



# AP<sup>®</sup> Art History

## Teacher's Guide

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[www.collegeboard.com](http://www.collegeboard.com)

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# Welcome Letter from the College Board

Dear AP® Teacher:

Whether you are a new AP teacher, using this AP Teacher’s Guide to assist in developing a syllabus for the first AP course you will ever teach, or an experienced AP teacher simply wanting to compare the teaching strategies you use with those employed by other expert AP teachers, we are confident you will find this resource valuable. We urge you to make good use of the ideas, advice, classroom strategies, and sample syllabi contained in this Teacher’s Guide.

You deserve tremendous credit for all that you do to fortify students for college success. The nurturing environment in which you help your students master a college-level curriculum—a much better atmosphere for one’s first exposure to college-level expectations than the often large classes in which many first-year college courses are taught—seems to translate directly into lasting benefits as students head off to college. An array of research studies, from the classic 1999 U.S. Department of Education study *Answers in the Tool Box* to new research from the University of Texas and the University of California, demonstrate that when students enter high school with equivalent academic abilities and socioeconomic status, those who develop the content knowledge to demonstrate college-level mastery of an AP Exam (a grade of 3 or higher) have much higher rates of college completion and have higher grades in college. The 2005 National Center for Educational Accountability (NCEA) study shows that students who take AP courses have much higher college graduation rates than students with the *same* academic abilities who do not have that valuable AP experience in high school. Furthermore, a Trends in International Mathematics and Science Study (TIMSS, formerly known as the Third International Mathematics and Science Study) found that even AP Calculus students who score a 1 on the AP Exam are significantly outperforming other advanced mathematics students in the United States, and they compare favorably to students from the top-performing nations in an international assessment of mathematics achievement. (Visit AP Central® at <http://apcentral.collegeboard.com> for details about these and other AP-related studies.)

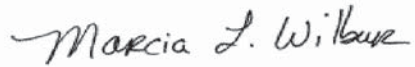
For these reasons, the AP teacher plays a significant role in a student’s academic journey. Your AP classroom may be the only taste of college rigor your students will have before they enter higher education. It is important to note that such benefits cannot be demonstrated among AP courses that are AP courses in name only, rather than in quality of content. For AP courses to meaningfully prepare students for college success, courses must meet standards that enable students to replicate the content of the comparable college class. Using this AP Teacher’s Guide is one of the keys to ensuring that your AP course is as good as (or even better than) the course the student would otherwise be taking in college. While the AP Program does not mandate the use of any one syllabus or textbook and emphasizes that AP teachers should be granted the creativity and flexibility to develop their own curriculum, it is beneficial for AP teachers to compare their syllabi not just to the course outline in the official AP Course Description and in chapter 3 of this guide, but also to the syllabi presented on AP Central, to ensure that each course labeled AP meets the standards of a college-level course. Visit AP Central at [apcentral.collegeboard.com](http://apcentral.collegeboard.com) for details about the AP Course Audit, course-specific Curricular Requirements, and how to submit your syllabus for AP Course Audit authorization.

As the Advanced Placement Program® continues to experience tremendous growth in the twenty-first century, it is heartening to see that in every U.S. state and the District of Columbia, a growing proportion of high school graduates have earned at least one grade of 3 or higher on an AP Exam. In some states, between 18 and 21 percent of graduating seniors have accomplished this goal. The incredible efforts of

## Welcome Letter

AP teachers are paying off, producing ever greater numbers of college-bound seniors who are prepared to succeed in college. Please accept my admiration and congratulations for all that you are doing and achieving.

Sincerely,

A handwritten signature in black ink that reads "Marcia L. Wilbur". The signature is written in a cursive style with a long, sweeping underline for the "M".

Marcia Wilbur  
Executive Director, Curriculum and Content Development  
Advanced Placement Program

# Equity and Access

In the following section, the College Board describes its commitment to achieving equity in the AP Program.

## Why are equitable preparation and inclusion important?

Currently, 40 percent of students entering four-year colleges and universities and 63 percent of students at two-year institutions require some remedial education. This is a significant concern because a student is less likely to obtain a bachelor's degree if he or she has taken one or more remedial courses.<sup>1</sup>

Nationwide, secondary school educators are increasingly committed not just to helping students complete high school but also to helping them develop the habits of mind necessary for managing the rigors of college. As *Educational Leadership* reported in 2004:

The dramatic changes taking place in the U.S. economy jeopardize the economic future of students who leave high school without the problem-solving and communication skills essential to success in postsecondary education and in the growing number of high-paying jobs in the economy. To back away from education reforms that help all students master these skills is to give up on the commitment to equal opportunity for all.<sup>2</sup>

Numerous research studies have shown that engaging a student in a rigorous high school curriculum such as is found in AP courses is one of the best ways that educators can help that student persist and complete a bachelor's degree.<sup>3</sup> However, while 57 percent of the class of 2004 in U.S. public high schools enrolled in higher education in fall 2004, only 13 percent had been boosted by a successful AP experience in high school.<sup>4</sup> Although AP courses are not the only examples of rigorous curricula, there is still a significant gap between students with college aspirations and students with adequate high school preparation to fulfill those aspirations.

Strong correlations exist between AP success and college success.<sup>5</sup> Educators attest that this is partly because AP enables students to receive a taste of college while still in an environment that provides more support and resources for students than do typical college courses. Effective AP teachers work closely with their students, giving them the opportunity to reason, analyze, and understand for themselves. As a result, AP students frequently find themselves developing new confidence in their academic abilities and discovering their previously unknown capacities for college studies and academic success.

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1. Andrea Venezia, Michael W. Kirst, and Anthony L. Antonio, *Betraying the College Dream: How Disconnected K–12 and Postsecondary Education Systems Undermine Student Aspirations* (Palo Alto, Calif.: The Bridge Project, 2003), 8.

2. Frank Levy and Richard J. Murnane, "Education and the Changing Job Market." *Educational Leadership* 62(2) (October 2004): 83.

3. In addition to studies from University of California–Berkeley and the National Center for Educational Accountability (2005), see the classic study on the subject of rigor and college persistence: Clifford Adelman, *Answers in the Tool Box: Academic Intensity, Attendance Patterns, and Bachelor's Degree Attainment* (Washington, D.C.: U.S. Department of Education, 1999).

4. *Advanced Placement Report to the Nation* (New York: College Board, 2005).

5. Wayne Camara, "College Persistence, Graduation, and Remediation," *College Board Research Notes* (RN-19) (New York: College Board, 2003).

### Which students should be encouraged to register for AP courses?

Any student willing and ready to do the work should be considered for an AP course. The College Board actively endorses the principles set forth in the following Equity Policy Statement and encourages schools to support this policy.

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

The fundamental objective that schools should strive to accomplish is to create a stimulating AP program that academically challenges students and has the same ethnic, gender, and socioeconomic demographics as the overall student population in the school. African American and Native American students are severely underrepresented in AP classrooms nationwide; Latino student participation has increased tremendously, but in many AP courses Latino students remain underrepresented. To prevent a willing, motivated student from having the opportunity to engage in AP courses is to deny that student the possibility of a better future.

Knowing what we know about the impact a rigorous curriculum can have on a student's future, it is not enough for us simply to leave it to motivated students to seek out these courses. Instead, we must reach out to students and encourage them to take on this challenge. With this in mind, there are two factors to consider when counseling a student regarding an AP opportunity:

#### **1. Student motivation**

Many potentially successful AP students would never enroll if the decision were left to their own initiative. They may not have peers who value rigorous academics, or they may have had prior academic experiences that damaged their confidence or belief in their college potential. They may simply lack an understanding of the benefits that such courses can offer them. Accordingly, it is essential that we not gauge a student's motivation to take AP until that student has had the opportunity to understand the advantages—not just the challenges—of such course work.

Educators committed to equity provide all of a school's students with an understanding of the benefits of rigorous curricula. Such educators conduct student assemblies and/or presentations to parents that clearly describe the advantages of taking an AP course and outline the work expected of students. Perhaps most important, they have one-on-one conversations with the students in which advantages and expectations are placed side by side. These educators realize that many students, lacking confidence in their abilities, will be listening for any indication that they should not take an AP course. Accordingly, such educators, while frankly describing the amount of homework to be anticipated, also offer words of encouragement and support, assuring the students that if they are willing to do the work, they are wanted in the course.

The College Board has created a free online tool, AP Potential™, to help educators reach out to students who previously might not have been considered for participation in an AP course. Drawing upon



data based on correlations between student performance on specific sections of the PSAT/NMSQT® and performance on specific AP Exams, AP Potential generates rosters of students at your school who have a strong likelihood of success in a particular AP course. Schools nationwide have successfully enrolled many more students in AP than ever before by using these rosters to help students (and their parents) see themselves as having potential to succeed in college-level studies. For more information, visit <http://appotential.collegeboard.com>.

Actively recruiting students for AP and sustaining enrollment can also be enhanced by offering incentives for both students and teachers. While the College Board does not formally endorse any one incentive for boosting AP participation, we encourage school administrators to develop policies that will best serve an overarching goal to expand participation and improve performance in AP courses. When such incentives are implemented, educators should ensure that quality verification measures such as the AP Exam are embedded in the program so that courses are rigorous enough to merit the added benefits.

Many schools offer the following incentives for students who enroll in AP:

- Extra weighting of AP course grades when determining class rank
- Full or partial payment of AP Exam fees
- On-site exam administration

Additionally, some schools offer the following incentives for teachers to reward them for their efforts to include and support traditionally underserved students:

- Extra preparation periods
- Reduced class size
- Reduced duty periods
- Additional classroom funds
- Extra salary

## 2. Student Preparation

Because AP courses should be the equivalent of courses taught in colleges and universities, it is important that a student be prepared for such rigor. The types of preparation a student should have before entering an AP course vary from course to course and are described in the official AP Course Description book for each subject (available as a free download at [apcentral.collegeboard.com](http://apcentral.collegeboard.com)).

Unfortunately, many schools have developed a set of gatekeeping or screening requirements that go far beyond what is appropriate to ensure that an individual student has had sufficient preparation to succeed in an AP course. Schools should make every effort to eliminate the gatekeeping process for AP enrollment. Because research has not been able to establish meaningful correlations between gatekeeping devices and actual success on an AP Exam, the College Board **strongly discourages** the use of the following factors as thresholds or requirements for admission to an AP course:

- Grade point average
- Grade in a required prerequisite course
- Recommendation from a teacher

## Equity and Access

- AP teacher’s discretion
- Standardized test scores
- Course-specific entrance exam or essay

Additionally, schools should be wary of the following concerns regarding the misuse of AP:

- Creating “Pre-AP courses” to establish a limited, exclusive track for access to AP
- Rushing to install AP courses without simultaneously implementing a plan to prepare students and teachers in lower grades for the rigor of the program

### How can I ensure that I am not watering down the quality of my course as I admit more students?

Students in AP courses should take the AP Exam, which provides an external verification of the extent to which college-level mastery of an AP course is taking place. While it is likely that the percentage of students who receive a grade of 3 or higher may dip as more students take the exam, that is not an indication that the quality of a course is being watered down. Instead of looking at percentages, educators should be looking at raw numbers, since each number represents an individual student. If the raw number of students receiving a grade of 3 or higher on the AP Exam is not decreasing as more students take the exam, there is no indication that the quality of learning in your course has decreased as more students have enrolled.

### What are schools doing to expand access and improve AP performance?

Districts and schools that successfully improve both participation and performance in AP have implemented a multipronged approach to expanding an AP program. These schools offer AP as capstone courses, providing professional development for AP teachers and additional incentives and support for the teachers and students participating at this top level of the curriculum. The high standards of the AP courses are used as anchors that influence the 6–12 curriculum from the “top down.” Simultaneously, these educators are investing in the training of teachers in the pre-AP years and are building a vertically articulated, sequential curriculum from middle school to high school that culminates in AP courses—a broad pipeline that prepares students step by step for the rigors of AP so that they will have a fair shot at success in an AP course once they reach that stage. An effective and demanding AP program necessitates cooperation and communication between high schools and middle schools. Effective teaming among members of all educational levels ensures rigorous standards for students across years and provides them with the skills needed to succeed in AP. For more information about Pre-AP<sup>®</sup> professional development, including workshops designed to facilitate the creation of AP Vertical Teams<sup>®</sup> of middle school and high school teachers, visit AP Central.

Advanced Placement Program  
The College Board

# Participating in the AP Course Audit

## Overview

The AP Course Audit is a collaborative effort among secondary schools, colleges and universities, and the College Board. For their part, schools deliver college-level instruction to students and complete and return AP Course Audit materials. Colleges and universities work with the College Board to define elements common to college courses in each AP subject, help develop materials to support AP teaching, and receive a roster of schools and their authorized AP courses. The College Board fosters dialogue about the AP Course Audit requirements and recommendations, and reviews syllabi.

Schools wishing to label a course “AP” on student transcripts must complete and return the subject-specific AP Course Audit form, along with the course syllabus, for all teachers of their AP courses. Approximately two months after submitting AP Course Audit materials, schools will receive a legal agreement authorizing the use of the “AP” trademark on qualifying courses. Colleges and universities will receive a roster of schools listing the courses authorized to use the “AP” trademark at each school.

## Purpose

College Board member schools at both the secondary and college levels requested an annual AP Course Audit in order to provide teachers and administrators with clear guidelines on curricular and resource requirements that must be in place for AP courses and to help colleges and universities better interpret secondary school courses marked “AP” on students’ transcripts.

The AP Course Audit form identifies common, essential elements of effective college courses, including subject matter and classroom resources such as college-level textbooks and laboratory equipment. Schools and individual teachers will continue to develop their own curricula for AP courses they offer—the AP Course Audit will simply ask them to indicate inclusion of these elements in their AP syllabi or describe how their courses nonetheless deliver college-level course content.

AP Exam performance is not factored into the AP Course Audit. A program that audited only those schools with seemingly unsatisfactory exam performance might cause some schools to limit access to AP courses and exams. In addition, because AP Exams are taken and exam grades reported after college admissions decisions are already made, AP course participation has become a relevant factor in the college admissions process. On the AP Course Audit form, teachers and administrators attest that their course includes elements commonly taught in effective college courses. Colleges and universities reviewing students’ transcripts can thus be reasonably assured that courses labeled “AP” provide an appropriate level and range of college-level course content, along with the classroom resources to best deliver that content.

## For More Information

You should discuss the AP Course Audit with your department head and principal. For more information, including a timeline, frequently asked questions, and downloadable AP Course Audit forms, visit [apcentral.collegeboard.com/courseaudit](http://apcentral.collegeboard.com/courseaudit).

# Preface

Why teach art history? This question seems increasingly relevant when we consider the extent to which we are defined by the complex visual world in which we live. A study of art history investigates how imagery has shaped our perceptions and actions throughout time, providing not just a fascinating account of the past but also insight into our own age and culture. This Teacher’s Guide, intended to assist classroom teachers of differing backgrounds and levels of teaching experience, acknowledges that in addition to imparting knowledge to students and developing their study skills, an effective art history teacher also demonstrates how art can connect with other areas of study. As students learn more about themselves and their world by looking intently at works of art, the answer to this question of why we teach art history will be steadily revealed.

Although your students may not become art historians, artists, or architects, they may play a crucial future role in the arts. They may become collectors, patrons, urban planners, or benefactors. They might serve on a museum board or city council, making key decisions that will impact the arts within their communities. Without taking an art history course, they may fail to see a need to boost funding for museum or civic projects or provide grants or scholarships to visual artists, teachers, or art historians. As members of a generation that will likely travel the world even more than we do today, they will benefit greatly from a familiarity with artistic and cultural traditions both at home and abroad.

To help you see how the course can be taught in varied, stimulating ways, this guide draws from the collective experience of many art history teachers who have generously contributed their insights and suggestions. In this publication, you will find useful information for both new and experienced teachers, including advice on:

- Identifying and teaching key concepts and skills taught in a college-level art history survey course
- Creating a syllabus, with eight sample syllabi, six from AP Art History teachers and two from university art history professors
- Choosing and effectively using a college-level textbook
- Locating and utilizing print, film, and online resources to enrich course content
- Constructing and using an image collection for classroom teaching
- Preparing students for taking the AP Art History Exam by becoming more familiar with how the exam is developed, structured, and scored
- Generating enthusiasm in the classroom and motivating students to excel
- Networking with other teachers through involvement in the AP Art History program and the AP community

Deciding what to include and how to effectively organize your course is a big task, but the suggestions for pacing and prioritizing on page 42 and in the sample syllabi in chapter 3 will help you make wise decisions for your class.

In 2008 over 20,000 students took the AP Art History Exam, and the number continues to increase annually.<sup>6</sup> This dramatic growth of the AP Art History program would not be possible without extraordinary teachers, many of whom have helped make this publication possible. I would like to thank these contributors, from both the high school and college levels, for sharing their ideas and experiences.

Above all, my hope is that this guide will inspire AP Art History teachers to continually challenge both themselves and their students to further explore this exciting discipline.



Douglas Darracott

Photo: Sergio Delgado

Douglas Darracott received his M.F.A. from the University of North Texas. He began his high school teaching career in 1995 and has taught AP Studio Art and AP Art History since 1997. Doug has worked with the College Board as a consultant, an AP Exam Reader, and a member of the AP Art History Development Committee. He currently resides in Dallas and teaches at Plano West Senior High School in Plano, Texas.

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6. College Board, "Program Summary Report 2008," <http://professionals.collegeboard.com/profdownload/ap-data-2008-Program-Summary-Report.pdf>.



# Chapter 1

## About AP Art History

### The Expanding Discipline

The discipline of art history has expanded its parameters in order to include a greater diversity in terms of artists and geographic areas, as well as differing theoretical approaches. This expansion has fundamentally altered the nature of the discourse surrounding the visual arts in important and exciting ways. With the inclusion of so much new material, there have been challenges and growing pains to which any college, university, or high school instructor can readily attest. We are all now in the midst of sorting through old materials, evaluating new materials, and thinking deeply about what it takes to create an AP Art History survey course that will most accurately present to high school students what is happening in college courses everywhere. I hope this thoughtful Teacher’s Guide, written by an extremely experienced and talented teacher, will help you in the process of identifying materials for use in the classroom.

One of the primary objectives of the AP Art History Exam has been to prepare high school students for college- or university-level instruction by involving them in a higher level of conceptual analysis. Through carefully selected reading and writing assignments, students in this course acquire a more complex understanding of the visual arts and the cultures that produced them. Everyone who has been involved with the AP Art History program has much to be proud of, especially since we are now leading the way to curricular reforms. Thanks to the hard work of dedicated teachers working to keep up with this evolving field, AP Art History students are able to fully participate in the debates that are occurring on college and university campuses across the nation—debates motivated by pedagogical aspirations and demands for greater diversity and a high level of critical engagement, both domestically and globally.

To meet the high expectations of the program, AP Art History teachers must continuously rethink their pedagogical methods and their focus. Textbooks are already alarmingly large, and you may well be asking yourself *how* you can possibly add even more material to your course. I believe the solution lies not in simply cramming yet more cultures and works of art into an already enormous canon but rather in a reorganization of materials and approaches. Fresh perspectives and an enthusiasm for experimentation will make teaching this course as exciting as the new dialogues that are opening up as a result of the many changes in the discipline.

I greatly look forward to your responses to this book and feel confident that you will find much in it to help you in the formation of your own unique approach to teaching the AP Art History course.

Susan L. Aberth  
Chair, AP Art History Development Committee  
Bard College  
Annandale-on-Hudson, New York

# Overview: Past, Present, Future

To use the word *history* is to place our ideas, experiences, and creations within a complex narrative. Can we trust a notion of history marked by an inability to distinguish what we *know* to be true from what we *believe* to be true? Complicating matters further is that history is inextricably tied to time and hence to change. The impact of rapid technological change, providing unprecedented access to information and imagery from every remote part of our global community, has dramatically revised histories of all kinds, including art history. What obligations, if any, exist to increase awareness of and respect toward every culture, country, and continent? Should members of the academic community direct students in making qualitative, aesthetic judgments in our far-reaching global community? How have our changing views of the past altered our sense of identity?

As these questions arise in the context of an art history survey course, we begin to understand that our studies take us beyond classification and categorization. As mental travelers in the classroom, we become acutely aware that centers of culture experience a zenith of artistic inspiration only at certain, and often brief, points in history. In these rare, miraculous moments, the past and the present of art history become altered, just as our perceptions are altered, in the wake of such bursts of creative energy. Fifth-century B.C.E. Athens, fifteenth-century Florence, seventeenth-century Amsterdam, nineteenth-century Paris, and twentieth-century New York City all experienced such invention. In addition to these Western milestones, however, we must not neglect those beyond the European tradition, such as eighth-century Tikal, tenth-century Khajuraho, twelfth-century Angkor Wat, and eighteenth-century Edo. To bring each of these points of history into the classroom should be seen as a process of enrichment. And yet most crucial is the vantage point from where we are today, the artistic voices of our time as they redefine our perceptions of our present-day, dramatically enlarged visual culture. It is important, though, that we exercise caution not to see the work of the past only through the lens of the present and without the benefit of historical, social, and cultural contexts. The American artist Sol Lewitt once commented, “One usually understands the art of the past by applying the conventions of the present thus misunderstanding the art of the past.”<sup>7</sup>

To what degree should an introductory survey course mutate in accordance with contemporary methodologies or schools of thought? If these issues seem daunting, it is because they suggest that history is an all-encompassing dialogue with dynamic counterforces, not a date-by-date, fact-after-fact timeline of our existence. In our contact with the historical periods of our planet and the art it has produced, we are challenged to look anew at vibrant reinterpretations of iconic masterpieces based on contextual inquiry as well as on formalist analysis. With an interdisciplinary approach, we may filter meaning through patronage, audience, gender, class, and geography. Most startling of all is a realization of how we are all connected by a compelling desire to use imagery to record, communicate, question, and express our thoughts, ideas, emotions, and beliefs. The visual arts enable us to experience shades of nuanced meanings, especially those subtleties that have no verbal equivalent or may be misunderstood by our inability to faithfully translate from one audible language to another.

