworth, 14th ed. 2015.
  - Lazzari, Margaret. *Exploring Art: A Global, Thematic Approach*. Cengage, 5 ed. 2011.
  - Strickland, Carol. *The Annotated Mona Lisa*, Andrew McMeel, 2007.
  
- DVD
  - *How Art Made the World*, BBC
  - *Secrets of Stonehenge*, PBS Nova
  - *Landmarks of Western Art*, Kultur
  - *Every Picture Tells a Story*, Athena
  - *Building the Great Cathedrals*, PBS Nova
  - *Mystery of Easter Island*, PBS Nova
  - *The Lost Kingdoms of Africa*, Athena
  - *Secrets of the Dead Series: China's Terracotta Warriors*, PBS
  - *Great Tales in Asian Art*, Kultur
  - *Landmarks of Western Art*, Kultur
  - *Every Picture Tells a Story*, Athena
  
- Podcasts:
  - *A Piece of Work*, Abbi Jacobson, MoMA
  
- Additional Resources:
  - A collection of books about individual artists, techniques, schools of art, and collections, as well as encyclopedias of art, show catalogues, and several large poster sets are available in the classroom and library.
  - The classroom is equipped with a laptop with Internet for each student. The room is equipped with an LCD projector, sound system, large projection screen, and printer.
  - Source of scholarly essays: The Metropolitan Museum of Art's Heilbrunn Timeline of Art History: <http://www.metmuseum.org/toah/>
  - Source of virtual tours and videos: SmartHistory: <https://smarthistory.org>
  - Source of Supplemental Information on Image Set: Khan Academy AP Art History: <https://www.khanacademy.org/humanities/ap-art-history>

## Sequence

The AP Art History course meets for two semesters. There are approximately 155 instructional days before exam day; classes are 56 minutes long. Pacing is based on the number of works of art in the unit, with flexibility. The goals are to integrate the course learning objectives and enduring understanding statements, the overarching concepts for the content area with the works of study.

Each of the 10 AP Art History Content Areas in the AP Art History Course and Exam Description receives explicit attention. These will be supported with the essential knowledge statements through assignments, activities, research and lectures. The teacher and students will expand upon this foundational information in their exploration of each work of art, referring to scholarly resources such as the textbooks, primary and secondary source documents, videos, and museum websites, etc. Students will examine, analyze, research, record, discuss, interpret, and compare works in the required course content and works beyond the image set as they develop art historical skills.

## First Semester

- Introduction and Review of Summer Assignments
- Content Area 1: Global Prehistory [CR3]
  - 30,000 – 500 B.C.E.
  - Ancient Africa, Neolithic Europe, Western Asia, Central and East Asia, Oceania, Americas
  - 11 works (4%)
- Content Area 2: Ancient Mediterranean [CR3]
  - 3500 B.C.E – 300 C.E.
  - Ancient Near East, Dynastic Egypt, Greece, Rome
  - 36 works (15%)
- Content Area 8: South, East, and Southeast Asia [CR3]
  - 300 B.C.E. – 1980 C.E.
  - 21 works (8%)
- Content Area 3: Early Europe and Colonial Americas [CR3]
  - 200 – 1750 C.E.
  - Medieval, Islam, Early Modern Western Europe, Early Modern Atlantic World [CR3]
  - 51 works (21%)
- Content Area 7: West and Central Asia [CR3]
  - 500 B.C.E. – 1980 C.E.
  - 11 works (4%)

## Second Semester

- Content Area 4: Later Europe and Americas [CR3]
  - 1750 – 1980 C.E.
  - 54 works (22%)
- Content Area 5: Indigenous Americas [CR3]
  - 1000 B.C.E. – 1980 C.E.
  - 14 works (6%)
- Content Area 6: Africa [CR3]
  - 1100 – 1980 C.E.
  - 14 works (6%)
- Content Area 9: The Pacific [CR3]
  - 700 – 1980 C.E.
  - 11 works (4%)
- Content Area 10: Global Contemporary [CR3]
  - 1980 C.E. to Present
  - 27 works (11%)
- AP Art History Exam Prep
- Museum Design Project [CR8]

### Introduction:

- Methodology, Context, and Visual Analysis
  - Understand the methods used to analyze works of art and interpret their meanings within their original and subsequent cultural contexts.
  - Assess the way art historians identify symbols/iconography.
- Writing about Art
  - Review essay structure expectations
  - Argumentative, comparison, formal analysis
  - Using research resources: library use, reliable and scholarly primary and secondary sources
- Roles and Rules
  - Discussion etiquette, working in groups, museum etiquette

### 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, 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.



**Content Area 1: Global Prehistory, 30,000 – 500 B.C.E. (Ancient Africa, Neolithic Europe, Western Asia, Central and East Asia, Oceania, Americas) [CR3]**

11 works (4%)

Human expression existed across the globe before the written record. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concerned with the natural world and humans' place within it. First instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread. Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists.