As we look to the future of this discipline, we see new realities colliding within the field of visual arts. Instead of emphasizing painting and sculpture as the dominant art forms of our time, the history of art may one day favor cinema, television, Web sites, computer gaming, and innumerable other creations as high-quality standouts in our chaotic surroundings. Yet, opinions and tastes change with every age, so predicting what we will think and see has little value. It is what we *envision* in the future that matters. The history of art affirms how often the reshuffling of images in our minds produces new and exciting artistic pathways.

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7. Sol Lewitt, “Sentences on Conceptual Art (1968),” *Art-Language* vol. 1, no. 1 (1969), reprinted in *UbuWeb Papers*, [www.ubu.com/papers/lewitt\\_sentences.html](http://www.ubu.com/papers/lewitt_sentences.html).



## Course Description Essentials

The *AP Art History Course Description* is a separate publication that contains important information about the course and exam and helps maintain the college-level standards of the program by delineating what students need to know and be able to do. It serves as a common foundation on which all AP Art History teachers build their course. The Art History Development Committee (described below) revises the Course Description periodically based on studies conducted to determine what is currently being taught in college-level art history survey courses. You should obtain a copy of each new edition of the Course Description when it comes out so that your teaching will reflect the changes made to the course content, and your course will remain equivalent to a college-level course. New editions are announced on the AP Art History Course Home Page on AP Central, where you can download them free of charge. Bound copies may be purchased at the College Board Store (<http://store.collegeboard.com>).

In the Course Description you will find:

- The purpose and goals of the course
- Discussions on teacher and student preparation, textbooks, and the acquisition of visual resources
- The art historical periods and art media the course should cover
- Detailed descriptions of the different sections and types of questions on the AP Exam
- Sample multiple-choice questions and their answers, as well as sample free-response questions
- Information on College Board publications and resources for both the course and the AP Program

The Course Description is designed so that the frequently asked questions of teachers who are new to the AP Program may be answered in a systematic, straightforward manner. The book also enables the AP Art History Development Committee to keep teachers of all levels of AP experience abreast of concerns or changes that arise in the ongoing, evolutionary construction of the annual AP Art History Exam.

Every AP Art History teacher, both novice and veteran, should have the Course Description on hand during the planning and teaching of the AP Art History course. If your curriculum follows the Course Description, then your students will be well prepared for the content they will find on the exam and for success in the art history courses they may take in the future. Chapter 3 in this Teacher's Guide offers guidance for translating the content outlined in the Course Description into a curriculum and syllabus. The sample syllabi in that chapter show some of the many different approaches that can be taken to fulfill the Course Description's objectives.

## The Development Committee

The AP Art History Development Committee is a group of seven high school teachers and college or university professors who are responsible for determining the course content, writing the Course Description, and crafting the exam. This group meets twice a year with the Chief Reader, the college or university faculty member who oversees the scoring of the free-response section of the AP Art History Exam. Two assessment specialists from Educational Testing Service (ETS) also work with the committee.

The members of an AP Development Committee represent the full spectrum of public and private secondary and postsecondary institutions. The committee reflects gender, ethnic, and geographical diversity as well. Additionally, the college and university instructors on the AP Art History Development Committee bring their expertise in a variety of art historical periods and cultural traditions. Thus the committee members, who typically serve for four years, bring to their tasks a wide range of knowledge and

## Chapter 1

perspectives. The secondary school teachers who are nominated to be on the committee must currently be teaching AP Art History; the college and university instructors must be teaching a course that either is similar to AP Art History or is its sequent course in the field. Not only must potential committee members be well informed about recent trends in curriculum and instructional methods, they should also be skilled at working cooperatively in small groups and willing to express their judgments and perceptions through meaningful dialogue and debate with their colleagues on the committee.

Certainly the Development Committee realizes that no course or exam is perfect. Its role is to promote the idea that introducing students to the study of the visual arts in our educational institutions has value. Of primary interest is communicating the need for a refined sense of the abilities and skills that are critical in the study of art history. In doing so, the committee recognizes the importance of its role in writing and reviewing resource materials, such as the Course Description and the Art History Released Exams, for AP students, high schools, and colleges and universities. To further such efforts, the members of the committee participate in outreach efforts, playing active roles in academic and professional conferences.

### The Course

The AP Art History course is designed to be the equivalent of an introductory college-level art history survey course. Students in the AP course should be engaged in visual and contextual analysis and critical thinking, learning to understand art within its historical and cultural contexts. An accomplished AP Art History student is expected to be familiar with a broad overview of art history, not to possess the skills in in-depth analysis required in an upper-level undergraduate course or a graduate course within a specialized area. Unlike other AP courses, Art History is usually composed of students who have not taken other courses within the discipline. An AP Art History student does not have to be someone who plans on taking art history in college; those who enjoy the humanities, history, or studio art are also good candidates for the course.

The Course Description contains a straightforward yet open and flexible outline of the AP Art History course curriculum in the form of the “College Course Coverage” table. This crucial tool, which is reprinted as a chart in chapter 3 in this Teacher’s Guide, shows teachers the percentage of coverage an area of art history and each type of medium should receive. Such guidance will help teachers provide their students with a solid knowledge base of art historical styles and movements throughout history, ranging from the ancient world to the present day. No less important in this outline than the study of key art historical periods (e.g., Gothic, Renaissance, or Baroque) are areas often overlooked due to time constraints or lack of familiarity on the part of the teacher. These areas include contemporary art and the art of cultures beyond the European tradition. The Development Committee has no desire to dictate strict guidelines concerning content coverage; instead, the goal is to encourage teachers to enthusiastically present varied approaches to the creation of images across geographical borders as well as timelines.

### How the Exam Is Developed

The Development Committee oversees the creation of the AP Art History Exam, an evaluation tool whose coherent sense of structure supports its purpose of assessing student preparation. The committee seeks to ensure that each exam has a balanced consistency that reflects the guidelines set out in the Course Description. The committee also sees the exam as a pedagogical tool that summarily points toward new methodologies and approaches in the field of art history.

The exam consists of two sections: multiple-choice and free-response. Multiple-choice questions are designed by experienced art history instructors and submitted to the Development Committee for refinement and approval. When developing this objective part of the exam, committee members and

assessment specialists consider how best to frame a question so that it clearly evaluates the degree of content knowledge and analysis that is expected of a student in a college art history survey course. Development Committee members write the free-response questions, which take the form of timed essays ranging from 5 to 30 minutes in length. Committee members strive to create questions whose content and wording will result in an exam that is fair and free of racial, ethnic, or gender bias. It is also important that the free-response questions can be scored reliably.

The assessment specialists, the committee members, and the Chief Reader review all of the multiple-choice and free-response question drafts, and the committee meets twice a year to edit and approve the questions chosen for inclusion on the exam. These questions go through numerous rounds of review and revision, a process that typically takes up to two years.

The assessment specialists ensure that all of the multiple-choice and free-response questions on the exam adhere to the highest standards of quality and fairness, as well as to certain editorial and stylistic standards. Statistical specifications are developed to ensure that the exam will distinguish a range of students with different levels of knowledge, skills, and abilities. Multiple-choice and free-response questions that are published on AP Central and in the Course Description and the Released Exams are not used again on future AP Exams.

The development of the AP Exams is explained in greater detail on the Course and Exam Development Page on AP Central. Chapter 4 in this book also discusses the exam's format, administration, and scoring, as well as how to prepare your students to take it.

### **Comparability and Validity Studies**

One of the major priorities in the development of the AP Art History Exam is to produce a method of assessment that mirrors those practices most often used in the art history survey courses taught in colleges and universities nationwide. For the Development Committee, this goal is no simple task. The committee members rely on statistical data as well as on their own combined experiences in the field of art history education. Ideally this process generates an exam that reflects the evolving pedagogical approaches in the study of art history and its ever-widening canon.

The Development Committee periodically conducts a comparability study to ensure that the validity of the exam is based not on any one textbook or standard of criteria but rather on an in-depth analysis of how the art history survey course is currently being taught in colleges and universities. The institutions that participate in the study are those that grant advanced placement, credit, or both for qualifying grades (3, 4, or 5 out of 5 possible points) on the AP Exam. Students who are enrolled in an art history survey course in the participating colleges and universities are given, without their knowledge, a portion of an AP Art History Exam to take for a grade. Their exam essays are scored at the AP Reading along with the essays written by high school students, but the Readers do not know which essays belong to which group of students. Statisticians compare the performance of the two groups, and they also compare the grades the college and university students received on the AP Exam with their grades for the course. This process allows the Development Committee to see how well the AP Art History Exam and curriculum emulate the demands of a college-level art history survey course and to make any necessary adjustments to the course and exam.

Validity studies are conducted regularly to assess how well AP and non-AP students perform in college, to verify that the AP grades continue to accurately determine an AP student's placement in a college course, and to learn how former AP students perceive their college experience and their level of academic preparedness upon entering college. These studies are often useful to cite when talking with the parents of

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potential AP students about the benefits of taking an AP course. For more information about these studies, visit AP Central's Exam Validation Page.

### Key Concepts and Skills

One of the main objectives of this book is to help you organize your AP Art History course around the key concepts and skills that are identified in the Course Description. Students must be able to identify or attribute a work of art to a particular artist and/or time, place, and style. They must be able to look at a work of art and analyze it both visually and, even more importantly, within the context in which it was created. In order to do this, they need to have a grasp of essential knowledge and well-developed critical thinking, reading, and writing skills. The course should also help students become adept at discerning how a work of art conveys meaning, as well as how other disciplines have informed a work of art and the ways in which we perceive it.

The Development Committee has determined that the concepts and skills described in this Teacher's Guide are a significant part of current art history survey courses in colleges and universities. By encouraging their development in your students, you will be giving them a college course experience while they are still in high school. These concepts and skills are your students' keys to understanding any work of art or architecture.

### Identification/Attribution

From the onset, students must learn to identify or attribute both canonical and lesser-known works of art and architecture, demonstrating an ability to place works within broad categories, such as those related to an artistic style or art historical period. They should also be adept at attributing works to major artists or artistic schools throughout history. This knowledge base, combined with the ability to date works of art, provides a foundation upon which students can begin to create a dialogue rooted in critical discourse. Like all disciplines, developing a knowledge base is crucial before other skills can be addressed. Game-like activities are enjoyable ways for students to develop identification and attribution skills.

### Visual Analysis

Visual analysis is often linked to what is commonly known as *formalism*, a useful methodology that focuses on issues of composition, style, media, and technique. This approach to looking at art necessitates an ability to use a prescribed lexicon composed of terms like *proportion*, *value*, *hue*, and *saturation* to describe works of art (a list of common terms can be found in chapter 4). Since many of the students who enroll in an AP Art History course have had no prior instruction in the visual arts, you will need to introduce the art historical language that will allow them to articulate a developed insight into artistic imagery. Addressing formal issues in a classroom discussion helps students make useful comparisons, recognizing that artists have a choice in determining how a final work will look (as well as how it will *not* look). Such comparisons suggest a decision-making process that questions, for example, why a certain color scheme or mode of representation (e.g., abstraction, naturalism, or overt realism) was used. Did the artist intend to work within a stylistic tradition or to break free from such constraints, preferring instead to pursue experimentation or innovation over convention and fashion?

### Contextual Analysis

Contextual analysis looks at a work of art in relation to the time and place from which the work comes. As the term suggests, all art exists in context; hence, art becomes defined by its relationship to ideas,

institutions, and practices, as well as to other images. Factors such as politics, class, patronage, audience, gender, ethnicity, religion, and function can all determine how a work of art is conceptualized, experienced, and understood. For example, how might a work reflect a culture's concept of aesthetic beauty or moral truths? Contextual analysis allows the viewer an understanding of how art and architecture can be used for propagandistic purposes or for a construction of cultural identity. With this contextual understanding, the viewer comes to realize that not everyone experiences a work of art in the same way, that there are innumerable impressions a work can create. For more discussion on this topic, see the document *Art in Context*, listed under Special Focus Materials on the AP Art History Course Home Page on AP Central.

### Finding Meaning in Art

Joining formalist and contextual methodologies in order to grasp how the visual appearance of a work of art or architecture conveys meaning is the next step in developing critical thinking skills. For example, sometimes the role of a patron can be more crucial in the creation of a work of art than the role of its artist. The patron determines not only how a work of art should look but also how it functions within its context and how it carries meaningful import, perhaps presenting itself as an object of obsessive interest, commemoration, or status. Understanding the political, social, or cultural implications of style connects the formal to the contextual. As such, analyzing style becomes a strong link to the comprehension of contextual meaning.

### Interdisciplinary Awareness

Art history is a discipline that touches a host of other disciplines. Questions your course should explore include: In what way does the study of other art forms enable the student of art history to have a greater understanding of a time period or culture? How has the study of philosophy, literature, music, science, history, and religion impacted the work of artists? Artists have often moved in circles with practitioners of other diverse art forms, seeking companionship, dialogue, and inspiration, instead of living, as some may suppose, in isolation from the intellectual and cultural climate of their milieu. The student of art history might then realize that the criteria for success in artistic endeavors may have less to do with technical skill or craftsmanship and more with the multifaceted zeitgeist of a particular place or time. The relevance of art is that it circulates from one pair of eyes to another, penetrating the imaginative minds of one type of creator and another. For suggestions on how to enrich your art history course by incorporating other aspects of art and culture, see Roger Lerch's "box of advice" on page 36.

### Writing Skills

Writing is a major skill that cannot be overlooked in an AP Art History course. The AP Art History Exam is composed of nine essay questions, two of which require students to write for 30 minutes each on a specific topic. Even though potential art history students may lack strong writing skills, you do not want to discourage them from enrolling in the AP course or from taking the AP Exam. If you require your students to write frequently throughout the year on a wide range of topics concerning works of art, their chances of improving their writing skills are good. In order to assess the skill of written perceptual analysis, the Development Committee includes a text-based free-response question on every exam. These questions require students to respond not only to a work of art but also to a passage from a primary source or art historical document. Regular practice with text-based prompts helps students improve their reading comprehension and their ability to employ the power of the written word to express insights derived from works of art. Chapter 2 takes a closer look at how to write free-response questions and help students develop their writing skills, while chapter 4 discusses ways to prepare students for the writing section of the exam.

### Reading Comprehension Skills

In addition to writing skills, students should also develop strong reading comprehension skills. Although not all students in an AP class read at the same grade level, teachers rarely recognize this disparity unless they perform an assessment of their students' reading comprehension. By having your students read a selected paragraph or passage in class and then respond to questions about it, you can quickly determine the degree to which they have understood the intent or overall meaning of the text. In numerous cases, students may be able to repeat what they have read but not be able to grasp implications that would allow them to use that passage to support a viewpoint or provide analysis of a work of art. Such a failing indeed places students at a disadvantage, not only on the AP Exam but also in their future college years. You can help students improve their comprehension skills by initially assigning short readings and gradually increasing the length and complexity of the assignments. See the discussion on "Setting Realistic Expectations" in chapter 2. The syllabi in chapter 3 also include suggestions for developing analytical reading skills.



# Chapter 2

## Advice for AP Art History Teachers

Art history is a fascinating subject that makes us aware of the imagery that surrounds us and how that imagery has affected the way people perceive the world and humankind from the beginning of time to the present day. Through the study of art history we can help our students see how images influence everything, from the way people behave in a particular type of space to the way people feel about the values they hold. Art history enables us to contemplate with our students such questions as, “Do the images around us encourage conservatism or frivolity?” and “Can images deceive us, causing us to misinterpret the world and our position in it?”<sup>8</sup> Teaching AP Art History gives us the opportunity to show students a new way to look at the world, the images in it, and our response to those images.

### Getting Started

Before you begin to teach the AP Art History course, you should prepare yourself in several ways: become familiar with College Board resources and publications, attend an AP Summer Institute or workshop, and start building a foundation of knowledge in the subject. As you develop your course, you will be concerned with recruiting students for it, communicating effectively with parents, developing collegial relationships with other teachers in your school and beyond, and working with your school’s AP Coordinator. The time your school allots for the AP Art History course may factor into the way you prepare to teach it, and the AP Course Audit process may impact instructional decisions as well. This first section in chapter 2 addresses all of these issues and identifies different approaches you can take as you settle into teaching the course.

### College Board Resources

The College Board offers a variety of print and online resources, professional development events, and personnel to help teachers of all subjects and levels of AP experience. One of the first recommended steps for preparing to teach the course is to consult the most recent *AP Art History Course Description* described in chapter 1. Become familiar with AP Central, the College Board Web site for AP teachers, and plan to attend one of the weeklong AP Summer Institutes. These three College Board resources will help you get off to a good start.

#### AP Central

All of the numerous resources on AP Central (<http://apcentral.collegeboard.com>) may be incorporated into classroom instruction. The most effective way to navigate AP Central is to create a personal profile, which you can configure to link directly to the pages that are relevant to AP Art History. Just click on *My AP Central* and follow the directions. Because AP Central is continually updated and the exam format is

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8. Douglas P. Darracott, “AP Art History Course Perspective,” AP Central, [apcentral.collegeboard.com/apc/members/courses/teachers\\_corner/152473.html](http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/152473.html).

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periodically changed, it is good to establish the habit of checking both the main Web site and the course home page regularly. Three areas on AP Central are of particular importance to AP Art History teachers:

- The **AP Art History Course Home Page** offers the latest Course Description and Teacher's Guide for free downloading, announcements concerning upcoming changes to the AP Exam, a number of articles covering varied philosophical perspectives, sample syllabi, teaching strategies, workshop materials, and information and advice for obtaining images for classroom viewing. From this page you can click on links to the AP Course Audit section, the AP Art History Exam Page, the AP Art History Electronic Discussion Group, and the Teachers' Resources section.
- The **AP Art History Exam Page** contains free-response questions and their scoring guidelines from AP Art History Exams administered in recent years. You will also find sample student essay responses and related commentary, as well as the Chief Reader's report, "Student Performance Q&A," which describes trends Readers saw in each year's student responses. The Grade Distributions section shows how well students performed on each question in a given year. You can access this page from the AP Art History Course Home Page or from the Exam Questions menu.
- The **AP Art History Electronic Discussion Group (EDG)** is an online discussion group whose members post and respond to questions and comments; these messages are shared with the other members of the group. Being part of this moderated forum enables AP Art History teachers from around the world to engage in constructive dialogue, sharing ideas, classroom activities, and recommended texts for further study. When you join, you will find yourself in a community of AP teachers, AP Coordinators, AP Exam Readers, school administrators, and college and university faculty. Register for the EDG from the AP Art History Course Home Page.
- The **Teachers' Resources** section contains a growing collection of reviews of teaching materials, such as textbooks, anthologies, primary texts, videos, Web sites, and more. Search by AP course content, type of resource, or resource content. The reviews are written by instructors in the field, and many specifically identify how a resource can benefit the AP course. Information for locating the resource's Web site or publisher is included as well.

### College Board Publications for AP Art History

In addition to the Course Description and Teacher's Guide, the College Board has published two complete AP Art History Exams, the 1998 *AP Art History Released Exam* and the 2004 *AP Art History Released Exam*. The 2009 exam will be released in 2010. These previously administered exams are presented in their entirety, along with their answer keys, scoring guidelines, actual sample student responses to the free-response questions, and commentary on the student responses. Many AP Art History teachers like to use selected questions from the Released Exams on their tests and grade them with the scoring guidelines. A common preparation strategy is to give students an entire Released Exam for practice shortly before the administration of the actual AP Exam.

To make a simulated AP Exam experience even more authentic, use the Packet of 10 and the AP Art History Slides and Questions with your students. A Packet of 10 consists of 10 exam booklets with multiple-choice and free-response questions from the 1998 or 2004 exam and 10 blank answer sheets. The AP Art History Slides and Questions are sets of the actual slides used on the AP Exam along with the questions they accompany. The Released Exams, the Packet of 10, and the Art History Slides and Questions can all be purchased at the College Board Store ([store.collegeboard.com](http://store.collegeboard.com)). [**Note:** 2009 is the last year that slides will be used for the AP Art History Exam, but previous year's slides will continue to be useful resources.]