Discussion: [CR4] [CR9] [CR2]

- 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.

Primary Source: [CR1b]

- Refer to Image Set for Content Area 1

Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area 1
- How Art Made the World, BBC DVD, 2010
- Secrets of Stonehenge, PBS Nova DVD
- Smarthistory.org
- Khanacademy.org

Experiencing Art: [CR9]

- Trip to Grounds for Sculpture, Hamilton, NJ.

Content Exam:

- Multiple choice
- Image identification

Exam Preparation:

- Creation of flash cards for Content Art Image Set

Enrichment:

- Studio assignment correlated to Content Area 1

**Content Area 2: Ancient Mediterranean, 3500 B.C.E – 300 C.E. [CR3]**  
 (Ancient Near East, Dynastic Egypt, Greece, Rome)

36 works (15%)

Artistic traditions of the ancient Near East and dynastic Egypt focus on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts. Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world.

Religion plays a significant role in the art and architecture of the ancient Near East, with guiding representation of deities and kings, who themselves assume divine attributes. The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth.

The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism.

Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records, as well as from archaeological excavations conducted from the mid-18th century onward. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers.

Discussion: [CR4] [CR9] [CR6] [CR2] [CR7]

- 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?

Primary Source: [CR1b]

- Refer to Image Set for Content Area 2

Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area
- Pliny the Elder, *Natural History: A Selection*. Penguin, 1991.
- [Smarthistory.org](http://Smarthistory.org)
- [Khanacademy.org](http://Khanacademy.org)

**Group Presentation: [CR5]**

- 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.

**Attribution Challenge: [CR4][CR6]**

- One group of students chooses an unknown work; other groups compete to provide the best attribution by means of comparison.

**Essay: [CR8]**

- 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.

**Content Exam:**

- Multiple choice
- Image identification
- Mystery images (justify attribution of an unknown work of art)

**Exam Preparation:**

- Creation of flash cards for Content Art Image Set

**Enrichment:**

- Studio assignment correlated to Content Area 2

**Content Area 3: Early Europe and Colonial Americas, 200 – 1750 C.E. [CR3]**  
 (Medieval, Islam, Early Modern Western Europe, Early Modern Atlantic World)

51 works (21%)

Medieval art (European 300-1400 C. E. ; Islamic 300-1600 C. E. ) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning. European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art.

Art from the Early Modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of

modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.

The arts of 15th-century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas, but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.

The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and Southwestern European art with respect to form, function, and content.

Discussion: [CR4] [CR9]

- Discuss Hockney-Falco theory that certain elements in certain paintings made as early as 1430 C.E. 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.

Internet Research Assignment: [CR7]

- Students research and analyze relationships between thematically related artworks across cultures and time periods.
- Research is presented in individual oral presentations.

Primary Source: [CR1b]

- Refer to Image Set for Content Area 3

Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area 3
- Landmarks of Western Art, Kultur DVD
- Every Picture Tells a Story, Athena DVD
- Building the Great Cathedrals, PBS Nova DVD
- Smarthistory.org
- Khanacademy.org

Essay: [CR7] [CR5]

- 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.

## Content Exam: [CR4]

- Multiple choice
- Image identification
- Mystery Images: justify attribution of an unknown work of art)

## Exam Preparation:

- Creation of flash cards for Content Art Image Set

## Enrichment:

- Studio assignment correlated to Content Area 3

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

54 works (22%)

Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women’s and civil rights movements catalyzed social change. Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of “isms”. Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.

## Discussion: [CR4] [CR9] [CR6]

- Students analyze how contextual variables lead to different interpretations of a work of art.
- How did the social change affect the way art was created and viewed?
- How did art affect society’s views during this time?
- Students will explore the “isms” and understand how it changed these communities.

## Primary Source: [CR1b]

- Refer to Image Set for Content Area

## Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area 4
- Landmarks of Western Art, Kultur
- Every Picture Tells a Story, Athena

- Smarthistory.org
- Khanacademy.org

Experiencing Art: [CR9]

- Visit to the Philadelphia Museum of Art

Role-playing Exercise: [CR4][CR6]

- 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.