### AP Summer Institutes and Workshops

The next step toward developing a successful AP Art History program is to attend a weeklong AP Summer Institute, ideally during the summer before you begin teaching the course. This professional development event covers such areas of interest as pacing and scheduling, teaching strategies, classroom activities, review and preparation for the exam, the format of the exam, and how the exam is scored. If you cannot attend a summer institute before you begin teaching the course, be sure to go to one the following summer. Having this experience is essential for designing a successful AP Art History course and understanding its exam.

During your first year and each year thereafter, you should plan to attend at least one College Board one- or two-day workshop, which concentrates on only one or two topics or aspects of the course. Like the summer institutes, the workshops are led by College Board–endorsed AP Workshop Consultants who are usually AP Readers or past and current members of the AP Art History Development Committee. Their role is to help both new and veteran AP teachers with issues concerning pedagogy and content. Using the exam itself as a pedagogical tool for teachers, the consultants will direct you toward approaches that incorporate key concepts or diverse viewpoints in your classroom instruction.

These workshops and summer institutes are not designed for the purpose of passing along tricks, shortcuts, or lesson plans intended to “game” the exam, nor are they intended to thoroughly compensate for a teacher’s lack of content knowledge. Instead, their purpose is to stimulate and assist teachers in ways that will make the classroom experience both meaningful and memorable. They are also a good way to network with other AP Art History teachers from your region and around the country to share ideas. Teachers receive International Association for Continuing Education and Training (IACET) continuing education units (CEUs) for attending an AP Summer Institute or workshop.

Your school may cover the cost of registration and travel for College Board professional development events for new AP teachers. Ask your principal or district supervisor about school policy for funding for such events. AP teachers at schools that meet certain student population criteria may qualify for a stipend from the College Board Fellows Program to attend a summer institute; information about this is available on AP Central. You can also check AP Central to see when AP Summer Institutes and workshops are being held in your area, as well as the schedule for online workshops. If you are not sure which professional development event to attend, your College Board Regional Office can help you find one that is right for you.

#### Finding Outside Support

I began teaching AP Art History in the fall of 2004, taking over the program from someone who had taught the course for more than a decade. I was fortunate that he was able to provide me with valuable information, because one of the most difficult things for many AP Art History teachers is being the only such instructor at their school—no one is there on a daily basis to answer questions. This is why I have found the College Board’s AP Summer Institutes and workshops so valuable. They give me an opportunity to meet with other AP Art History teachers from my state and throughout the country. Getting direction and guidance from seasoned teachers at these professional development events has been invaluable. The information I have gathered from attending workshops led by Cheryl Hughes of Alta High School in Sandy, Utah, and Robert Coad of Hamilton High School in Los Angeles, California, has without a doubt guided my teaching. Cheryl gave me the idea for the Florence Baptistery door activity I do every year with my students, while Robert’s format for note cards guides the study and review in my course.

—Sarah Ramsey, Cherry Creek High School,  
Greenwood Village, Colorado

### College Board Regional Offices

The College Board operates six regional offices and three state service offices in the United States. Staff members of these offices coordinate and select presenters for the AP Summer Institutes and workshops in their region or state. The regional office for your area can provide information about professional development opportunities or conferences, help you locate resources, and answer questions. The Office of International Education helps those who teach AP courses outside the United States. To find your regional office, go to the *Contact Us* page on collegeboard.com.

### Adding to Your Knowledge Base

Teachers with a background in studio art, world history, literature, or philosophy all make great candidates for teaching art history, once they have developed the requisite base of content knowledge through research and study. AP courses require more than a superficial acquaintance with the subject at hand if they are to be the equivalent of a college-level course. If you are new to AP Art History or have not taught the subject before, the Development Committee advises you to take or audit an art history course at a local university or community college in addition to attending an AP Summer Institute. This is important professional development that your school administration should fund.

Both novice and more experienced AP Art History teachers continually seek to broaden their content knowledge base by consulting a wide range of supplementary readings in the field. Such preparation demands going beyond the use of only one recommended textbook and instead relies upon a combination of numerous up-to-date resources to piece together a course that is richly informative and thought provoking. If you are a new AP Art History teacher, I encourage you to peruse the resources in chapter 5 to increase your familiarity with the subject. If your public library does not have a strong selection of art history reading materials, you may be able to borrow such books through its interlibrary loan program.

You may have a visual arts museum in your area that has a library with a lending program for local educators. Most museums also have educational programs to help teachers with art history content that relates to works on exhibit. Additionally, museums offer workshops or professional development events designed to encourage teachers to rely on the museum as an invaluable teaching resource. Taking every opportunity to visit any and every museum exhibition you can, either locally or in your travels, is imperative to familiarizing yourself and keeping up to date with the discipline. Seize all opportunities, near and far, to educate yourself about the arts.

#### Using Learning Opportunities

The AP Summer Institutes and workshops and the AP Annual Conferences I have attended over the years have introduced me to enthusiastic and successful AP Art History teachers and AP consultants who have taught me, been most generous with their ideas and materials, and become my friends. My degree in journalism and completion of 18 additional graduate-level hours in art history at night during my first years of teaching the AP Art History course have also helped, especially with teaching students to write. Programs for teachers, lectures, and symposiums at numerous museums, as well as travel and reading, all give me insights to share with my students.

—Carol Hebert, Hastings High School,  
Houston, Texas

## Building an AP Art History Program

### Recruiting Students

Despite the numerous benefits of taking an AP course, recruitment can require extra effort on many high school campuses. Attracting students to a new course may involve working with parents, school administrators, and other teachers. The following strategies are good ways to interest students in the course:

- Send your students home with a **letter to their parents** (at some schools you may be able to do this via e-mail). Detail the advantages of taking the AP Art History course and exam and direct parents to the College Board Web site for parents ([collegeboard.com/parents](http://collegeboard.com/parents)).
- Ask administrators if you may **hang posters** around the campus to promote the course.
- Provide information about the course to your **school counselors**. Knowing what your course covers and how it benefits students will enable them to target those students who may have an interest in art history.
- Hold an **“open house”** for students to meet you and find out more about the course. (Your school may want to sponsor an “AP Open House” for all AP courses, as some schools have done.)
- Seek permission to **give short presentations to groups of students** enrolled in courses that relate to the study of art history, such as studio art, English, history, and other humanities courses. Keep the presentation positive, connecting what students already know with what they potentially will learn if they take the course. Consider demonstrating how the course is taught, perhaps showing some images students would be eager to talk about. When students become engaged in a dialogue, they develop a stronger interest and see a greater relevance in the subject. If you have taught art history before, ask an enthusiastic student in your class to help you generate interest during your presentation. Do not forget that once you have established an AP Art History course it sells itself, developing a fan base that becomes the course’s best source of advertisement.
- **Broaden your recruitment efforts** to a larger segment of your school population, not just those who are already taking AP courses. Art history may appeal to students who have an avid interest in art but who are not necessarily academically advanced. By reaching out to all students who express a desire to undertake a rigorous course like AP Art History, you will be honoring the College Board’s Equity and Access Policy, explained at the beginning of this publication, and helping many students achieve a smoother transition from high school to a college or university.
- **Promote the course to middle school students** who are studying the visual arts in many of their standard courses, encouraging them to look forward to taking AP Art History when they are juniors or seniors in high school.
- **Plan trips** to nearby or distant cities as a way to expose your students to art and attract future students to your course. When planning student travel, meet with parents with the goal of generating through word of mouth an interest in the educational aspects of the AP Art History course. You might even consider inviting parents to come along. Teachers can usually travel free when they accompany students on trips planned by student travel organizations. The advantages of planning trips go a long way, as you will discover in the classroom.

### Working with Parents

Another way to enhance learning outside the classroom involves building a strong relationship between teachers and parents or guardians. The only contact many educators have with parents concerns grades or behavior, not course content. This is unfortunate, because AP Art History gives parents a great opportunity to enhance their child's classroom experience by working with you to plan visits to a local museum, art gallery, exhibition, or place with a rich artistic heritage. Even more important, parents who are engaged in their child's learning can become informal students of the discipline themselves. As your students enthusiastically educate their parents about art history, the potential for greater community involvement in the arts opens up, and even more people become aware of the significant role the arts play in all our lives. Parents are important allies in your students' learning experience, and keeping them involved and informed will contribute to the success of your course.

Many schools hold a back-to-school night at which AP teachers can talk with parents about their courses. At some schools the AP teachers work with their AP Coordinators to schedule an annual parents' AP night. When you participate in such events, have information ready for parents to take home. Design a pamphlet about your AP course or create a handout that enumerates the benefits of taking an AP course (you can find this information on AP Central). Parents will be pleased to learn that, regardless of the grade a student earns on the AP Exam, students who take an AP course are better prepared for college and have greater overall academic success. Also have copies of the textbook, syllabus, assignments, and other course materials on hand for parents to examine. You may even want to set up a computer to display a slide show of the works of art and architecture your course covers.

Your students' parents need to know the goals and requirements of your AP course and your class policies concerning excessive absences, makeup work, and other issues. This will help them understand your expectations. They should also have some sense of the amount of time their child will need to spend on the course work. Remind parents that a college-level course is rigorous and requires a commitment, but the rewards can be great. A grade of 3 or higher on the AP Exam can translate into earned college credits and tuition money saved. Those students who do not receive college credit have still had the valuable experience of rising to the challenge of a college-level course, which then enables them to enter a college classroom with confidence and a better understanding of what will be expected of them.

It is important to keep the lines of communication open with your students' parents all year long. Sending parents a short monthly newsletter with course updates and suggestions for art history-related outings can enhance your relationship with them and provide them with the opportunity to become more involved in their child's learning. Other ways to encourage an ongoing partnership include:

- Using your course Web site to convey information about test schedules, paper topics, special projects, and important dates
- Encouraging parents to visit the College Board Web site's special section for parents ([collegeboard.com/parents](http://collegeboard.com/parents))
- Responding promptly to parents' e-mails, letters, and phone calls
- Meeting with individual parents
- Writing articles for the school newsletter
- Attending your school's parents' club meetings periodically

When you talk with parents, you may hear concerns about the course workload or the number of AP courses their child is taking. Reassure these parents that, though the AP Art History course is a college-level course, you are teaching it in a structured and teacher-directed way that is appropriate for high school students. Remind them that you are always available for individual help outside of class; however, it is the students' responsibility to come to you if they feel they are struggling.

You will find that most parents are good partners when they feel as though they are a part of the learning process. When parents are involved and invested in their child's AP course, they become strong supporters of that course. This support can be invaluable when the school administration considers whether or not to continue offering an AP course.

### Using Parents as Resources

My students' parents are wonderful resources. Not only do they chaperone field trips, but they also help enrich the curriculum. I survey them at my school's open house every year to find out if any have special knowledge or private art collections they would be willing to share with the classes. As a result, I have had parents make terrific presentations on subjects as varied as traditional Chinese garden design and Native American pottery.

—Sarah Wilkinson, Walnut Hills High School,  
Cincinnati, Ohio

### Connecting with Other Teachers

One of the most beneficial things you can do for your course is to develop strong collegial relationships with other teachers, especially those in your school. There is much they can contribute to an AP Art History course and much you can share with their students, whether or not those students are in an AP course. Many of the teaching strategies, activities, and materials that you and your colleagues use can be easily adapted to each other's disciplines and classrooms. Teachers who listen to and learn from one another develop good working relationships. A first step is to engage your colleagues in conversation. Ask about their courses, show an interest in their curricula, and note where the subjects they teach overlap with your art history curriculum.

As both you and the other teachers in your school become aware of these overlaps, you can begin to work together on collaborative cross-disciplinary events during which you trade classes for a day. For example, if students in an English course are studying Romantic poetry, you could lead a class discussion on Romantic paintings by Turner and Delacroix. Studio art teachers may be open to having a guest speaker on a topic or artist that relates to a classroom project, while history students will appreciate the greater sense of context that comes from looking at works of art that document historical and cultural milestones. In return, the chemistry teacher could come to your class to explain the ingredients, properties, and chemical reactions of the different kinds of paint artists have used over the ages, or the physics teacher could organize a class activity that helps your students better understand the forces that hold up a Gothic cathedral or Brunelleschi's dome.

Everyone benefits from being shown how different disciplines relate to one another. Students are able to make connections between seemingly disparate ideas and events, and teachers are able to introduce their students to another field of study. When you collaborate with your colleagues, you are helping them learn how to use art with their classes and at the same time introducing their students to art history—students you might not have been able to reach through traditional methods of promoting your course.

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Another reward for students whose teachers communicate and work with one another comes in the area of scheduling. If you know about the timing of major assignments in your students' other courses, then you can plan to give your students a lighter workload just before the assignment's deadline. Similarly, when you let other teachers know about a big test your students are preparing for, they can adjust their assignments to keep the students you share from feeling overwhelmed.

You may be in a school that has an established council of AP teachers. Participation in the council is not only a good way to build relationships with other teachers but also with your principal and school administrators. By working together across the various disciplines, AP teachers can effectively communicate with the administration about matters concerning the school's AP program and ways to make it even more successful. What benefits your school's AP program benefits your AP Art History course.

Work on developing relationships with teachers outside of your school as well. These may be educators you meet at AP Summer Institutes and workshops, on the AP Art History EDG, or through museum-sponsored professional development events for local teachers. If possible, introduce yourself and get to know the art history faculty at the colleges and universities near you. They can provide you with information about the current philosophy, emphases, and approaches of college art history survey courses.

### The AP Coordinator

Your school's AP Coordinator acts as a bridge between the College Board and school administrators, AP teachers, and students. The AP Coordinator is responsible for organizing and administering your school's AP program, making testing arrangements for students with special needs, and handling and maintaining the security of all exam materials. This person should be able to answer any questions you may have about the mechanics of the exam, including its policies, deadlines, and fees. More information about the responsibilities of the AP Coordinator is available on AP Central, and the *AP Coordinator's Manual* can be accessed from that Web site's Coordinating the Exam page.

### Scheduling the Course

A school's schedule can have an impact on the approach a teacher takes when developing a syllabus and teaching the AP Art History course. As Brad Cordell and Carol Hebert demonstrate in their syllabi in chapter 3, it is possible to adapt the course to a block schedule. It can also be taught in just one semester.

- **Teaching the course on a block schedule.** The block schedule, with students attending each class every other school day, has now become a standard feature of the high school experience across the country. While teachers may have mixed feelings about this type of schedule configuration, they usually agree that sustaining student interest during a longer class period can require some effort and creativity. A common tactic used to keep students engaged is to vary class activities and teaching strategies. On a typical day, for example, students may write an essay, take lecture notes, engage in group discussion, and draw a plan of an architectural structure. On a block schedule, weekends and holidays often create a span of three or four days between classes, which necessitates putting greater emphasis on recalling content taught in previous class periods. Nonetheless, you must make certain that you stick to your syllabus and do not fall behind to the point where time does not permit solid coverage of content.



- **Teaching the course in one semester.** Some teachers face the special challenge of teaching the course in only one semester. If the course is taught during the fall semester, students miss being in class for the months immediately preceding the AP Exam; but if the course is taught in the spring, the teacher does not have a full semester in which to teach the material because the mid-May exam administration date truncates the semester. This does not mean, however, that teachers have not successfully taught an AP course on this schedule (see Brad Cordell's syllabus in chapter 3, for example). Teachers in this situation often meet with their students after school or on Saturdays for review or additional study time. They take great care to be organized and ensure that valuable class time is spent efficiently every day. These teachers also develop the ability to prioritize, and they place greater emphasis on students taking the initiative to cover material on their own.
- **Teaching the course as an independent study.** In some schools AP study may consist of tutorial work associated with a regular course or an individually tailored program of independent study. The content of an art history course is often incorporated into the curriculum of a number of courses, such as studio art or other history courses. The student who shows interest in art history may wish, with the support and encouragement of the teacher, to pursue this course of study independently. Remember that a student does not have to be enrolled in an AP course in order to take an AP Exam. You can therefore assign weekly readings and reserve one-on-one time with an interested student for tutorial discussions in the discipline. Such a format may help generate enough interest in art history so that recruitment for a full, formal course is possible.

## Tools for Classroom Teaching

This section focuses on what you need to do to prepare your classroom for the course. An AP Art History classroom has different needs than an AP Human Geography or AP Biology classroom. The course cannot be taught without satisfactory lighting, projection equipment, and a collection of images to project on a screen. Even the textbook must be taken into consideration because graphics are such an important component of the course. In addition to the resource suggestions and teaching tips included here, see the sample syllabi in chapter 3, as well as chapter 5, Resources for Teachers, for more ideas for your art history classroom.

## Arranging the Art History Classroom

Certain accommodations need to be made in order for a classroom to be suitable for teaching an art history course. Background lighting, for example, is essential because students must be able to make notes and take exams while images are projected. One large or two smaller projection screens are needed so that two images can be projected side by side for comparison purposes. Screens should be hung strategically in the classroom so that all students can see the images easily. You may need a cordless remote or mouse that enables you to move about the classroom while teaching instead of being tied to one location, such as behind distractingly noisy slide projectors or in front of a computer keyboard. What remains a trickier challenge is providing a visible, well-lit chalkboard or dry-erase board for you to use. Some computer programs like *PowerPoint*<sup>™</sup> can eliminate this dilemma by allowing you to project typed text as well as images.

### Using Projected Images

Although projected images can highly distort the scale and appearance of a work of art or architecture, they still remain the most sensible way to analyze imagery in a group setting. Over the past few years, vast improvements have been made in the quality of digital cameras and projected digital imagery, and today's technology has made the use of projected imagery more convenient. As a result, teachers are increasingly moving away from the use of slides and slide projectors to digital imagery and LCD projectors. Digital images are easy to file in a computer program and can be accessed by scanning or downloading. One major drawback of using traditional slides is the time it requires to shoot, develop, label, pull, and file them. A more significant drawback, particularly for new teachers, is the increasing difficulty in acquiring or repairing slide projectors. For this reason, slides will no longer be used in the administration of the AP Art History Exam beginning in 2010.

Can a teacher who has neither the access to an extensive image collection nor the technology for projecting images effectively teach AP Art History? Since AP courses are intended to provide an experience that is comparable to that of a similar college course, not having these tools would be a severe disadvantage. While nothing can substitute for looking at works of art in person, the use of projected imagery is still considered to be the best solution for classroom teaching because it allows students to see details that are usually lost in a textbook illustration. Furthermore, while today's textbooks have dramatically improved the quality of their photographic images of art and architecture, issues of space, cost, and copyright limit the number and size of the photographs in a textbook. With projected imagery a teacher can adeptly display two images from different artists or art historical periods for purposes of analytical comparison, something that is difficult for a standard textbook to do with any degree of frequency or ease. Teachers can also acquire images showing details of works of art, enhancing students' classroom experience. While it is important to use unfamiliar images, not accompanied by explanatory texts, in order to assess students' visual perception skills, be aware that an overabundance of images may be detrimental to the course's pacing and students' attention spans.

### Building Your Image Collection

When you first begin teaching the AP Art History course, you may find yourself in the position of having to build an image collection from the ground up. In this situation you will probably want to rely initially on the CD-ROM or DVD of images that accompanies your textbook or on a commercial slide set that corresponds with your textbook. While these collections most likely will not meet all of your needs, they will buy you some time to find images to supplement them.

The Internet is a wonderful resource for purchasing professionally prepared slides and digital images, as well as for downloading images. When you look for images on the Internet, however, you will find that sorting through them and finding those of high-quality resolution and color, with minimal distortion, can be a time-consuming process, and the results may be of dubious quality. The following Web sites and companies are good places to start when you are ready to tailor an image collection that suits your syllabus and teaching style:

- **Art History Resources on the Web** (<http://witcombe.sbc.edu/ARTHLinks.html>), created and maintained by Christopher Witcombe, a professor of art history at Sweet Briar College in Virginia, is a vast compilation of links to images and other image resources.
- **Davis Publications** ([www.davisartslides.com](http://www.davisartslides.com)) sells slides for the major college survey textbooks, both by the set and by the slide.
- **Museums** frequently sell educational materials that include slides or images on CD-ROM. Chapter 5 has a list of some of the major art museums in the world and their URLs.



- **Universal Art Images** ([www.universalartimages.com](http://www.universalartimages.com)), formerly known as the Universal Color Slide Company, sells slides and digital images in sets and singly.

The AP Art History Course Home Page has helpful articles concerning the organization and use of digital images in the classroom. “Using *PowerPoint* Slides in the AP Art History Classroom” by Yu Bong Ko, a former member of the Development Committee and an AP Art History teacher at Tappan Zee High School in Orangeburg, New York, enumerates ways to make multimedia presentations effective and informative. This article also shares ideas for ways to store these presentations. “Accessing and Using Digital Images in AP Art History,” by the same author, identifies sources for finding digital images and the computer hardware and software that are needed to show them in a classroom.

### **Know Your Copyright Law**

The text and images that appear on Web sites are protected by the same copyright law that protects the text and images that appear in bound publications. Museum and other art-related Web sites worldwide are beginning to publish the legal restrictions they have placed on the use of images of the art in their collections. Additionally the companies and organizations that sell slides and digital images usually put limitations on how those images may be used. Therefore it is wise to spend some time reading the fine print on the Web sites you visit and becoming familiar with copyright law and its impact on how you may use digital images in the classroom. The U.S. Copyright Office Web site ([www.copyright.gov](http://www.copyright.gov)) contains important information about the law and its fair-use provisions in the United States.

Although the fair-use provision may permit you to project an image for nonprofit educational purposes, it is still a good idea to be aware of and credit the sources for the Internet images you add to your collection. Yu Bong Ko recommends developing the habit of ending a *PowerPoint* lecture with a list of credits for all of the text and image sources you have cited and reproduced in the presentation.<sup>9</sup> By striving to comply with copyright law and by crediting your sources, you will be modeling the same academic integrity you expect from your students.

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9. Yu Bong Ko, “Accessing and Using Digital Images in AP Art History,” AP Central, [apcentral.collegeboard.com/apc/members/courses/teachers\\_corner/30918.html](http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/30918.html).

### Explore Museum and Gallery Resources

When planning your AP Art History course, don't overlook the valuable resources provided by education departments of museums and galleries throughout the world. Most museum Web sites provide links to online collections or galleries with digital images, timelines, electronic libraries, lesson plans, and activities that translate directly to the AP classroom. (Be sure to check licensing policies before posting works retrieved from museum sites on school or class Web sites or in podcasts.) In addition, many museums offer programs and workshops designed around current pedagogy and trends in visual art education, as well as memberships at a special rate for teachers or national memberships at a lower cost for people who live in other cities. Monthly mailings and frequent e-mails keep members up-to-date on upcoming exhibits. I display the calendars and catalogs in my classroom for students to peruse.

It's also important to be on the mailing lists of local galleries and universities. I post information about current and upcoming shows on my bulletin board and the class Web site to keep students and parents informed of opportunities to have first-hand experiences with art. My students are required to visit several of these local shows each year. They love interacting with what is current, and they often see something of interest and take the initiative to go deeper to learn more about a particular culture, artist, or trend in art.

—Susanne Frensley, Hillsboro Comprehensive High School,  
Nashville, Tennessee

## Choosing a Textbook

A major decision that confronts the beginning AP Art History teacher is which textbook to select. Although suggested titles are listed in the AP Course Audit section of AP Central, the Development Committee does not rely on any one textbook when creating the AP Exam, nor does it recommend one textbook over another. The committee does recognize, however, the importance of using a college-level textbook that includes not only factual detail but also thoughtful analysis of the works of major artists and art historical periods.

Your students may not have much experience with reading on the college level. Nonetheless, they should realize that the goal of an AP course is to prepare them for the rigor of college, and a textbook that does not challenge its reader defeats the purpose of having an AP course. You may also remind your students that though the size of a college-level textbook can be intimidating, they will not be required to memorize everything between its covers.

Although a college-level art history survey textbook is often attributed to just one or two authors, these books are actually the products of multiple authors, contributors, and editors, each coming to the project with a slightly different perspective or agenda. Creating a definitive textbook involves not only a reexamination of the traditional canon but also an inclusive view of art from around the globe and of works by artists who traditionally have been excluded from art historical surveys (e.g., women and minorities). Currently art historians see a need to provide more contextual information to add depth and insight to the study of art. For the AP Art History teacher and student, the ideal textbook also models ideal pedagogical approaches to teaching and looking at art. While all of these changes are favorable, they do contribute to increasingly expansive tomes.

The quality of the images is of great importance in an art history textbook. Over the years, texts like *Gardner's Art Through the Ages* by Fred S. Kleiner and Christin J. Mamiya, *Art History* by Marilyn Stokstad, and *Art Across Time* by Laurie Schneider Adams have dramatically improved their photography and graphics. They have also introduced useful supplementary tools like CD-ROMs and Web sites. Caution should be exercised, however, against a strict reliance on a single textbook at the risk of creating a dull and uninspiring learning environment.

While students are strongly encouraged to read from a college-level textbook, their interest may be further sparked by other, varied resources like magazine or newspaper articles. Supplementary resources initiate classroom discussions by raising questions or making connections in ways a standard textbook usually does not. An introduction to monographs on individual artists, for example, provides students with exposure to an entire lifetime's body of work rather than the one or two isolated works referenced in a survey textbook. The bulk of student reading can actually be derived from supplementary texts, so that the textbook serves as an overview of an art historical period or a reference guide, not as a principal source of information. When preparing lectures, teachers should dedicate as much time as possible to reading a wide range of books on a given topic and endeavoring to research the most up-to-date information in the field. By modeling inquisitive traits yourself and engaging in research beyond the textbook when preparing your lectures and activities, you will further encourage your students to become lifelong learners.

You will find more in-depth discussions of the major textbooks used by colleges and universities for the survey course in the Teachers' Resources section of AP Central. The Teachers' Resources section also contains reviews of books and other resources that are suitable for supplementary reading and research. Some of the sample syllabi in chapter 3 demonstrate ways in which supplementary readings are used.

### Using Films and the Internet

If applicable and used sparingly, VHS and DVD recordings can generate increased interest in a particular work of art or historical time period. After showing a segment from a film, you might ask your students to discuss or write a response to a question or on a topic, perhaps comparing works of art shown in the film with other works studied in class. Since films often propose controversial theories or unique perspectives about works of art, you may wish to ask your students whether or not they agree with the conclusions the clip has drawn and the ideas it has expressed. Film clips are especially useful in that they can help students see a work of art to scale and in its original or present context. After showing a slide or digitized image of a work followed by a video clip, ask your students if and how the clip changed their impression of the work.

One useful tool for teaching art history that has emerged in recent years is the Internet. If a teacher has access to the Internet in the classroom, the possibilities for enriching the AP curriculum are endless. First of all, every major international museum has its own Web site with information about the works in its permanent collection. By using a search engine, you can easily locate information on a work by typing in a title or the name of an artist. Some tools, like Google™ Earth, will allow you to show an aerial view of cities that figure prominently in the history of art (e.g., Rome, Florence, Paris). Some dictionary sites are free of charge and provide an audio pronunciation for the places, people, and terms that are frequently used in art history. Students can learn about the art market, recent exhibitions, stolen works of art, well-known private collectors, controversial shows, conservation, auction prices, and so much more just by searching online. An effective art history teacher will certainly enhance the course by connecting the current events and issues that are reported on the Internet with those of the past.

### Summer Assignments

AP Art History teachers may choose to give AP summer assignments so that students come to class on the first day with clear expectations of what will be required of them. Summer assignments should generate enthusiasm, not dread, so that the year starts off on a positive note. You may assign readings or museum visits to help acquaint students with such fundamental questions as why we make art and how art impacts our lives. Articles from *Smithsonian*, *Art in America*, *Artforum*, *Art News*, and *Apollo* provide in-depth information on interesting art subjects, and sometimes they may complement current exhibitions in your area.

# Teaching Tips and Strategies

Like other AP courses, AP Art History requires teachers to set high but realistic expectations for their students, use cooperative-learning activities to reinforce concepts and knowledge, stress the development of writing skills, and develop effective methods of assessment. AP Art History has the additional concerns of balancing lectures with class discussions and exposing students to real-life examples of works of art and architecture from different art historical periods, cultures, and countries. This section discusses all of these components of the course and shares some advice on how to approach them.

## Setting Realistic Expectations

The AP curriculum is designed to encourage the raising of performance standards by tapping into each student's potential for learning. Raised standards involve more work for the teacher as well as for the student. You are expected to provide classroom instruction based on solid research and study. Similarly your students are expected to follow up on your instruction by reviewing and studying. But what if your students are unaccustomed to high expectations and college-level reading and homework? Your best approach is to set realistic expectations that will allow your students to reach the high standards of the course.

Assigning short, daily reading assignments based, perhaps, on only one or two works of art is a good way of making sure that students are consistently putting forth effort in your course and building the good study habits that may not have been encouraged in their other courses. Huge reading assignments may deter students from reading at all and can negatively impact class participation. Students with poor reading comprehension skills may attempt to read large assignments but in the end find their efforts fruitless because they are unable to grasp the meaning of what they have read. If you begin with shorter assignments, you can lengthen the readings as the year progresses, allowing your students to adapt gradually to a college-level workload. Part of an AP teacher's task is to determine how a student can be helped to understand a written text. If your students lack reading comprehension skills, try conducting question-and-answer sessions based on brief passages from the textbook.

Note taking is another skill students sometimes lack. Not only does success in college depend on the ability to take good notes, note-taking skills are essential for success in a professional career as well. Imagine how difficult the job of a journalist, office assistant, or lawyer would be without this skill. Providing an outline for students can help direct them toward recognizing relevant details and points mentioned in class lectures. Including names, titles of works, places, and terms on the outline eliminates time that otherwise would be spent during class helping students with spelling. While your students are taking a major test, look over their class notes to see how their note-taking skills are impacting their overall performance. At times you might consider pausing during class and asking students to use their notes to summarize the ideas and concepts that have been discussed thus far. You might also want to provide time for them to go over their notes with a partner.

High expectations are easier for students to meet if they feel comfortable within the classroom environment. Adapting classroom instruction to varied learning styles is one way in which this may be accomplished, and one benefit of teaching art history is that it appeals to the often-overlooked visual learner. Relating art history to the life experiences, cultural backgrounds, and psychological insights of students makes for invigorating class discussions that help tackle what can otherwise seem like an overwhelming amount of didactic information.

## Lectures and Discussions

One advantage of teaching AP Art History in high school is that the classes are likely to have fewer students than a college art history survey course. As a result, the potential for student participation is far greater in the AP classroom. An AP Art History course that includes class discussions and cooperative-learning activities offers students a richer experience and has far more value than one that relies on passive listening and rote memorization. This does not, however, mean that you should avoid lecturing altogether. Lectures allow you to convey information to students clearly and in a way they can easily understand. Through lectures you can guide your students' reading, help them learn how to identify the main ideas, and develop their visual literacy. However, courses based on lectures alone have less overall impact than courses that also engage students in dialogue.

### The Art of Asking Questions

A well-constructed curriculum is designed to trigger reflection through inquiry. A teachable moment is more likely connected to perceptive questioning than to factual recitations. Teachers who engage their students in a classroom dialogue that broadens their skills of visual analysis experience more satisfying results than if they had stuck with disseminating their favorite minutiae and complex jargon. Therefore, each day in the classroom should be an experience in which contemplating and understanding works of art in their historical, political, or social contexts engender relevance to our own world and perceived notions of beauty, power, and identity. If the question of why we teach art history never arises, how will students leave at the end of the year with any sense of the discipline's significance? By preparing stimulating questions, you can provide an experiential environment in which imagery generates stirring discussion and insights.

As you present material in class through the lecture format, you will want to question your students to assess their understanding. Students who respond with only one- or two-word answers are not developing their visual analysis skills, so it is crucial to develop effective classroom teaching in this subject. Although students do need to learn the names of artists, art terminology, and important dates, they also need to be able to answer questions that involve critical thinking. When works of art are approached from various angles, students are able to transfer their acquired knowledge to other works in relevant ways.

Framing questions is a skill teachers must also develop. The following five areas for class discussion, adapted from a document first published on the AP Art History Course Home Page on AP Central, apply to both the so-called masterpieces in museums and private collections and the objects and images we see in our everyday world.<sup>10</sup> The five areas require a combination of the recall of factual information and visual analysis skills. As students grow accustomed to considering these five areas, they will begin to write essays that are more than mere descriptions of works of art.

### Subject Matter

*Subject:* What does the work depict? Who does the artist depict in the work?

*Iconography:* What do the figures and objects in the work represent or symbolize?

*Narration:* What event or series of events does the artist present to the viewer?

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10. Douglas P. Darracott, "AP Art History Course Perspective," AP Central, [apcentral.collegeboard.com/apc/members/courses/teachers\\_corner/152473.html](http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/152473.html).

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### Function

Why did the artist create the work?

- For religious worship?
- To entertain or to please the eye?
- For propagandistic purposes?
- To address a social issue?
- To commemorate an event?
- To commemorate the life of a famous person?
- As an expression of wealth and status?
- To savor a memory?
- To document a place and time?
- To promote an artistic theory or philosophical idea?
- To tell a story?
- To express some human emotion (such as love, grief, or anger)?
- To establish a personal or cultural identity?
- To impress others with technical skill?
- As a gift to a god or another person?
- As a form of scientific study?
- For private enjoyment?
- For practical reasons only (that is, to provide shelter, to hunt with, or to document something for legal purposes)?

For whom was the work created?

- Was there a patron, and if so, who was it?
- Why did the patron commission the work?
- Was the patron upper class or middle class?
- To what degree could you describe the patron as “religious” or “secular”?
- To what degree was the patron involved in the artistic decision-making process?
- Did the artist create the work of art for the mass market?
- Did the artist create the work for himself or herself?

Where did the artist originally intend to place the work?

- In a church or place of religious worship?
- In a private home or a public place?
- In a dramatic outdoor setting or an interior space?
- From a particular viewpoint (for example, down below or high above)?
- With a particular kind of lighting?

- As a complement to another nearby work of art (such as a building or a sculpture)?
- To compete with another nearby work of art?
- In a competitive exhibition?
- In a portable object (such as a book or a reliquary)?

### Artistic Decision Making

- What decisions did the artist or architect make while creating this work of art?
- What medium did the artist use, and why?
- What technique did the artist use (for example, alla prima, trompe l'oeil, or grisaille), and why?
- What format did the artist use (for example, relief, freestanding, two-dimensional, horizontal, or vertical), and why?
- What type of color scheme did the artist use (for example, neutral, intense, arbitrary, monochromatic, symbolic, warm, or cool), and why?
- What type of lighting did the artist use, and why?
- What type of texture did the artist employ, and why?
- What type of line did the artist use (for example, vertical, horizontal, diagonal, calligraphic, undulating, curvilinear, agitated, arabesque, or gestural), and why?
- What so-called principles of design (such as balance, rhythm, movement, unity, emphasis, scale, and variety) did the artist employ, and why?
- What mode of representation did the artist use (such as representational, abstract, naturalistic, schematic, stylized, idealized, or distorted), and why?
- What rules did the artist follow in accordance with the style or practice of a particular time and place?
- What rules did the artist break away from in order to innovate or experiment?
- Did the artist make preparations before creating the work?
- Did the artist observe from nature or conform to archetypal forms?
- How did the artist or architect compose or structure the work (for example, symmetrical, asymmetrical, radial, random, proportional, bilateral, open, or closed), and why?
- How large (or small) is the work, and why?
- How much time did the artist spend on the work, and why?
- Did the artist or architect choose to emulate the work of another artist or architect?

### Contextual Analysis

How does the work reflect the following cultural aspects of a particular time and place?

- Religious beliefs?
- Political ideologies?
- Philosophical ideologies?



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- Attitudes toward social class and gender?
- A culture's concept of aesthetic beauty?
- A culture's concept of power and authority?
- A culture's concept of morality?
- A culture's changing tastes?
- A culture's concept of normality, perhaps with a view into the daily life of "ordinary" people?
- A culture's concept of nature and humankind's relationship with nature?
- A cultural view of history and tradition?
- Cross-cultural influences?
- The status of the artist or architect?
- The impact of subcultures existing within a larger, mainstream culture?
- The impact of new scientific discoveries or inventions?
- The lifestyle and milieu of the artist or architect?

### **Cultural Impact**

What impact did the work of art or architecture have on the history of art?

- Inspire or influence other artists or architects?
- Seen by a large number of people?
- Cause controversy or raise complex questions?
- Alter visual perception in some way (such as the invention of linear perspective)?
- Popularize a particular medium or technique?
- Provide a sense of cultural or national identity?
- Make a particular person famous or infamous?
- Popularize a particular ideology?
- Alter fashion and taste?
- Alter the way artists were trained?
- Dramatically rise in value or alter the art market?



Rarely does a textbook cover all five of these areas directly or in any depth. At times the reader must draw conclusions not implicitly stated in the text. All five areas require students to draw upon facts in their textbook that are relevant to particular topics, but what the students do with these facts is the most essential key in analyzing works of art. When students respond to a question by merely describing the work of art or by parroting random facts they have memorized, they are demonstrating their inability to understand how to use factual information to answer analytical questions. They are also evidencing a lack of development of the skills of visual literacy and comprehension they should be learning in an AP Art History course. Posing questions like those listed above will allow you to determine whether or not your students are fully grasping larger themes and concepts from lectures, classroom discussion, the textbook, and supplementary sources.

### Answering Questions from Within a Circle of Comfort

For our students to be able to write about art successfully, they first must be confident, comfortable, and fluent in talking about art. We should grab every possible opportunity to ask questions that require our students to *think*, to form arguments and offer evidence, to verbalize what is visual, to make connections, and to practice their analytical skills. Peppering our lessons with such questions creates a highly energized intellectual environment that makes students passionate about art history. It also gives them essential practice in thinking like art historians, a skill that will enable them to respond with confidence to the AP Exam's free-response prompts. Multiply the effectiveness of this practice tenfold by resisting the temptation to solicit responses from the entire class prematurely.

Before opening the floor for answers from the class, first ask your students to talk through the questions with a partner or two. This exponentially increases the number of students who are thinking about each question and forming language with which to respond. It gives students an opportunity to bounce their ideas off their friends before being vulnerable in front of an adult and the whole class, and it encourages students who would never be bold enough to talk in front of the class to express their ideas with people with whom they feel safer. It also eliminates the short-circuiting of thought that frequently is a result of posing a question to an entire class and getting answers right away from the "jackrabbits." Small-group discussion provides students who have different mental-processing speeds the time they need to build a response, and it gives you the opportunity to move around the room and eavesdrop on even your most reticent talkers. The positive feedback you can give them is invaluable in helping them find their own voices. After partners have chewed on the questions, open the discussion to the entire class.

One final hint: work hard to keep the talkers from dominating the nontalkers. At the beginning of the year I divide my students into two groups, using some gimmick like complementary colors that requires each student to sit next to a partner of the opposite color. When I ask a question, I'll add, "Purples talk first, then yellows." Switching back and forth enables me to ensure that every single student is an active participant every single day. After a few weeks, I switch to another set of colors and ask students to get new partners, increasing the number of perspectives each hears and enlarging the "circle of comfort."

—Marsha Russell, St. Andrew's Episcopal School,  
Austin, Texas

# Two Heads Are Better Than One: Ideas for Cooperative Learning

Lectures and discussions are just two of many effective ways to approach the course content; cooperative-learning activities that reinforce the course content are another. Will students who are actively participating in class learn more than students who are passive observers? If you are convinced the answer is yes, here are a few ideas you can implement in your classroom:

- **Mystery art.** Provide students with an unknown work of art and ask them to attribute it to a particular artist or art historical period. Working in pairs or groups, students can also compete to come up with a correct attribution backed by a plausible defense. Remember that the defense is what matters here, not necessarily a correct attribution.
- **Name five, pick two.** Present students with a question that is similar to the 30-minute free-response questions on the AP Exam. Working in pairs or small groups, they must come up with five appropriate works, fully identified, that relate to the given theme or topic. With five works listed, the students can then select the two that best fit the prompt and are most likely to produce a knowledgeable, well-written essay. This activity encourages students to brainstorm before responding to a long essay question.
- **Scoring essays.** Pass out copies of a set of scoring guidelines and essays written by students in other classes; then have pairs or small groups of students score the essays. You can generate interest in the task by having a competition to see which group agrees unanimously on a score after each member of the group has separately read and individually scored the essay.
- **Art of the year.** Select a date and ask students working in pairs or small groups to come up with a work of art created in the designated year. This activity can help students tackle chronology, one of the most difficult aspects of art history. What matters most is a plausible defense rather than a correct date.
- **Comparisons.** Asking students to compare a pair of projected images will initiate a discussion of subjects such as artistic influences, reactionary movements, use of media, technological changes, or philosophical debates. This activity helps students develop their skills of perception when looking at works of art. After the class discusses the works in small groups, each group can then share a summary of its analysis with the entire class.
- **Paired writing.** Have students work together in pairs to write essays in response to a question. One student may dictate while the other writes. This cuts your grading work in half and helps students improve their writing by using suggestions made by their peers.
- **Defend a passage.** Give students working together in pairs or small groups several passages on a particular work of art, with each passage expressing a different point of view. Ask the students to defend one analysis over another based on their own knowledge, trained perceptions, and study.

## Writing Skills

Writing thoughtful responses to essay questions within a specified time frame is an essential component of the AP Art History curriculum. Just as students use the lexicon of art history to discuss with skillful articulation works of art in class, so should they also be prepared to write with authority and astuteness on a wide range of topics within a prescribed amount of time. By requiring students to respond to essay questions, you can determine how effectively they are able to *use* content knowledge, not merely *recite* it.

Keep in mind that writing skills should be developed in accordance with the content of the AP curriculum. The AP Art History course is a survey course, and as such, requiring students to write lengthy term papers or an in-depth analysis on an obscure work of art in a local museum or gallery runs the risk of failing to address the broad sweep of the art historical canon. The topics and themes your course addresses should be wide-ranging, embracing art historical periods and styles throughout the compendium of art history.