Essay: [CR6][CR8]

- 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 write a response to 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.

Content Exam:

- Multiple choice
- Image identification
- Mystery Images (justify attribution of an unknown work of art.)

Exam Preparation:

- Creation of flash cards for Content Art Image Set

Enrichment:

- Studio assignment correlated to Content Area 4

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

14 works (6%)

Art of the Indigenous Americas is among the world’s oldest artistic traditions. While its roots lie in northern Asia, it developed independently between 10,000 B.C.E. and 1492 C.E., the beginning of the European invasions. Regions and cultures are referred to as the Indigenous Americas to signal the priority of First Nations cultural traditions over those of the colonizing and migrant peoples that have progressively taken over the American continents for the last 500 years.

Ancient Mesoamerica encompassed what are now Mexico (from Mexico City

southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E. to 1521 C.E., the Mexican (Aztec) downfall. General cultural similarities of ancient Mesoamerica include similar calendars; pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena; and highly valued green materials, such as jadeite and quetzal feathers.

The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclical (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.

Despite underlying similarities, there are key differences between the art of Ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to the present, and sources of information. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression. Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world.

Discussion: [CR4] [CR9] [CR7][CR2]

- Art making is shaped by tradition and change.
- Students will compare and contrast Ancient America to North America and focus on the nuances that make these areas different.
- How did negative experiences enhance or deteriorate the art in these areas?

Primary Source: [CR1b]

- Refer to Image Set for Content Area 5

Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area 5
- Smarthistory.org
- Khanacademy.org

Essay: [CR7][CR8]

- Choose one of the following artists or architects:
  - Henry Moore
  - Frank Lloyd Wright
  - Diego Rivera
  - Paul Gauguin
  - Anni Albers
  - Paul Klee

<ul style="list-style-type: none"> <li>- Joaquín Torres García</li> <li>● Discuss how the artist/architect was inspired by Indigenous American art, citing at least one specific example of the artist/architect’s work.</li> </ul> <p>Content Exam:</p> <ul style="list-style-type: none"> <li>● Multiple choice</li> <li>● Image identification</li> </ul> <p>Exam Preparation:</p> <ul style="list-style-type: none"> <li>● Creation of flash cards for Content Art Image Set</li> </ul> <p>Enrichment:</p> <ul style="list-style-type: none"> <li>● Studio assignment correlated to Content Area 5</li> </ul>
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**Content Area 6: Africa, 1100 – 1980 C.E. [CR3]**

14 works (6%)

Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.

Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations. Use and efficacy are central to the art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed. African arts are often described in terms of the contexts and functions with which they appear to be associated.

Outsiders have often characterized, collected, and exhibited African arts as primitive, ethnographic, anonymous, and static, when in reality Africa’s interaction with the rest of the world led to dynamic intellectual and artistic traditions that sustain hundreds of cultures and almost as many languages, contributing dramatically to the corpus of human expression. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.

Discussion: [CR4] [CR9][CR2]

- Art making is shaped by tradition and change.
- How did African traditions enhance the visual arts as a whole?
- Students will be immersed in focusing on traditions to experience how art can



create a community.

- How does cultural behaviors affect the art of a region or area?

Primary Source: [CR1b]

- Refer to Image Set for Content Area 6

Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area
- The Lost Kingdoms of Africa, Athena DVD.
- Smarthistory.org
- Khanacademy.org

Experiencing Art: [CR9]

- Everhart Museum, Scranton, PA

Essay: [CR7]

- 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 to one from Africa.

Content Exam:

- Multiple choice
- Image identification

Exam Preparation:

- Creation of flash cards for Content Art Image Set

Enrichment:

- Studio assignment correlated to Content Area 6

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

11 works (4%)

The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchanges that have occurred in these lands that link the European and Asian peoples. The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam. Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia. Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures. Important forms include ceramics, metalwork, textiles, painting, and calligraphy.

Discussion: [CR4] [CR9][CR7][CR2]

- Art making is shaped by tradition and change.
- How did the artwork of these areas connect the West and Central areas of Asia?
- What are the key characteristics that were unique to these regions, and why were they important to the community?

Primary Source: [CR1b]

- Refer to Image Set for Content Area 7

Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area 7
- Smarthistory.org
- Khanacademy.org

Group Presentation: [CR4] [CR5]

- 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.