The free-response, or essay, section on the AP Art History Exam is weighted more than the multiple-choice section, emphasizing the importance that is placed on students being able to engage in thoughtful written discourse when looking at works of art. Since writing about art is notably different than the writing students do for other disciplines, time should be spent in practical writing instruction. Remind your students that someone who writes about art attempts to help others see in a work of art something that has gone unnoticed. Written commentaries can prolong and enrich the experience of looking at art; they should never, however, be thought of as a substitute for viewing works of art. An essay that fails to analyze a work of art but instead merely describes it is often dull and useless. Therefore, encourage your students to write in a way that presents the reader with informed insights in response to a particular issue or question.

When teaching your students how to write strong essays, emphasize the importance of reading the question carefully and discerning precisely what it is asking them to do. They should be sure to stick to the topic and answer the question that has been asked, not the question they *wish* had been asked. All too often when students see an image on an exam, they immediately begin to describe the work or write down everything they know about it instead of addressing the question. Skills of analysis are always rooted in an understanding of the issue or topic that has been posed. Even though some students make good grades in school by simply regurgitating memorized information, a strong AP teacher aids students immeasurably by stressing the importance of critical analysis.

Since students have a specified time frame in which to write essay responses on the AP Exam, they should answer the free-response questions clearly and concisely, supporting with factual information the conclusions they have drawn. Developing a particular writing style is not as important as clearly stating points that adequately address the question. Nevertheless, students should be aware that the discipline of art history relies on a common lexicon of art terminology that enables a person to speak of art with clarity and precision. This art vocabulary, which is identified in chapter 4, should be integrated into all aspects of teaching AP Art History. Ask your students to restate ideas verbally, using a particular word or phrase. Require them to write essays that effectively incorporate a list of three or four words or phrases. Not only can these techniques help students write strong essays, they can also help students increase their comprehension of reading assignments. In their long essays for the AP Exam especially, students should use the language of art with depth and insight.

Time spent developing writing skills is never time wasted because students retain significantly more information when they are asked to use it in thoughtful writing. Having your students write frequently throughout the entire year is one of the best ways to assess their learning and give them consistent, regular practice. They will feel a sense of confidence when they realize they can write an essay—perhaps for homework or in a small group—that surpasses one of the sample student essay responses on AP Central. Peer review and peer editing also provide students with the opportunity to grasp the extent and range of possible responses. Use the sample student essay responses and corresponding commentary on the AP Art History Exam page on AP Central to help your students learn how to distinguish between a weak and a strong essay. Going over the accompanying scoring guidelines with your students will show them the criteria that are used to evaluate the essays and what the Exam Readers look for in a response.

### Tackling the Writing Process

Throughout the year and in preparation for the AP Exam, give your students practice with timed essay questions. In addition, follow these simple steps to facilitate the writing process:

1. Teach students to **decode each essay question** by identifying specific tasks. For example, does the question ask students to a) Name and date the work? b) Discuss subject matter and iconography? c) Discuss the work's function and purpose? d) Explain the artist's style and technique?
2. Train students to **use graphic organizers** to take notes on each identifiable task. This step helps them to articulate key concepts by diagramming and presenting ideas for performing each task while also forcing them to pause and look at the work of art shown. For a 10-minute question, each student should spend about 3 to 4 minutes completing this important step before writing the actual essay. (Tip: All types of graphic organizers are available to teachers online and free of charge by performing a simple search for *graphic organizers*.) I like using a variation on the Venn diagram, for example, when an essay question asks students to *compare and contrast* works of art.
3. Have students **attach the completed graphic organizers to their essays**. This serves as a valuable misconception check for the teacher and is helpful when coaching students to write a good essay by staying on task.
4. **Return the graded essays with their scoring guidelines**. The sample essay responses on AP Central clearly demonstrate that the score earned on each essay question is largely determined by how well the student addressed each task. It is helpful for students to have a copy of the scoring guidelines that were used to grade their essays so they can see how well their writing met the criteria.

—Yu Bong Ko, Tappan Zee High School,  
Orangeburg, New York

### The Long Essay

Your students should receive a good deal of practice in writing longer essays like the two 30-minute essays they will be required to write for the AP Exam. This form of assessment should not be overlooked because it tends to focus on what students know rather than on what they do not know. The questions further challenge students by requiring them to select as examples two works of art that are appropriately related to the question that has been asked. (Note that unlike some of the other questions on the exam, images are not provided with these questions.) Students are to identify their chosen works fully and discuss them with authoritative skill and knowledge. Because teachers often feel rushed to cover an excessive amount of material in the textbook, they sometimes understandably neglect to commit time to helping students develop a deeper familiarity with major works of art.

One solution to the dilemma of too much art and too little class time may be to introduce students to in-depth articles or selected passages from scholarly texts that delve into a closer examination of a particular work. Such an approach also acquaints students with contrasting writing styles and divergent points of view, serving to enrich their own investigation into the discipline of art history. These articles should be used not necessarily as a tool to compile factual tidbits designed for a canned response but rather to demonstrate how art historians factor in their observations when writing a critical dialogue. Sylvan Barnet's *A Short Guide to Writing About Art* and Henry M. Sayre's *Writing About Art* are valuable resources for more formal discussions of art in student research papers. For the AP Art History Exam, however, students should focus on language that more closely simulates classroom discussion.

Prewriting exercises encourage students to pause and reflect on the intent of a question rather than misguidedly diving right in and writing down whatever comes to mind. One way of constructing a prewriting exercise is to ask students to write down a list of 5 to 10 works of art that exemplify a particular type of work. Working in groups, students then select two of these works and jot down 5 to 10 points for each that could be discussed in an essay in response to a particular question or topic. Other in-class writing activities are discussed in the sample syllabi in chapter 3.

### Focus on Style and Mechanics

Students who possess strong technical writing skills have an advantage when taking the AP Art History Exam. Although the Readers who score the essays do not penalize students for poor handwriting, incorrect spelling, and erratic syntax, taking the time to address such deficiencies provides advantages that extend far beyond the AP classroom. Any improvements that can be made in a student's technical writing skills will add to the clarity and coherence that is expected of a college-educated scholar. Improving handwriting skills may seem like an insurmountable challenge for some students, but an attempt demonstrates a regard for learning and leaves a good impression with the Readers. Erratic syntax is perhaps the most difficult of all problems to correct, but teachers can help their students in this area by asking questions that require them to provide answers in complete, complex sentences, as opposed to using only a word or two; once teachers and students get into the habit of doing this, the task will not seem as arduous. Students may also be grouped in pairs for the purpose of peer editing.

### Using Assessments

As the sample syllabi in chapter 3 demonstrate, AP Art History teachers generally give tests throughout the year. These are often composed of multiple-choice questions, short essay questions that require identifications, and timed free-response questions. Since seven of the free-response questions on the AP Exam give students just 5 or 10 minutes to write a response in an essay format, teachers generally see unit tests as opportunities for students to practice their writing skills under timed conditions. In this situation students must carefully read the free-response question and then initiate a clear, immediate response, backed by specific, relevant details, that addresses *completely* all of the required tasks.

One possible construction of such a unit test might be 40 percent multiple-choice questions and identification questions and 60 percent free-response questions. Within a 50- or 60-minute class period, students would be expected to answer 40 multiple-choice or identification questions in 20 to 25 minutes. Afterward they would provide written responses to two 5-minute questions and two 10-minute questions for the remaining 30 minutes of the class period. The multiple-choice questions would be worth 1 point each, the 5-minute questions would be worth 10 points each, and the 10-minute questions would be worth 20 points each. All combined, the points would total 100.

### Writing Test Questions

AP Central is a good place to start when it comes to developing essay questions for your tests, while the Course Description contains multiple-choice questions as well as free-response questions for you to study. The questions on the AP Exam reflect the discipline's growing emphasis on understanding a work of art in its historical context. The questions you write must take this emphasis into consideration. The AP Central document "Incorporating Context into the AP Art History Course" is particularly helpful because it provides examples of short essay and multiple-choice questions that focus on the various kinds of historical context that appear on the AP Exam.<sup>11</sup> When writing test questions, allow time for answering them yourself within the specified time frame you will give to your students. While you can share your responses with your students as a teaching tool, the main purpose of answering your own test questions first is to determine whether or not a solid response to the question you have written is achievable for your students.

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11. "Incorporating Context into the AP Art History Course: A Message from the AP Art History Development Committee," AP Central, [apcentral.collegeboard.com/apc/public/repository/ap02\\_art\\_history\\_flye\\_17250.pdf](http://apcentral.collegeboard.com/apc/public/repository/ap02_art_history_flye_17250.pdf).

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### Essay Questions

When a work of art perplexes us or engages our curiosity, we tend to spend more time and effort on comprehending its presence and meaning. Since so much of art history probes into the unknowable, what matters most at times are the questions a work of art raises, not the answers. Rather than viewing the creation of essay questions as a strategy for enabling students to pass a test, treat it as way to engage them in dialogue.

Both teachers and students find that playing the role of test maker by devising essay questions is helpful. But writing a good essay question for a test is not as easy as it sounds: it is a skill that can take teachers years to perfect. Questions should be clearly stated so that students will avoid writing a descriptive essay and instead write an essay that clearly focuses on a single particular issue or theme. Connecting the dots is not only crucial for students when answering a question but also for teachers when constructing the question. A good teacher asks, what theme or idea do I most want my students to connect with when analyzing a certain work of art?

Be on guard against writing questions that simply require your students to list features or characteristics of works of art; rather, construct questions that encourage them to link imagery to broad ideas or concepts. You also should avoid asking your students to describe a work's iconography or give a detailed account of a visual narrative. Instead, joining the iconography or narrative to larger themes is advisable. Since you want to generate classroom discussion built upon analytical questioning rather than redundant memorization, a good technique to employ here is to ask questions that begin with *how* or *why*.

The free-response questions posted on AP Central are accompanied by sample student essay responses of varying degrees of quality, commentary that explains why the essays received the scores they did, and the scoring guidelines the Readers used to evaluate the essays. These questions are useful for the way they model the types of questions that will be asked on future exams. They also serve as a valuable pedagogical tool by calling attention to areas in need of strengthening in classroom teaching.

Referring to questions from previously administered AP Art History Exams is a good starting point, but do not rely on them excessively. When you only use questions from past exams, critical analysis runs the risk of being reduced to a formulaic approach of inquiry in which students are spoon-fed answers. Future AP Exams will present types of questions that have never been asked before. The key to writing good questions is to initiate thought, not to provoke a planned, rehearsed response. After using past AP Exam questions, you should move on to developing your own, using varied methodologies. (Be cautious when using test banks that accompany textbooks or questions devised by other teachers, as you run the risk of using questions that are not on the AP level or that simply test minutiae.)

### Multiple-Choice Questions

Although writing skills are of primary importance within the AP curriculum, other forms of assessment are required to effectively prepare students for the AP Art History Exam. These may include quizzes and/or exams that direct students to identify works of art by style, artist, region, date, and historical period. Students also need to demonstrate comprehension of art terms. Since approximately one-third of the AP Exam is devoted to multiple-choice questions, teachers need to work on polishing their skills when it comes to composing this particular type of assessment.

A good way to become familiar with writing multiple-choice questions is to use those in the Course Description and the Released Exams as models for composing your own questions. The slide-based multiple-choice sets from recent exams are available online at [store.collegeboard.com](http://store.collegeboard.com). Questions from



past exams will help you determine what is most essential for your students to know. (When reviewing questions from past exams, keep in mind that students have online access to the same questions as you do.)

A multiple-choice question, or *item*, consists of two parts: the question, also known as the *stem*, and the four answer choices, or the *options*. Sometimes the stem takes the form of an unfinished sentence, and one of the four possible options accurately completes it. One of the options is always the correct response, the *key*. The other three options are called the *distracters*. Your students should understand that the AP Exam does not contain any “trick questions.” In fact, the Development Committee carefully reviews every item for clarity before approving its use on an exam. When you are writing your own distracters, be certain that all choices are clearly stated, thus avoiding, if possible, any negatives or double negatives that might confuse your students.

Not every multiple-choice question on an exam should test students’ knowledge of facts or definition of terms. Some should be written so that analytical skills are also assessed. You should ensure that some of your multiple-choice questions are image-based, requiring your students to look at a work of art in order to answer the question correctly. Additionally, do not hesitate to write multiple-choice questions that require students to look carefully at unknown works of art in order to use their knowledge and skills to draw conclusions.

### Areas in Need of Enrichment

Just as the college art history survey course reflects the changes and new directions of the discipline itself, so too does the AP Art History course and exam. If used as a pedagogical tool, the exam may bring to light some areas of your curriculum that are in need of enrichment. The word *enrichment*, as opposed to *improvement*, both commends teachers for the great things that are already occurring in high school and college art history classrooms around the country and encourages them to investigate ways to make the experience of studying art history even more positive, relevant, and satisfying. Three areas you should strive to enrich in your course are the exploration of non-Western art, the study of contemporary art, and the use of primary sources and art historical documents.

### Art Beyond the European Tradition

The study of artistic traditions from areas outside of Europe and the United States is incorporated throughout this book, as a way of beginning to resolve a number of problematic practices in art history as a discipline. A primary concern includes meaningfully integrating the arts of Asia, Africa, the Americas, the Near East, Oceania, and global Islamic traditions into the Western-oriented narrative generally accepted as structuring the history of art. Instead of being deterred from incorporating art beyond the European tradition into your course, you should recall that the art history survey course is designed to be an introduction to art, an overview, and an enticement for further study. As such, the effective integration of art beyond the European tradition, when done thoughtfully, can greatly expand and enrich discussions of art, its complex meanings, functions, and manifestations worldwide throughout history. The objective is to present a more balanced picture of global cultural contexts and artistic traditions. You are not being asked to cover every culture known outside of the European tradition. Rather, by incorporating thematic sections within a larger chronological discussion, you can selectively investigate major thematic and stylistic concerns, which are shared across cultural and/or historical distances. Such an approach would make the examples you choose relevant and familiar while not detracting from the qualities that lend them their distinctiveness. Introducing students to significant yet unfamiliar works of art from various world cultures will be a big step in an exciting direction for you, your students, and the teaching of AP Art History.

## Exam Content Changes in 2010

### Decision to Not Count Prehistoric Examples

The Art History Development Committee has been concerned over the years about students' use of prehistoric examples when answering the 30-minute long essay questions. These questions typically ask the student to provide contextual information about the work of art, but there is little known about the particular cultures that produced prehistoric art. Students who use prehistoric examples cannot earn full credit because they cannot provide a factual discussion of the context. **Therefore, beginning with the 2010 exam, prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge will not be accepted as appropriate examples.**

### Emphasis on Using Examples from Non-Western Cultures Other than Egypt and Ancient Near East

The Development Committee is also concerned about the overuse of Egyptian and Ancient Near Eastern examples for the essay question that asks students to discuss art beyond the European tradition. To address this issue, the committee has added the following statement to the Art History Course Description: “**One** of the 30-minute essay questions requires students to incorporate **at least one example of art beyond the European tradition** into their essays. Ancient Egypt and the ancient Near East are fully covered in the multiple-choice questions in Section I and the short essay questions in Section II of the exam. The intent of this essay question is to draw from areas such as Africa (beyond ancient Egypt), the Americas, Asia, Islamic cultures, and Oceania.”<sup>12</sup>

## Contemporary Art

Defining *contemporary* can be tricky. Is it the art of the past 5, 10, or 20 years? Does the label validate a sense of historical importance, artistic innovation, or surety of meaning? Since so much of the work has yet to be shuffled through and sorted out, should we have any interest in its inclusion in the art history survey course? Although these questions and issues are not easy to grapple with, an awareness of contemporary art can be the key to a student's engagement in the course. Recognizing the revolutionary aspects of illuminating a space with light in the twelfth century at St. Denis may prove to be more of a challenge to a student than tackling the same task in the Olafur Eliasson 2003 installation *The Weather Project* at the Tate Modern in London. In what ways do Bernini's *Ecstasy of St. Theresa* and Jeff Wall's light boxes both explore the dramatic possibilities of light to arrive at radically different meanings?

The advantage of incorporating contemporary art throughout the chronological narrative of art history is that this is the art that still perplexes and invokes dialogue. The issues contemporary art raises have yet to be resolved or expanded upon. Works that we now accept as canonical masterpieces altered the perceptions of those who were originally confounded and overwhelmed by the power of an art they did not immediately appreciate or understand. What differentiates art of our time from that of the past is that the debate surrounding it is still ongoing; works from ages ago are entombed in historical importance, shrouded with reverence, and imbued with unquestioned quality.

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12. College Board, 2010, 2011 *AP Art History Course Description*, (New York: The College Board, 2009), 25.



### The Validity of Photography

Whenever I teach about the history and development of photography, I notice that my students seem to draw a very quick and clean line of distinction between photography and “fine art.” It’s not that they devalue photography per se, but they do seem to be almost immediately distracted by the fact that it is a mechanical process (at least in part) and that sculpture or painting is done “by hand.” They also seem to think of photography as being monolithic in a sense; that is, that the works of Daguerre, Talbot, Stieglitz, Steichen, Lange, and Adams, for example, are all the same in that they are all photographs. My students are more than capable of memorizing vocabulary and technical distinctions between, say, a daguerreotype and celluloid-based photography, but still, there exists a basic lumping of photography into a homogeneous mass.

So here we have two problems: 1) how to persuade students of the validity of photography as an art form, and 2) how to help students understand that photography has within it several innovations that mark its development, as do painting or architecture. In my own classroom, I attempt to remedy both problems with one approach. Rather than teach photography as a single unit, I select the images and ideas I’d like to teach regarding photography (e.g., its birth, its influence on painting, its use as a documentary tool), and I introduce my students to those images and ideas when they would naturally occur on the timeline. My hope is that my students will see photography as one of several threads woven into the fabric of art history.

—Rob Milton, Katy High School,  
Katy, Texas

### Primary Source and Art Historical Documents

Primary sources and art historical documents are used in questions on the AP Exam. When responding to a text-based question, students are expected to use the selected passage as an aid in analyzing works of art. These questions assess a student’s ability to comprehend art historical language alongside a wide range of artistic ideas and concerns. Such documents are found in all of the major textbooks and a good number of edited reference texts as well. An advantage of reading from source documents is that students are introduced to a variety of writing styles and distinctive voices, initiating further inquiry and discussion. In addition, the use of documents provides more opportunities to use contextual methodologies in classroom teaching. (See examples of such quotations on pages 204–205. Sample questions using primary sources can also be found in the *AP Art History Course Description* and on the Art History Exam pages on AP Central.)

### Interdisciplinary Instruction

Where does the study of one subject end and another begin? While this question seems impossible to answer, many in the field of education tend to suggest that the boundaries are immutably grounded. If you introduced a mathematical equation in an English class, would you not see a few perplexed faces? Those who excel in the arts and humanities, however, have interests that go far beyond the perfection of craft. They are not strangers to technological progress, humanist pursuits, religious dogma, political conflict, and intellectual quandaries. In fact, they often find these subjects to be their primary source of inspiration.

As students are bombarded with information in our modern world, they are desperate to make connections, to make sense out of the inherent disorder of existence. Art history gives them the rare opportunity to examine other disciplines through sensory experience. It sharpens their skills of perception and ignites their curiosity. When students are excited about making connections between art history and something they have learned in another course, they possess a sense of accomplishment. All of a sudden, the boundaries do not seem as immovable as students have been taught to believe.

Does this mean the AP Art History teacher is required to be an expert in every related discipline? The short answer here is no. And yet our students will be learning in other courses about literary works associated with great works of art, mathematical ratios and formulas used in the design of well-known

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architectural structures, philosophical ideas that intrigued artists of the past, and historical events that influenced patronage and artistic production. The fact that no area of knowledge can be isolated from the arts should make an impact on students of art and art history.

As an earlier section in this chapter noted, one way to encourage the cross-pollination of other disciplines in your art history classroom is to work with the other teachers in your school. If you and the other teachers are able to exchange classes from time to time, all of your students will begin to develop a deeper understanding of a historical time and place. To enrich interdisciplinary discussion and learning, work as a team with teachers of other disciplines to develop handouts on related subjects, such as literary sources or historical figures, that could be used for both courses. Who knows? Such exposure to art historical content may encourage students to enroll in AP Art History.

### Indulge, Immerse, Enjoy!

It doesn't take long for a new AP Art History teacher to realize the richness of the course's contextual aspects. Finding the time to explore and share them with eager students is the challenge. But as this veteran AP teacher learned again and again, the time devoted to going beyond the mere formalist approach has powerful and lasting effects on our charges. We should be doing it to varying degrees with each work we choose to highlight.

A brief passage from Pico della Mirandola's *Oration on the Dignity of Man* for the students to read as they absorb Michelangelo's *Creation* fresco helps reinforce what is surely Michelangelo's most life-asserting artistic moment—and clearly a visualization of Pico's words, which express perhaps more directly and eloquently than any other the idea of Renaissance humanism. God telling Adam that he is placing him in the center of the world and giving him free will is potent stuff. Explaining to your students that Pico and Savonarola were both at the deathbed of Lorenzo, "Il Magnifico," could spur some lively discussion about the role of art in fifteenth-century Florence.

Doesn't Raphael's *School of Athens* compel reading some brief excerpts from Heraclitus, for example? Or what about listening to Dufay's *Nuper Rosarum Flores* after introducing Brunelleschi's Florence Cathedral dome? Do we see a bit of Renaissance hubris in the text—"For you, celestial virgin, [we] come to adorn the Church dedicated to thee with this great dome . . ."? And what historical opportunity would be missed with Perugino's *Christ Giving the Keys to Peter* by not reviewing the Petrine Doctrine or exploring why the dome in the painting may be a political statement about Roman–Florentine relations in the later Quattrocento.

Berlioz's *Symphonie fantastique* offers memorable aural complements to Fuseli and Goya. And who can resist sharing that moment in Stravinsky's *The Rake's Progress* when Tom Rakewell, at the very tavern in Hogarth's painting, sings, "One aims in all things to pursue my duty to myself to do." A little Sondheim (*Sunday in the Park . . .*) with Seurat really does assist the contextual issues related to the French Academy system.

This teacher could never resist having students read Li Po as they considered Song landscape painting, having them review events of Gautama's life as they surveyed those serene Sakyamuni sculptures, or helping them learn something about Muhammad's views on art—"Allah loves beautiful things"—by considering the role of the Hadith in Islamic culture.

The opportunities are endless, and we should not let the pressure of the "schedule" deny us the chance to approach the discipline we love with the commitment and depth a college-level course requires. Art history, after all, is the literal visualization of history, literature, philosophy, etc. Indulge, immerse, enjoy!

—Roger J. Lerch, retired AP Art History Teacher,  
Cincinnati, Ohio

## Experiencing Art, Not Memorizing It

To be sure, the art history survey course demands a tremendous amount of recall: names, dates, places, styles, and periods. Memorization of works of art is a greater challenge when students lack the vivid memory of experiencing an object or building in person and must rely instead on the images in textbooks and on the Internet. To compensate for this lack of experience, teachers often play games with their students to help them with the memorization aspect of the course.

While playing games is enjoyable and in some ways useful, such activities can lead students to think that the study of art history is solely that of labeling and categorizing. After taking AP Art History, is it of any use to be able to walk into a room in a museum and immediately identify each painting by artist and style and then move on? Would you not rather see students excited by the prospect of discovering something new and unknown, using recall as a tool to establish an engaging dialogue? Great works of art always reveal something different about themselves each time they are seen. Your role as a teacher is to remind students of this by conveying your own personal accounts of experiential memories.

You can also expose your students to the experiential backgrounds of those who are or have been active in the field by inviting guest lecturers to speak to the class. Possible candidates include a local graduate student, retired teacher, museum docent, working artist, architect, gallery owner, curator, or another teacher at your school, such as a studio art or history teacher. They can present works of art from a different perspective, greatly enriching your students' understanding of a particular period, style, or artist.

Art history provides a great opportunity for learning beyond the classroom because it encourages students to venture out into their environment in search of the creative pulse that continues to flow, as it has in the past, throughout their immediate surroundings. Simply reading about works of art and looking at reproductions without actually seeing them in person can be a futile experience. Some teachers have found that their greatest success in attracting students to the course comes from taking students to cities both near and far on organized trips. If your school district does not allow for such travel, you can still encourage students to visit museums and art galleries near home or when they are traveling with family.

The Development Committee urges AP Art History teachers “to include in their courses the direct study of original works of art in local collections. In the case of architecture, local examples should be studied firsthand even when they are relatively modest.”<sup>13</sup> The most obvious art in a community is often that which is found in its visual arts museum. Check with the museums near you to find out what programs and services they offer to schools. Many put together educational packets for teachers to use as visual aids when preparing their students for the matchless benefits of experiencing art objects in a traveling exhibition or permanent collection. Most have outreach programs designed to bring art into the schools, which is helpful for the teacher whose school budget inhibits field trips.

Your community may not have any art galleries or a museum with a permanent collection, but it will have works of art and architectural styles you can point out to your students. You may discover a New Deal-era mural in the post office lobby, an Art Nouveau stained-glass window in the public library, or a comical pastiche of an architectural style in the design of a restaurant or entertainment complex. Public spaces such as Trajan's Markets or Michelangelo's Capitoline Hill can be compared with our present-day shopping malls and public plazas. Private homes may exemplify Federal, Italianate, Queen Anne, or Prairie Style architecture. Houses of worship may have Romanesque, Gothic, or Neo-Classical elements in their facades and/or interiors. By referencing works of art they have seen—works found in local museums and galleries, or interesting buildings within the community—you are encouraging your students to explore their environment with a critical and discerning eye. Look around you with art historical eyes

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13. 2010, 2011 AP Art History Course Description, 5.

## Chapter 2

and encourage your students to do the same. Ideas for providing students with incentives for learning are everywhere, if you know where to look.

If you find yourself teaching the course in a remote, rural community that lacks art galleries or museums, consider exploring issues of class, gender, fashion, and taste in local stores, souvenir shops, and domestic architecture. Pop culture is especially rich with possibilities because it often unabashedly makes art historical references within its vast, diverse, media network. Do not forget that many artists of the past encouraged contemplation of the natural world over that of culture made by humans. Art opens doors to experiencing nature in all its diverse forms, such as a sky of cumulus clouds that Constable might paint, the meticulous detail and variety of plant forms that van Eyck tirelessly observed, or the proportions of Leonardo da Vinci's *Vitruvian Man* exemplified in our own physiques. Not only will students see such associations as a way to bring relevance to their studies, but they will also be increasingly motivated to look at and learn from the world around them.

One approach to helping students get into the habit of observing the art that surrounds them is to give them extra credit for building a collection of photographs that document local buildings or homes built in various architectural styles. They might also write a report about art historical references or the artistic decision-making they have observed in a current film or television program. A local college or university may offer evening lectures on the arts that are relevant to your art history curriculum. A newspaper or online search can generate many varied discussion topics that are related to the arts, such as freedom of speech or volatility in the art market. Making connections with the world outside the classroom enhances a student's understanding and powers of recall far more than any textbook can.

### Exploring Art Beyond the Textbook

I live in a rural area of Tennessee that is about an hour and a half away from Nashville and Chattanooga, depending on which direction one may be going, and I manage one museum field trip a year. I also make use of museum Web sites and the architecture around us.

The Metropolitan Museum of Art's Web site has a feature that allows users to create their own gallery of art. Depending on what we are studying, I set up in my gallery a viewing of specific images I've chosen from the online collection. Sometimes I show the images via projector to the entire class as a precursor to an assignment. Other times I have my students view them on their own time and complete an assignment. The school library allows those students who don't have a home computer with Internet access to view the images on the library's computers.

Another thing we do that I adapted from teacher ideas gleaned from an AP workshop is an architectural report based on the structures in and around our county. My students create a pictorial report with text to describe the structure, date of construction, by whom and for whom/what (if known), original and/or current function, main architectural features (e.g., Gothic arches, broken pediments), and the origins of those features. Students can choose to use a *PowerPoint* or a poster format for their class presentation. This is usually a popular project, and the students learn a lot about local architecture.

—Debra Grepperud, Warren County High School,  
McMinnville, Tennessee

## A Word of Encouragement

The aims of the Advanced Placement Program go far beyond the developing and scoring of the annual exams. Of primary concern is that students everywhere have an opportunity to participate in rigorous, academically challenging college courses while still in high school. This book is only one of a number of tools offered by the College Board to provide you not only with the guidance and structure you need to build a successful course but also the freedom and flexibility to enliven your students' classroom learning. It is hoped that in your pursuit of ideal instruction, you and your school's administrators will seek rewards not in tabulated exam scores but in the development of young, responsive minds.

Patience is key to developing the AP Art History program and course, and nothing can substitute for time and experience. The first-year teacher needs to experiment to find teaching strategies that engage students and encourage critical thinking skills. Devising good questioning techniques is crucial to achieving this goal and should be one of your primary tasks. This chapter has identified some of those strategies and techniques, and the sample syllabi in chapter 3 show them in action in experienced art history teachers' classrooms.

As a first-year teacher, do not be afraid to ask for help wherever you can find it. Seek out other AP Art History teachers in your school district, county, or state. Ask the advice of the more experienced teachers on the AP Art History EDG. Take advantage of the College Board Regional Offices and professional development events. I also encourage you to keep a journal of your experiences as a new AP Art History teacher. When working on your syllabus for the upcoming year, you can use the journal to jog your memory about which strategies worked well and which need to be adjusted or abandoned. Later on your journal entries may help you empathize with students by reminding you what it was like the first time you were confronted with the scope of required content knowledge.

Finally, as you develop your course, focus on making it memorable for the class. Students never speak of a great lesson plan when reflecting upon fond memories of a course. Instead, they talk about the rich learning experiences they had and the teachers who inspired them and opened their eyes to new and exciting things. Your personality and enthusiasm can spur students to take more initiative to fill in the knowledge gaps that may be unavoidable during your first couple of years teaching the course. If students are captivated by art history, they will work hard to do well on the exam and, more important, they will develop a lifelong interest in the subject.

### Go Beyond the "Canon"

Teachers should avoid trying to hit the ever-moving target called the "Art History Canon." Rather than embedding the course in a series of second guesses as to what the "AP Art History Exam Tooth Fairy" will bring come May, try covering the basics of each chapter in the textbook and then expressing yourself by picking one work—perhaps one that's a little offbeat—that speaks to you, and spend meaningful class time on it. As professional teachers and lovers of art history, we are in the unique position of exposing students—most of them for the first time—to a new field that needs to be cultivated and encouraged. There is a great deal to be achieved in a significant discussion of something that intellectually and emotionally stirs us. Students will gain more from your enthusiasm and sincere approach than they will from another day of influences, contexts, and critical analyses.

—John Nici, Lawrence High School,  
Cedarhurst, New York

### Checklist for New AP Art History Teachers

- Become familiar with the College Board's Web site for AP teachers, AP Central ([apcentral.collegeboard.com](http://apcentral.collegeboard.com)), and other resources for education professionals at [collegeboard.com](http://collegeboard.com).
- Read the *AP Art History Course Description* (available as a free download from AP Central or in hard copy at the College Board Store [[store.collegeboard.com](http://store.collegeboard.com)]).
- Design your syllabus, making sure it meets the AP Art History Curricular Requirements. Go to [apcentral.collegeboard.com/courseaudit](http://apcentral.collegeboard.com/courseaudit) for information on submitting your syllabus for audit review.
- Acquire a collection of digital images for the classroom. Visit the AP Art History Course Home Page for articles on how to obtain digital images from the Internet and make custom *PowerPoint* presentations.
- Contact textbook publishers for free examination copies of as many recommended course textbooks and supplemental titles as possible. Adopt a textbook for your class, including its instructor's manual and student workbook. Become familiar with the textbook's companion Web site and resource CDs.
- Review the teaching tips in chapter 2 and the sample syllabi in chapter 3 for more ideas on teaching techniques, assessments, and student activities.
- Learn about the AP Art History Exam and how to prepare your students for it: see chapter 4 of this guide and visit the Art History Exam pages on AP Central. The 1998 and 2004 *AP Art History Released Exams* are available at [store.collegeboard.com](http://store.collegeboard.com) (the 2009 exam will be released in 2010).
- Review the list of resources in chapter 5, as well as the items in the Teachers' Resources section of AP Central. You'll find suggestions for general reference books, as well as books on different types of art, art history, and art criticism; helpful Web sites, including links to many museums; and films on art and artists.
- Register for the AP Art History Electronic Discussion Group (EDG) on AP Central so that you can share questions and ideas with colleagues.
- Take a refresher art history course at a local college. Read textbooks and more advanced titles for background information.
- Sign up for an AP Summer Institute or workshop to learn tips and techniques for teaching the AP Art History course.

Good luck! You're in for an exciting year.



# Chapter 3

## Course Organization

### Syllabus Development

When developing your syllabus, first consult the “College Course Coverage” box in the current *AP Art History Course Description*. The box, which is reprinted here, provides a broad outline of how the content of the course should be broken down.<sup>14</sup> These guidelines are based on recent surveys the AP Art History Development Committee has conducted to ensure the AP course reflects how the art history survey course is taught at the college level. The AP Exam tends to adhere to the percentage of content coverage listed in the Course Description, so the time your course devotes to each content area should be as well.

<i>Content</i>	<i>Approximate Percentages</i>	<i>Total</i>
<b>I. Ancient Through Medieval</b> A. Greece and Rome B. Early Christian, Byzantine, Early Medieval C. Romanesque D. Gothic	10–15% 5–10% 3–7% 7–10%	<b>30%</b>
<b>II. Renaissance to Present</b> A. Fourteenth Through Sixteenth Centuries B. Seventeenth and Eighteenth Centuries C. Nineteenth Century D. Twentieth and Twenty-first Centuries	12–17% 10–15% 10–15% 10–15%	<b>50%</b>
<b>III. Beyond European Artistic Traditions</b> – Africa – the Americas – Asia – Near East – Oceania – global Islamic traditions		<b>20%</b>

College survey courses generally cover the various art media in the following proportions: painting and drawing, 40–50 percent; architecture, 25 percent; sculpture, 25 percent; and other media (printmaking, drawing, photography, fibers, ceramics, etc.), 5–10 percent. The AP Art History Exam also reflects these distributions.

A common concern for teachers is the requirement that they devote 20 percent of the course content to art beyond the European tradition. Remember that the inclusion of non-Western art provides you with the opportunity to *enrich* your course, not weigh it down with excess content. The first sample syllabus in this chapter shows one way in which non-Western content can be integrated throughout the year. Another

14. 2010, 2011 *AP Art History Course Description*, 6.



## Chapter 3

concern new AP Art History teachers often have is the order in which the course content must be taught. Although you are expected to teach the timeline of art history, which spans the ancient period to the present, you are not required to do so in any particular order. Wells Gray, for example, begins the year with art of the twentieth century (see his syllabus later in this chapter). Others prefer to start with an overview of art historical methodologies and terminology, drawing from a wide range of periods and cultures.

College professors often select content coverage based on their own specialized areas or the makeup of their student body; hence the content and pacing of survey courses can vary greatly from one institution to another. The Course Description's content guidelines are deliberately broad so that you too have the necessary flexibility to draw from your strengths and to accommodate a certain type of student or classroom demographic. Similarly, the guidelines presented in this Teacher's Guide are not intended to give you a calculated formula that dictates how many classroom hours should be spent on a particular topic. Rather, the guidelines serve to remind you to avoid spending too much time on a given historical period or mode of artistic expression. For example, if you are using a syllabus that is organized chronologically, and halfway through the school year you find yourself needing more time before introducing the Renaissance, then you should consider retooling your pacing and content coverage so that *approximately* half the course addresses the Renaissance to the present. Furthermore, the guidelines in the Course Description should help you remember the need to familiarize your students with a wide range of media. Exam results from previous years indicate students lack the ability to discuss architecture, printmaking, photography, and other media with the same degree of skill evidenced in their analysis of painting and drawing.

### Pacing and Prioritizing

If you follow the textbook too closely, you may get trapped into spending too much time on the beginning chapters, forcing yourself to rush through chapters at the end of the year and making it difficult for students to keep up. (Keep in mind that the AP Art History Exam does not include prehistoric art. Teachers are free to cover this material but should take care not to spend too much time on it to the detriment of art from other periods.) Rather than spending two or three weeks on Ancient Egypt, for example, would you not be more successful if you spent extra time on a chapter that covers the early twentieth century? The latter period is one of great creativity, energy, and invention, and students will need more time to sort out all of the various styles and movements that developed simultaneously: Cubism, Futurism, Constructivism, Fauvism, Expressionism, De Stijl, and so on. Egypt, on the other hand, while fascinating to both teachers and students, maintained throughout its ancient history a mostly immutable tradition of visual communication. The key here is balance, to structure the course so that your students have adequate time to study each period of art in order to gain a basic understanding of its contribution to the history of art.

### Pacing Tips

AP Art History has a lot of content to cover, so pacing is important to this course. I recommend the following strategies:

- **Establish a routine** that students understand so no class time is lost to noninstructional time.
- **Move quickly through the early units**, and reduce the number of images shown.
- **Leave many images out**, selecting only those that are the most representational of the concerns of the culture; cover these well. Stress the importance of students getting an understanding of the style of art and the issues of the culture.
- **Use the names of cultures and styles** in lectures, not the textbook's chapter numbers. Familiarize students with styles so they will develop the ability to recognize styles and identify works that aren't presented in class. Look at other textbooks and past AP Exams to get a feel for the "biggies," and be sure the syllabus covers them.
- **Give students complete packets** that include edited study guides and images for them to cut out and glue into their notebooks as homework. They should receive their packets at the beginning of each chapter.
- **Have students take notes** during lectures, and give them a grade for their notes.
- **Set due dates** for assignments and dates for assessments.
- **Give short quizzes** at the beginning of class. Reinforce students' knowledge of works included in packets and class presentations and of how attributes of the works represent concerns of the culture.

—Carol Hebert, Hastings High School,  
Houston, Texas

Setting priorities is often a major concern for AP Art History teachers, especially those who are new to teaching the course. How do you decide what to cover and what to leave out? Beyond the so-called art historical canon, comprised of iconic works such as the Parthenon, Michelangelo's *David*, and Velázquez's *Las Meninas*, what deserves your attention? A class in which students are engaged in a discussion of 3 to 4 works of art is of greater benefit than a class in which students are shown 20 to 30 works during the course of an hour or so. Students need time to look and reflect without being bombarded with one image after another. Showing a number of images as a point of comparison is useful, but you will want to address in depth only a few works during a class period as the primary focus of your discussion. You will also want to go back and revisit works discussed earlier in the year to refresh memories, make comparisons, and reestablish a historical context.

If you consult the major textbooks used at the college level for the art history survey course, you will find that some works of art receive more attention than others. The amount of coverage devoted to a work in these textbooks is a good indication of where the work should be placed on your own scale of priorities. Like the AP Art History Exam, textbooks are written based on research data collected from institutions where the art history survey course is taught. Textbooks help teachers get an overall sense of what works of art are currently considered to be part of the so-called canon, a group of works deemed by scholars worldwide as the most historically influential or noteworthy.

As a new AP Art History teacher, keep in mind that when you select a particular work to teach, you should thoroughly research it, going beyond the survey textbooks by consulting a wide range of sources. During your first year of teaching this course, focus on a reasonable number of thoughtfully selected works found within the textbook, spending a good amount of time with each, and presenting them within a context that reflects the research you have done. In your second year, add a few more works to your personalized core of selected images. After a few years, you will have built up a reservoir of works, all of which you can confidently discuss with your students with informed insight and clarity. Attempting to cover every work of art depicted in your textbook, especially during your first year, will only lead to frustration.

## Chapter 3

As you prioritize, keep in mind that you must balance your selection of works, paying adequate attention within any given art historical period to varied art media (e.g., architecture, painting, sculpture, printmaking, photography), geographical regions, genres (history painting, landscape, still life, portraiture), and stylistic schools. When selecting a work to teach, clearly lay out in your mind why you feel students need to be familiar with that particular work. Did it have a huge impact on other artists? Was it seen by a large number of people? Does it reflect a new direction in the history of art? Does it successfully employ a new artistic process or technique? Such questions are useful in determining which works deserve greater scrutiny.

### The Importance of Following a Syllabus

With the amount of information that must be covered by an AP Art History course, a syllabus is absolutely necessary, both for the teacher and for the students. Teachers must look at what needs to be covered before the AP Exam administration, assess the time they have with their students, make up a schedule, and then stick to it. In this course, the wonderful yet potentially terrifying truth is that every art historical period is enormously rich with possibilities for exploration. We all have favorite periods or areas of deeper background that make us want to linger; however, we must remember that privileging any one area means diminishing the attention we can give to another. Our course is a survey course, and our students deserve as much exposure to the full richness the discipline embraces as is possible within the limited time frame we are given. To treat all areas fairly and to proceed at an even pace requires extensive discipline and a day-by-day or week-by-week plan.

—Cheryl Hughes, Alta High School,  
Sandy, Utah

## Syllabus Organization

The sample syllabi in this chapter exemplify a range of possible approaches to teaching the AP Art History course content. You may also find it helpful to consult college and university syllabi of art history survey courses taught at various institutions and posted online. In doing so, you will discover some good classroom activities, research or paper topics, and more. Remember, whatever model you follow will possess both pros and cons. For example, while teaching the course chronologically may help students gain a better grasp of historical context, it may also force you to rush through certain areas in order to finish the timeline by the end of the year, or it may result in a rather dry or pedantic presentation of course content. Over the years, my syllabus has primarily remained chronological. What has changed, however, is a strict adherence to the timeline. By referring to current events, such as the death of an artist or the notable sale of a painting at auction, I have begun to introduce art from other time periods throughout the year, piquing student interest by demonstrating how art from the past has an impact on our lives today.

Some instructors opt to teach the survey course thematically. Examples of themes include sacred spaces, religious ritual, patronage, power and authority, humans' relationship with nature, gender roles, and so forth. Such an approach provides a greater opportunity to compare and contrast works with similar themes but from different art historical periods. While this can be a challenge as far as textbooks are concerned, it is an exciting way to engage students in the classroom. In order for the course to move fluidly from one topic to another when taking a thematic approach, careful preparation and supplementary resources are essential.