Essay: [CR4] [CR7] [CR1b]

- Compare and contrast the Jowo Rinpoche (IS #184) from the Jokhang Temple with the Reliquary of Sainte-Foy (IS #58).
- How did these works function in their respective contexts as aids to religious experience?

Exam Preparation:

- Creation of flash cards for Content Art Image Set

Content Exam:

- Multiple choice
- Image identification

Enrichment:

- Studio assignment correlated to Content Area 7

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

21 works (8%)

The arts of South, East, and Southeast Asia represent some of the world’s oldest, most diverse, and most sophisticated visual traditions. Many of the world’s great religious and philosophic traditions developed in South and East Asia. Extensive traditions of

distinctive religious art forms developed in this region to support the beliefs and practices of these religions.

South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices. Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history.

Discussion: [CR4] [CR9] [CR7]

- Students analyze the influence of a single work of art or group of related works on other artistic products.
- Students will explore the architecture of the areas in this region, and will focus on the influences it had on the artistic culture.
- How did religion and philosophy enhance the art of this region? Why is it important to the culture?

Experiencing Art: [CR8] [CR9][CR2]

- 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.

Primary Source: [CR1b]

- Refer to Image Set for Content Area 8

Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area 8
- Secrets of the Dead Series: China's Terracotta Warriors, PBS
- Great Tales in Asian Art, Kultur
- Smarthistory.org
- Khanacademy.org

Group Presentation: [CR4] [CR5]

- 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.

Essay: [CR7]

- Art and architecture were used in the service of the empire.
- Connect empires studied in the previous unit with this one, from the perspective of art in the service of the empire.

Content Exam:

- Multiple choice
- Image identification
- Mystery Images (justify attribution of an unknown work of art)

## Exam Preparation:

- Creation of flash cards for Content Art Image Set

## Enrichment:

- Studio assignment correlated to Content Area 8

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

11 works (4%)

The arts of the Pacific vary by virtue of ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented. The sea is ubiquitous as a theme of Pacific art and is a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples of the Pacific. The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society. Pacific arts are objects, acts, and events that are forces in social life.

Pacific arts are performed (danced, sung, recited, and displayed) in an array of colors, scents, textures, and movements that enact narratives and proclaim primordial truths. Belief in the use of costumes, cosmetics, and constructions assembled to enact epics of human history and experience is central to creation of and participation in Pacific arts.

## Discussion: [CR4] [CR9][CR2]

- Artists manipulate materials and ideas to create an aesthetic object, act, or event.
- How did the ecological environment of this culture inspire the artwork and visual aesthetics?
- Students will be immersed in the culture and focus on why the ocean is an important theme of this region's artwork.
- How did performance play a role in the art history of this area?

## Primary Source: [CR1b]

- Refer to Image Set for Content Area 9

## Secondary Sources: [CR1c] [CR1a]

- Refer to textbook companion readings for Content Area 9
- Nova: Mystery of Easter Island, DVD
- Smarthistory.org
- Khanacademy.org

Essay: [CR5] [CR8]

- 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.

Content Exam:

- Multiple choice
- Image identification

Exam Preparation:

- Creation of flash cards for Content Art Image Set

Enrichment:

- Studio assignment correlated to Content Area 9

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

27 works (11%)

Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe. In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.

Discussion: [CR4] [CR9][CR2]

- Discuss the role of “new media” in the evolution of modern and contemporary art.
- What is the evolution of art?
- Students will choose a mainstream artist and present their findings about this artist. They will formulate their own group discussion for the class.

Primary Source: [CR1b]

- Refer to Image Set for Content Area 10

- Making a Classic Modern: Frank Gehry's Master Plan for the Philadelphia Museum of Art, <http://www.philamuseum.org/exhibitions/809.html>.
- Art 21: Art in the Twenty-First Century, PBS
- Bill Viola's The Crossing: Filmed Performance Art

Secondary Sources: [CR1c][CR1a]

- Refer to textbook companion readings for Content Area 10
- Smarthistory.org
- Khanacademy.org

Experiencing Art: [CR4] [CR5] [CR9] [CR6]

- Field Trip to the Museum of Modern Art, NYC
- Students write an analysis of one object from the 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.

Essay: [CR1b] [CR5]

- 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.

Content Exam:

- Multiple choice
- Image identification

Exam Preparation:

- Creation of flash cards for Content Art Image Set

Enrichment:

- Studio assignment correlated to Content Area 10