Another approach is to address geographical areas separately, focusing on the art of each individual region chronologically before moving on to the next. Rather than constantly moving from one place to another while studying each art historical period, you can focus on one region—such as southern Europe, Africa, or the Middle East—studying the art produced there from ancient times to the present. In doing so, students can discern how the continuities of art and culture are associated with geography.

Avoid the temptation to structure your syllabus around guessing which works of art will be on the upcoming AP Exam. Instead, personalize it to reflect your strengths, areas of interest, and experiences. Students benefit more from an enthusiastic perspective than they do from a calculated presentation of art history. If you have traveled to certain places, share those experiences with your students. If you have specialized knowledge in a specific area, use it to enhance classroom discussion. Likewise, if your students demonstrate interest in a particular work, expand your lesson to draw them in further. You are achieving success if you feel satisfied after each class that your students have benefited from an enriched classroom experience.

## The AP Course Audit

The AP Course Audit process was initiated in 2007 to ensure that AP courses meet specified curricular and resource requirements. It also lets colleges and universities know that courses identified as *AP* on student transcripts are part of the College Board AP Program. For your course to be authorized by the College Board as an official AP course, you will need to submit an AP Course Audit form and an electronic copy of your syllabus for review before you begin teaching art history as an AP course. By participating in the AP Course Audit, you receive validation that you are offering students the full benefits of your expertise and skills and that the course you are teaching is comparable to a college-level course.

The audit process is described in the Participating in the AP Course Audit section at the beginning of this book and on the AP Course Audit Information page, which can be accessed from the AP Art History Course Home Page on AP Central. The AP Course Audit Information page includes submission instructions and checklists, deadline dates, sample syllabi, an online “syllabus wizard,” a detailed explanation of the review process, a list of textbooks, answers to frequently asked questions, and more.

## Eight Sample Syllabi

No single method of structuring an AP Art History course is required, nor is it recommended. One of the strengths of the AP Program is that it allows for creative flexibility within the constraints of a standardized exam. To illustrate that point, this chapter includes eight sample syllabi: six from high school AP Art History teachers and two from university faculty who teach a survey course. These syllabi share a number of features: a description of each instructor’s teaching environment and personal philosophy about teaching art history; the course’s objectives and course planner; specific teaching strategies; useful resources; and student activities. At the same time, the syllabi also demonstrate diverse and engaging ways in which an instructor can present the course content. All of the syllabi were developed and classroom tested over a period of several years.

I encourage you to peruse the sample syllabi and note the pacing and prioritizing of each, as well as the approach each teacher takes to assigning outside readings, evaluating student work, and using classroom and individual learning activities. Do not, however, feel as if your course must follow these syllabi exactly. Instead, use them as a springboard for ideas on how to structure your course and teach your students. The way you design your course should always be informed by your personality, your students’ needs, the reality of the educational environment in which you teach, and the current requirements of the AP Art History course as detailed in the most recent Course Description. More sample syllabi are available on the AP Art History Course Home Page on AP Central.

### Syllabus 1 (page 48)

**Sarah Ramsey** teaches at a public high school in Greenwood Village, Colorado, not far from Denver. Her syllabus features extensive lists of the people and concepts covered in each unit. She also includes detailed descriptions of the unit handouts she gives her students, as well as the actual instruction sheets for student presentations and extra-credit museum visits.

### Syllabus 2 (page 64)

**Michael Bieze** teaches in a private day school in suburban Atlanta. His syllabus integrates Western and non-Western art throughout the year, pairing ancient Greek art with the art of ancient China, for example, and the art of Japan with Realism. Michael is generous with helpful advice on such topics of concern as establishing expectations, pacing the course, and working with different learning styles. His tips for teaching architecture, a difficult area for many AP teachers, are accompanied by a comprehensive architectural analysis handout.

### Syllabus 3 (page 80)

**Brad Cordell** teaches in a suburban public high school near Sacramento, California. He faces the double challenge of teaching the course in just one semester and on a four-by-four block schedule. His students are responsible for a significant amount of outside research, which they present to the class throughout the semester. Brad's syllabus includes detailed parameters and instruction sheets for these presentations. It also shows how integral the actual *doing* of art is to his course: students explore the various media and techniques used by the great artists in history, which further enhances their understanding of the art history they are studying.

### Syllabus 4 (page 99)

**Carol Hebert** teaches at a public high school on the outskirts of Houston, Texas. The year she taught with this syllabus, her course was affected not only by an AB block schedule but also by students who were shuttled between schools in the district to get to all their classes, which were taught on different campuses. Her syllabus features comprehensive lists of the topics and themes she covered each quarter. It also discusses teaching art beyond the European tradition, preparing students for the AP Exam, and learning activities that can be done in a short period of time in class.

### Syllabus 5 (page 121)

**Wells Gray** teaches at an independent boarding/day school in rural Pennsylvania. His syllabus, which is taught on a seven-day rotation schedule, takes the unique approach of beginning the year with a solid grounding in modern art before embarking on a study of art history from prehistory to the rise of modernism. Each unit within his syllabus enumerates the themes and concepts to be covered, showing the wide scope of coverage. Also included are descriptions of two activities that are popular with his students.

### Syllabus 6 (page 131)

**Margaret Zielinski** teaches at a public high school in Stamford, Connecticut. Her course, which is taught on a five-day rotation schedule, makes use of numerous video clips throughout the year. Each unit in her annotated syllabus includes objectives and informative notes about the approach she takes toward the teaching of that unit. Margaret's syllabus describes how students engage in a variety of class activities and receive frequent writing practice. Step-by-step directions for a major project on art of the 1970s are included.

## Syllabus 7 (page 169)

**Scott Montgomery** teaches at a private university in Denver, Colorado. Called “Caves to Renaissance,” his quarter-long survey course explores the earliest periods and styles in art history. Scott’s syllabus features four papers that give students experience with the different types of writing for this discipline. It also includes two of the daily study lists that alert students to what will be covered in class, as well as samples of guidelines he uses to grade the midterm exams.

## Syllabus 8 (page 180)

**Heather McPherson** teaches at a public university in Birmingham, Alabama. Her art history survey course covers the Renaissance through contemporary art in one semester. Students in this course do a considerable amount of writing, as the assignment guidelines included in this syllabus demonstrate. Heather’s syllabus outlines the topics she teaches during the semester, as well as the many supplementary readings that expose her students to a variety of primary source materials.

### Important Notes for AP Art History Teachers

#### The AP Course Audit

The syllabi included in this Teacher’s Guide contain rich resources and will be useful in generating ideas for your AP course. In addition to providing detailed course planners, the syllabi contain descriptions of classroom activities and assignments, along with helpful teaching strategies. However, since AP courses evolve with their fields and the course requirements are subject to change, the syllabi should not necessarily be used in their entirety as models that would be authorized under the most recent guidelines of the AP Course Audit (for example, see the note about Prehistoric Art, below). To view the current AP Art History Curricular Requirements and examples of additional syllabi, please see AP Central ([apcentral.collegeboard.com/courseaudit/resources](http://apcentral.collegeboard.com/courseaudit/resources)).

#### Prehistoric Art

Many of the high school syllabi included in this chapter include the study of prehistoric art. While it is acceptable to include this topic in the art history curriculum, it is important to remember that the AP Art History course emphasizes understanding works of art within their historical context by examining issues such as politics, class, religion, patronage, audience, gender, function, and ethnicity. Because these contextual issues cannot be ascertained about prehistoric art, prehistoric art does not appear in the exam. **Beginning with the 2010 exam, prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge will not be accepted as appropriate examples in Section II of the exam.**



# Sample Syllabus 1

**Sarah Ramsey**

Cherry Creek High School  
Greenwood Village, Colorado

## School Profile

**School Location and Environment:** Cherry Creek High School is located in a suburb a few miles south of the city of Denver. Founded in 1955, Cherry Creek has been recognized by the U.S. Department of Education as a Blue Ribbon School. Its library, which is open to the community, received the Colorado High Performance Library Center Award in 2005. The school is set on 80 acres and comprises four buildings. Students are given the opportunity to move freely about the campus, as well as off campus, during nonscheduled hours. They self-schedule their courses each year, which further prepares them for the college experience. Cherry Creek High School students are motivated, and their parents set high expectations for their performance.

**Grades:** 9–12

**Type:** Public high school

**Total Enrollment:** 3,775 students

**Ethnic Diversity:** Asian Americans compose about 6.4 percent of the total student population; Hispanics/Latinos, 5.0 percent; African Americans, 3.4 percent; and Native Americans, 0.3 percent.

**College Record:** About 95 percent of graduates go on to four-year colleges, two-year colleges, or career education schools.

## Personal Philosophy

The main reason I teach this course is because I love learning about art and architecture, and I want to share this passion with students. My classes are an eclectic mix. Some of my students have had years of studio art, while others are interested in history; some have strong analytical skills that they developed in their English courses, and some just enjoy visiting museums. Whatever their reason for enrolling in AP Art History, they have an innate curiosity and a love of learning. This makes my job easy: my students are already passionate about something, and they soon come to share my passion about art history.

Another reason I enjoy teaching this course is because it connects with so many other courses that students take in high school. Everyone can bring something to the discussion. For instance, the students who are musicians and singers connect the developments of Baroque painters with the work of Baroque composers. The AP European History students help contextualize the works we study by explaining the imperial aspirations of Augustus in terms of Roman aqueducts. The Spanish students have studied King Philip IV and can tell us about his court when we are examining *Las Meninas*. Not only do my students share what they have learned in other courses, but they also share the connections they have made outside of school. After spring-break trips to New York City or Washington, D.C., they cannot wait to tell me about that “crazy” Guggenheim Museum or the colors in Bellini’s *Feast of the Gods*. Seeing my students connect what they have learned in my course to everything else they see is what is most inspiring to me.



## Class Profile

The school year is divided into two 18-week semesters of two quarters each, for a total of 180 instructional days. The school day consists of eight 51-minute periods, and the AP Art History course meets five times a week. Every year somewhere between 50 and 75 students sign up for the course. Depending on student enrollment, some years the school offers two sections of the course, while other years I teach three sections. The course is open to juniors and seniors; the year I taught the course outlined in this syllabus, 80 percent of the class was composed of seniors.

Cherry Creek High School offers 29 AP courses. AP Art History is also offered at two other schools in the district, but I do not have much contact with those teachers beyond the College Board professional development opportunities that are offered at my school in August and November. I am the only AP Art History teacher at my school, and I also currently teach twelfth-grade English. When I taught eleventh-grade English, I was able to recruit students for AP Art History who might not otherwise have considered taking the course. Now I give handouts about the course to the eleventh-grade English and AP world language teachers and ask them to distribute the information to their students. Many of the English teachers do a good job of selling AP Art History.

## Teacher Background

I have a B.A. in English Literature from Colgate University and an M.A. in English Education from Teachers College at Columbia University. When I started teaching at Cherry Creek High School in the fall of 1996, I had only English courses but knew about the AP Art History course and was interested in it. Hoping that I would one day be able to teach that course, I took art history courses at night to supplement the few I had taken as an undergraduate. Eventually I took enough art history courses to equal a bachelor's degree. When the teacher who began the AP Art History course at my school retired in 2004, I began teaching the course. I think my background as an English teacher enables me to help my students connect what they see with a larger theme and context. In many ways, the analytical skills students use to examine a written passage are similar to those used to analyze visual art.

## Course Overview

This survey art history course includes a study of architecture, painting, sculpture, and photography from the Western tradition and, in a more limited sense, from beyond the Western tradition. As the instructor of this course, my job is to help students realize that works of art and architecture are historic records of that work's specific culture. As a result, students need to understand what those records say about the values and beliefs of the culture that produced them. Providing students with a context for interpreting works of art is of utmost importance, as is giving students a vocabulary and visual literacy for discussing art.

The description I prepared for the school's course guide is as follows:

AP Art History is an effective way to review significant events in world culture from a more visual perspective. AP Art History will present a variety of art objects forged by unique historical, geographical, technological, cultural, and personal forces. These artistic impulses will enhance a student's awareness of how the humanities reflect and stimulate all human behavior. Course work will consist of frequent identification quizzes, occasional in-class essays, and regular laboratories on artistic techniques and materials in order to supplement the historical survey.<sup>15</sup>

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15. *Cherry Creek High School Registration Guide 2008–2009*, [www.cchs.ccsd.k12.co.us/academics/reg\\_guide.html](http://www.cchs.ccsd.k12.co.us/academics/reg_guide.html).

## Chapter 3

I teach AP Art History chronologically, beginning with Paleolithic painting and sculpture and ending with Post-Modernism. Teaching the course chronologically helps students trace similarities and differences from one culture to the next. In many cases, students quickly realize how contact between different cultures informs and influences the art and architecture of a later culture. These connections guide our class discussions. Our primary textbook is the twelfth edition of *Gardner's Art Through the Ages* (the combined edition); “chapter” references in the Course Planner refer to chapters in this book.

### Course Planner

#### **Quarter 1 (August 20–October 26)**

##### **Unit 1: Introduction, Prehistoric, Near Eastern, and Egyptian Art and Architecture**

###### Week 1: Introduction

We watch the July 4, 2004, *60 Minutes* story about Thomas Kinkade that I taped from the television, followed by a discussion about the definitions of art and art’s function. What is the function of art beyond (or aside) from being aesthetically pleasing? We look at images of art as religious icons, records of historical events, portraits, propaganda, conveyors of power and authority, and fantasy. I ask students to consider how their definition of art will change throughout the course of the year.

###### Week 1: Prehistoric (Chapter 1)

*People and Concepts:* Paleolithic art (idea of image making, cave painting, objects that have been modified by humans) and Neolithic art (humans settle into communities, Jericho, Çatalhöyük, domestication, art becomes part of community life, megalithic culture, Stonehenge)

###### Week 2: Near Eastern (Chapter 2)

*People and Concepts:* Fertile Crescent, controlled urban environments evolve, agrarian cultures develop, stability results in works of art being produced, polytheism, constant warfare between cultures. Works of art from the following societies studied: Sumerian, Akkadian, Neo-Sumerian, Babylonian, Hittite, Assyrian, Neo-Babylonian, Sasanian

Vocabulary quiz on chapters 1 and 2 (Thursday, August 30)

###### Week 3: Egyptian (Chapter 3)

*People and Concepts:* Nile’s flooding, prosperity results from stability and water source, surrounded on all sides by desert, unification of Upper and Lower Egypt, desire to create monuments that will last for all time, unchanging canon established for depicting the human form (with the exception of Amarna period), ka statues, belief in the afterlife, development of pyramids and their function, tomb painting, rock-cut tombs, pharaohs, Hatshepsut, Akhenaton, Nefertiti, polytheism

Vocabulary quiz on chapter 3 (Friday, September 7)

Unit 1 exam (week 4, Monday, September 10)

**Unit 2: Aegean and Greek Art and Architecture**

Week 4: Aegean (Chapter 4)

*People and Concepts:* Cycladic art and its abstract quality, Minoan art and architecture, King Minos and Palace of Knossos, asymmetrical and complex plans, palaces as private residences for kings that also housed administrative and bureaucratic offices for their empires, influence of Egyptian columns, fresco technique, palace paintings, Mycenaean art and architecture, defensive function of citadels, Cyclopean masonry, funerary rituals, funerary art

Vocabulary quiz on chapter 4 (Friday, September 14)

Weeks 5 and 6: Greek (Chapter 5)

*People and Concepts:* Humanistic worldview, humans as “measure of all things,” Greek gods and goddesses assume human form, democracy, Geometric period, Orientalizing period, Archaic period, kouros, kore, Greek temples, Doric order, Ionic order, vase painting, Classical period, idealized human form, balance, harmony, symmetry, lost-wax method, Athenian Acropolis, Pericles, Late Classical period, Hellenistic period

Vocabulary quiz on chapter 5—architectural terms (week 5, Friday, September 21)

Vocabulary quiz on chapter 5—other Greek terms (week 6, Friday, September 28)

Unit 2 exam (week 7, Monday, October 1)

**Unit 3: Etruscan and Roman Art and Architecture**

Week 7: Etruscan (Chapter 9)

*People and Concepts:* Skilled seafarers and contact with other Mediterranean cultures, Etruscan cities never united to form a state (lack of political cohesion made them easy prey for Romans), Orientalizing period, Archaic period, Etruscan temple, terra-cotta, sarcophagi, tombs, tomb wall painting, bronze sculpture

Weeks 8 and 9: Roman (Chapter 10)

*People and Concepts:* Roman Republic, temples, Republican verism, Pompeii, amphitheater, typical Roman home, wall painting (First, Second, Third, and Fourth Styles), mosaics, Augustus, aqueducts, Colosseum, triumphal arches, the Forum, the Pantheon, Trajan, Hadrian, Marcus Aurelius, Early Empire, High Empire, Late Empire, Caracalla, four tetrarchs, Constantine, basilica

Vocabulary quiz on chapters 9 and 10 (week 9, Thursday, October 18)

Unit 3 exam (week 9, Friday, October 19)

## Chapter 3

### Unit 4: Late Antiquity, Byzantine, and Early Medieval Art and Architecture

Week 10: Late Antiquity (Chapter 11)

*People and Concepts:* Christian and Jewish houses of worship during Roman rule, catacombs, Roman sarcophagi, Old Saint Peter's in Rome, early Christian churches, rectangular basilican plan, centrally planned churches, mosaics, Ravenna

*Fall Break (October 29–November 2)*

### Quarter 2 (November 5–January 18)

#### Unit 4 (continued)

Week 1: Byzantine (Chapter 12)

*People and Concepts:* Constantinople and the “New Rome,” Justinian and Theodora, unification of church and state, Hagia Sophia, pendentives and squinches, San Vitale, icons, iconoclasm, Theotokos, Christ as Pantokrator, Byzantine style in Venice and beyond, Macedonian Renaissance

Week 1: Early Medieval (Chapter 16)

*People and Concepts:* Ship burial, Merovingian jewelry, Sutton Hoo purse cover, Viking culture, Hiberno–Saxon illuminated manuscripts, Carolingian art, the reign of Charlemagne, book covers, Ottonian architecture, Bishop Bernward, monasteries

Vocabulary quiz on chapters 11, 12, and 16 (Thursday, November 8)

Unit 4 exam (Friday, November 9)

#### Unit 5: Romanesque and Gothic Art and Architecture

Weeks 2 and 3: Romanesque (Chapter 17)

*People and Concepts:* Relics and reliquaries, pilgrimage, pilgrimage church, vaulting systems, rounded arch, monastic orders, intellectual and religious life centered on monasteries, cloister, expansion of European towns, interest in Classical scholarship, cathedral complex, campanile, baptistery, emphasis on separate units of space and compartmentalization in architecture, encrustation, Romanesque portal and sculpture, *Bayeux Tapestry*

Vocabulary quiz on chapter 17 (week 3, Friday, November 23)

*Guest Speaker:* Romanesque reliquaries and pilgrimage routes (Monday, November 26)

Weeks 4 and 5: Gothic (Chapter 18)

*People and Concepts:* Hundred Years' War, Black Death, Great Schism, rapidly expanding secular cities, building of new cathedrals in cities, Abbot Suger and ambulatory of Saint Denis, Gothic rib vault, Gothic facade and sculpture, stained-glass windows, quest for height and light, increasing humanization of religious figures in sculpture and painting, Flamboyant style, interest in creating three-dimensional space in painting, Gothic style in England and Germany

*Guest Speaker:* Illuminated manuscripts (week 5, Wednesday, December 5)

Vocabulary quiz on chapter 18 (week 5, Thursday, December 6)

Unit 5 exam (week 5, Friday, December 7)

**Unit 6: Fourteenth-Century Italian, Fifteenth-Century Northern European and Spanish, and Fifteenth-Century Italian Art and Architecture**

Week 6: Fourteenth-Century Italian (Chapter 19)

*People and Concepts:* Growing concern with the natural world, growing concern with the individual, growing concern with humanity's worldly existence, veneration of Classical antiquity as a model, city-state, economic prosperity, guilds, Black Death, Great Schism, development of vernacular literature, humanism, reviving Classical values, Byzantine style still prevalent, spatial illusion, altarpieces, modeling, observation of natural world, International Style, Siena, Florence

Weeks 6 and 7: Fifteenth-Century Northern European and Spanish (Chapter 20)

*People and Concepts:* Black Death, Great Schism, movement toward centralized government, early stages of European capitalism, Limbourg Brothers and illuminated manuscripts for private use, influence of naturalism, Burgundian Netherlands, oil painting, altarpieces, interest in landscape, secular patrons, interest in realistic detail and texture, portraits

*Winter Break (Monday, December 24–Friday, January 4)*

Week 8: Fifteenth-Century Italian (Chapter 21)

*People and Concepts:* Continuation of interests from fourteenth century, perspective, modeling, anatomy, interest in Classical antiquity, civic pride, Medici family, patronage, competition for doors of Florence Baptistery, Or San Michele, dome of Florence Cathedral, equestrian statues, portraits, architecture influenced by Greek and Roman monuments, spatial illusion, subjects from mythology, David by Donatello and Verrocchio, chiaroscuro

Vocabulary quiz on chapters 19, 20, and 21 (Friday, January 11)

Unit 6 exam during finals week (week 9, January 15–17)

**Quarter 3 (January 22–March 28)**

**Unit 7: High Renaissance, Mannerist, and Sixteenth-Century Northern European and Spanish Art and Architecture**

Weeks 1 and 2: High Renaissance and Mannerist (Chapter 22)

*People and Concepts:* Elevated prestige of artists, sfumato, Leonardo da Vinci, Pope Julius II, rebuilding of Saint Peter's in Rome, Michelangelo, Sistine Chapel, Raphael, Venetian Renaissance, oil painting, disegno, colorito, Titian, Mannerism, Reformation and Counter-Reformation, Jesuits

Weeks 2 and 3: Sixteenth-Century Northern European and Spanish (Chapter 23)

*People and Concepts:* Reformation, Martin Luther and his 95 Theses, Protestantism versus Catholicism, woodcuts, engravings, Italian Renaissance interests brought to Northern Europe, genre scenes, royal patrons, El Greco

Vocabulary quiz on chapters 22 and 23 (week 3, Friday, February 8)

Unit 7 exam (week 4, Monday, February 11)

## Chapter 3

### Unit 8: Baroque Art and Architecture

Weeks 4 and 5: Baroque (Chapter 24)

*People and Concepts:* Reformation and Counter-Reformation, additions to Saint Peter's, sculptural commissions for Saint Peter's, Bernini, Borromini's architecture, mixed media, Caravaggio, tenebrism, theatrical quality, ceiling painting, Velázquez, Catholic Spain and Flanders, Rubens, Dutch Baroque, still lifes, landscapes, portraits, interior scenes, changing patrons, movement toward an open art market, founding of the French Royal Academy of Painting and Sculpture, Poussin, Louis XIV, Versailles

Vocabulary quiz on chapter 24 (week 6, Monday, February 25)

Unit 8 exam (week 6, Tuesday, February 26)

### Unit 9: Late Eighteenth-Century Through Mid-Nineteenth-Century Art and Architecture

Weeks 6 and 7: Late Eighteenth Century Through the Mid-Nineteenth Century (Chapter 28)

*People and Concepts:* Rococo, salon culture, Enlightenment, French Revolution, American Revolution, mathematical and scientific achievements, Newton and Locke, Voltaire and Rousseau, Industrial Revolution, colonialism, Grand Manner portraiture, Neo-Classicism, Napoleon, Thomas Jefferson, Romanticism, rise of photography

Vocabulary quiz on chapter 28 (week 7, Thursday, March 6)

Unit 9 exam (week 7, Friday, March 7)

### Unit 10: Art Beyond the European Tradition

Weeks 8 and 9: In-Class Presentations

In groups of four, students take turns presenting on textbook chapters that cover art beyond the European tradition. They spend week 8 (Monday through Thursday) on in-class group preparation work and week 9 (Monday through Thursday) presenting. This assignment is described in the Student Activities section of this syllabus.

*Guest Speaker:* Native American art (week 8, Friday, March 14)

Unit 10 exam (week 9, Friday, March 21)

### Unit 11: Later Nineteenth-Century and Early Twentieth-Century Art and Architecture

Week 10: Later Nineteenth Century and Early Twentieth Century (Chapter 29)

*People and Concepts:* Industrialization, urbanization, increased economic and political interaction worldwide, colonization, emphasis on science, Charles Darwin, Karl Marx and Friedrich Engels, Modernism, Realism, Manet, Pre-Raphaelite Brotherhood, Impressionism, the Salon, Japonisme, Post-Impressionism, van Gogh, color theory, pointillism, Cézanne, Symbolism, Rodin, Art Nouveau, use of metal in architecture, "form follows function"

*Spring Break (Monday, March 31–Friday, April 4)*

**Quarter 4 (April 7–June 3)****Unit 11 (continued)**

Week 1: Later Nineteenth Century and Early Twentieth Century (continued)  
Vocabulary quiz on chapter 29 (week 1, Friday, April 11)

Weeks 2 and 3: Early Twentieth Century (Chapter 33)

*People and Concepts:* World War I, the Great Depression, totalitarianism, World War II, combination of euphoria and alienation, rejection of traditional limitations and definitions of art, advances in technology, Nietzsche, Freud, Jung, challenges to the primacy of reason and objective reality, industrial capitalism, imperial expansion, Russian Revolution, Fauvism, German Expressionism, Cubism, Purism, Futurism, Dada, Ashcan School, 1913 Armory Show, Precisionism, New Objectivity, Surrealism, Suprematism, Constructivism, De Stijl, Bauhaus, International Style, Art Deco, Frank Lloyd Wright, Regionalism

Vocabulary quiz on chapter 33 (week 3, Tuesday, April 22)

Unit 11 exam (week 3, Wednesday, April 23)

**Unit 12: Later Twentieth-Century Art and Architecture**

Weeks 3 and 4: Later Twentieth Century (Chapter 34)

*People and Concepts:* Time of upheaval, time of change, time of conflict, cultural agendas pursued more aggressively in the United States than in other parts of the world, the United States as global presence, challenges to status quo in the United States, “youth culture,” feminist movement, avant-garde artists from Europe arrive in the United States, rejection of illusionism and exploration of the properties of artistic medium, Post-Modernism, existentialism, Abstract Expressionism, Post-Painterly Abstraction, Minimalism, Conceptual Art, Pop Art, Super-Realism, Environmental Art, Post-Modern architecture

Vocabulary quiz on chapter 34 (week 4, Friday, May 2)

Unit 12 exam (week 4, Friday, May 2)

**AP Exam**

Weeks 5 and 6: In-class review on Monday and Tuesday

Week 6: AP Exam (Wednesday, May 14)

There are no classes after the AP Exam. The seniors’ last day of school is the Friday after they take the AP Exam.

**Teaching Strategies****Lectures and Discussions**

In general, AP Art History is a lecture-based course, and this can get tiresome for both my students and me. Therefore I try to break it up as much as possible while still keeping in mind the material that needs to be covered throughout the year. I add variety by using snippets of video to review units of study (Michael Wood’s series *Art of the Western World* works well for this), referencing and sharing Web sites and podcasts, simulating cave painting, sketching a quatrefoil panel for the Florence Baptistery door competition, or using the *Sister Wendy’s Story of Painting* series to show a brief explanation of a work we are studying.



## Chapter 3

On a typical day, about 75 percent of the class period is spent on lecture, and 25 percent is spent on discussion. Discussion usually takes the form of student presentations of works of art. At the beginning of every unit, each student selects one work to present. This involves students reading the description of the work in the textbook and then consulting another credible source to augment that information. When we arrive at a student's work in the chapter, I let that student talk for about five minutes (depending on the work). Afterward I highlight things the student said and make connections to other works we have covered. I have students do this because I want them to become comfortable discussing art and architecture in both oral and written forms; they write about art on the exams, but I want to hear them using vocabulary terms correctly and elaborating on themes and context.

It took me three years before I got the pacing down for the AP Art History course and actually finished with time for some review at the end of the year. I believe the most important thing is to map out exam dates at the beginning of the year and stick to them. If I am really pressed for time when teaching a particular unit, I will look through the chapter and omit some of the more obscure pieces from my lecture (maybe 1 in 10 images). This is not to say, however, that the omitted information is not included on the exam. Students need to complete all of the readings.

I have been able to supplement my teaching with some wonderful experts from the local universities. Scott Montgomery, an assistant professor of medieval and Renaissance art at the University of Denver, has presented a lecture on relics and pilgrimage [see Scott's syllabus on page 169]. Students have also learned about medieval illuminated manuscripts from Pamela Troyer, an assistant professor of English at Metropolitan State College of Denver.

I generally do not give reading assignments beyond the textbook because it is so thorough. Sometimes I bring in a short piece that connects to a work we are studying, and we read it aloud. For instance, we read the myth of the Minotaur as we study the Palace at Knossos and an excerpt of the Law Code of Hammurabi when we talk about Babylonian society.

When I begin a new unit of study, I give my students four handouts:

- **A page of context notes.** Basically these notes summarize the information contained in the first pages of the textbook chapter. Although I expect my students to read this information later on their own, I find that explaining the historical events of the time period helps them anticipate and analyze the art of that unit. As we view specific works of art, I elaborate more fully on the broad ideas that I mention in this short lecture.
- **An image list.** This identifies which works of art the students will need to make a note card for: works they should know for that unit's exam. Although the unit exams often contain a few images students are not familiar with, this list is a rough guide for review and study. Thus, during every class lecture, my students know which images they need to take thorough notes on.
- **A packet of black-and-white images.** The images, about six works per page, are ones I think students should know from the chapter. The day before we begin a new unit, the homework is to cut out the images and paste them to one side of a note card. The students will take notes on the other side as we cover the work during the lecture. At the beginning of the year, I specifically explain what information should go on the note cards: title, date, period/style, artist or architect, patron, material/technique, function, context, descriptive terms, and relevant ideas relating to the work of art. Students turn in their note cards for a grade on the day they take the unit exam.

- **A list of vocabulary terms and their definitions.** I teach vocabulary in context as we study works of art. Near the end of each unit, I give a vocabulary quiz that uses the works we have studied to test students' knowledge of the terms; these quizzes include a lot of images.

### Images

When the previous AP Art History teacher retired, he took his collection of slides with him, so I decided to start my teaching of this course with digital images. I received a grant from my school district to buy a laptop and to have a projector and a large screen installed in my classroom. I have always used the images on the CD-ROMs provided by the publisher of *Gardner's*; it is easy because they follow the exact images in the book. Occasionally I import an image from the Internet to the *PowerPoint* slides, but for the most part I use what the publisher provides. Every so often I use the Internet in my classroom to show a brief clip from YouTube™ or to take my students to a museum's Web site.

### Learning Activities

I use activities throughout the year to break up and reinforce the lectures. For example, on the day before winter break, after we have studied medieval illuminated manuscripts, I give each student a historiated initial for the first letter of their name. They use brightly colored pencils to decorate the initials like the monks might have decorated their texts.

When we cover fifteenth-century Italian art, I make photocopies of the biblical story of the sacrifice of Isaac (Genesis 22:1–12) for my students. We read this aloud and then discuss what visual elements would need to be included in a work of art to communicate this story. Students often mention Abraham, Isaac, servants, mountains, a donkey, wood for the burnt offering, a knife, a fire, an altar, an angel, a ram, and a thicket. Then I pass out a quatrefoil shape and some crayons to each student. They must create a picture that includes the elements needed to tell the story, while also considering the overall composition. Next we look at the two panels by Brunelleschi and Ghiberti and discuss which one best portrays the story. We focus on the composition and treatment of space, considering which best suits the quatrefoil shape, which reflects the interest in Classical cultures, and so on.

### Art Beyond the European Tradition

One of the most challenging aspects of this course is incorporating art and architecture from beyond the European tradition. Although the course textbook includes a thorough study of works from many cultures, time constraints prevent me from covering them all. Consequently we complete a study of Islamic art and architecture at the end of the first semester, and during the second semester I assign a research project that includes an in-class presentation on a non-Western topic of the student's own choosing. Teaching this component of the course is difficult, and I am constantly reevaluating my choices. Because of this, I expect that the way I teach art beyond the European tradition will evolve and change as the years progress.

### Museum Visits for Extra Credit

During the year I try to arrange a few field trips to Denver. In December, when we are studying Gothic architecture, students who want to take advantage of this extra-credit opportunity join me for a tour of Saint John's Cathedral. I speak with a guide before our visit to let the guide know what we have been studying so the tour can reinforce some of those things. Later in the year, once we have begun our study of twentieth-century art and architecture, we visit the Denver Art Museum for another guided tour. These excursions are generally planned for the late afternoons or on Saturday mornings.

## Chapter 3

Recently I offered my students a new opportunity to earn extra credit by viewing a temporary exhibit at the Denver Art Museum, “Inspiring Impressionism.” I gave them the assignment after I had introduced and discussed Impressionism in class. They could visit the museum during spring break and complete a handout that asked them to report on some comparisons the exhibition had made. The premise of the exhibition was that Impressionists did not create art that completely ignored earlier movements: they were, in fact, inspired by earlier artists and their work. My students had to explain one comparison made in the exhibition they found particularly interesting. They also then had to go into the museum’s permanent collection, find a work of interest to them, and link that work with something similar we had studied that year. They gave me their completed handouts with their admission ticket stub.

### Exam Preparation and Review

Every unit exam includes timed essay questions (usually two) I have taken from past AP Exams, so students become used to seeing the types of questions that appear on the AP Exam. I use the AP Scoring Guidelines when I grade the essay responses. At times I also use multiple-choice questions from past AP Exams. Every year the College Board releases the multiple-choice sets from Section I, Part A, and I collect them to use from year to year.

I seem to do something a little different every year when it comes to holding review sessions just before the AP Exam. One year I gave my students an entire Released Exam on a Saturday morning at the end of April. Another year I held a couple of review sessions on Saturday mornings; these were optional and well attended. This past year I planned well and was able to devote over a week’s class periods to exam review. I think this worked the best because all of the students were present.

### Student Evaluation

Students are graded on their vocabulary quizzes, note cards, and presentations on art beyond the European tradition. The quizzes, which sometimes number more than one per unit, are fill-in-the-blank with a word bank. Note cards are due when students take the unit exams. I give the note cards a small completion grade, scoring them on their thoroughness. The weight of the presentations is roughly that of a unit exam.

I use a traditional scale when grading my students: A = 90–100 percent; B = 80–89 percent; C = 70–79 percent; D = 60–69 percent; and F = 59 percent and below. I also use a point system, and roughly 1,000 points are possible each semester. About 75 percent of these points come from unit exams, 13 percent from vocabulary quizzes, and 12 percent from note-card completion. This breakdown is slightly different during the spring semester, when one major grade is the in-class presentation on art beyond the European tradition.

### Unit Exams

Student progress in this course is evaluated primarily through the unit exams, which I give about once a month. Unit exams are comprised of both multiple-choice and free-response questions. The multiple-choice questions cover a variety of topics: context (i.e., the original intended location of the work); artist; patron; medium; historical context; function; date (usually by century); compare/contrast with earlier works studied; descriptive terms; issues of influence; and so on. Some of the multiple-choice questions come from the textbook publisher’s test bank, and some come from past AP Art History Exams. The multiple-choice questions that come from past AP Exams are accompanied by an image or pair of images. Often, when the questions involve a pair of images, one of the images is from an earlier unit of study.

The free-response questions, which come from past AP Exams, account for one-third to one-half of the overall points on a unit exam. Some of these questions cover art beyond the European tradition, and three or four times throughout the course of the year I include essay questions based on primary source documents. Generally, students answer a 5-minute and a 10-minute essay question on an exam.

I find it helpful to use both multiple-choice and free-response questions from past AP Exams because this not only tests information specific to the unit of study—it also familiarizes students with the various types of questions and time constraints they will find on the actual exam in May. Acquiring a comfort level with the questions on the unit exams boosts student confidence, because if they have done well throughout the year on the unit exams, they feel success is possible on the AP Exam.

The semester finals are just another unit exam. At the end of the first semester, students take the Unit 6 exam during finals week, but it is not a cumulative exam for the entire first semester. At the end of the second semester, the last exam I give is for Unit 12, and it covers only art from the second half of the twentieth century and not material from the entire semester. I do not give the second semester final during finals week because most of my students are seniors and will graduate in mid-May.

As a rule, students who take AP courses are expected (but not required) to take the AP Exam in May, though this does not always happen. Of my most recent class, 62 out of 71 AP Art History students took the exam. I never count the AP Exam as the final exam for the course.

## Teacher Resources

### Primary Textbook

Kleiner, Fred S., and Christin T. Mamiya. *Gardner's Art Through the Ages*. 12th ed. Belmont, Calif.: Thomson/Wadsworth, 2005.

I use the combined edition because it is significantly cheaper than the two-volume edition.

### Supplemental Texts

Adams, Laurie Schneider. *Art Across Time*. 2nd ed. Boston: McGraw-Hill, 2002.

Stokstad, Marilyn. *Art History*. Rev. 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 2005.

Wilkins, David G., Bernard Schultz, and Katheryn M. Linduff. *Art Past, Art Present*. 4th ed. Upper Saddle River, N.J.: Prentice Hall, 2001.

### Videos

*Art of the Western World*. 1989. Hosted by Michael Wood. Produced by WNET/New York, Educational Broadcasting System. Distributed by Annenberg Media, 1989. DVD and VHS. 9 hours.

This nine-program series is available from Annenberg Media at [www.learner.org/resources/series1.html](http://www.learner.org/resources/series1.html).

*Masters of Illusion*. 1991. Hosted by James Burke. Produced by the National Gallery of Art. Distributed by Homevision, 2000. VHS. 30 minutes.

Available from Amazon.com.

*Sister Wendy's Story of Painting*. 1996. Hosted by Wendy Beckett. Produced by CBS/Fox Video, BBC Video. Distributed by Twentieth-Century Fox Home Entertainment, 1997. DVD and VHS. 5 hours.

This series is available from Crystal Productions, <http://crystalproductions.com/catalog>, and on Amazon.com as part of *Sister Wendy: The Complete Collection*.

## Chapter 3

“Thomas Kinkade, a Success: Morley Safer Interviews Artist Who’s Also Master Marketer.” *60 Minutes*. CBS. July 4, 2004.

This 14-minute interview was released on DVD on July 20, 2006. It is available from Amazon.com.

### Web Sites and Podcasts

Art History in Just a Minute, <http://ewart.sbc.edu>

*Gardner’s Art Through the Ages* 12th ed. Companion Web Site, [www.wadsworth.com/cgi-wadsworth/course\\_products\\_wp.pl?fid=M20b&product\\_isbn\\_issn=0155050907&discipline\\_number=37](http://www.wadsworth.com/cgi-wadsworth/course_products_wp.pl?fid=M20b&product_isbn_issn=0155050907&discipline_number=37)

MOMAAudio (Museum of Modern Art, New York), [www.moma.org/visit\\_moma/audio.html](http://www.moma.org/visit_moma/audio.html)

San Francisco Museum of Modern Art, Podcasts, [www.sfmoma.org/pages/audios](http://www.sfmoma.org/pages/audios)

Twelve Byzantine Rulers: The History of the Byzantine Empire, [www.12byzantinerulers.com](http://www.12byzantinerulers.com)

## Student Activities

### Presentation on Art Beyond the European Tradition

You will be giving a presentation on art beyond the European tradition before spring break. Along with three other students, you will select one chapter from *Gardner’s Art Through the Ages*, and together you will teach your fellow students about the content of the chapter. You may select any of the chapters that we have not covered as a class, as long as it is on art beyond the European tradition. Here is a timeline for this project:

#### Friday, February 15

Select your group and select your chapter.

#### Friday, February 15–Sunday, March 9

Read your chapter to get an overview of your topic. Continue researching three works or artists covered in your chapter by consulting three additional sources; only one may be the Internet. Be sure to keep an accurate bibliography and notes from your research.

#### Monday, March 10–Thursday, March 13

Get together with your group during class and compare notes about the chapter and your additional research. As a group, discuss the following:

- Important dates, names, and places
- The artistic style that evolved as a result of various influences: religious beliefs; political and historical events; geographical location; patronage; contact with the art of other regions; etc.
- Formal elements of art from this time and region
- Important themes that emerge in works of this time and region

Next, as a group, decide on eight images from your chapter (you may also include works you discovered during your research) that you think typify art from this time and region. These are the works you will be teaching to the class. Please let me know which works you will be covering; if you are including some from beyond the textbook, I will need to gather those images for your presentation.

Prepare for your presentation. The following need to be turned in to me by the end of class on Thursday, March 13:

- A detailed **lecture outline** that covers all the points you will be presenting to the class.
- A **bibliography** of all the sources you consulted in your research for this presentation.
- A **handout** that you will give to the class at the start of your presentation. The handout must include a timeline, a historical overview of the period, a list of the works you will be presenting (leaving room to take notes), a comparison of one work from your chapter with another work from the European tradition that shares a similar theme, and important vocabulary terms with their definitions. This handout cannot be more than one page, front and back.

Friday, March 14

Guest speaker on Native American art

Monday, March 17–Thursday, March 20

Presentations to the Class

- I am expecting these presentations to be about 20 minutes long, which is not much time to cover an entire chapter! So carefully choose what information you will be addressing and be well organized. Your presentation should follow the content of your handout and the images you have listed. Your fellow students and I will be asking questions, so be prepared.

Listening to the Presentations

- When you and your group are not presenting your chapter, you will be listening to the presentations of other groups. You will need to take thorough notes on the handouts they provide, and I will collect these handouts at the end.

Evaluation

- |   |                  |
|---|------------------|
| • Written materials from each group, including lecture outline, handout, and bibliography | 20 points        |
| • Presentation (thorough, accurate, organized, teamwork, etc.)                            | 30 points        |
| • Your notes from the other presentations   | <u>20 points</u> |
| Total:  | 70 points        |

Friday, March 21

You will be writing a 30-minute in-class essay that compares two works of art or architecture. The works you discuss are your choice, but one (or both!) of the works must be art beyond the European tradition. Be sure to select works for your essay that are well suited to the prompt. This essay question will be taken from an old AP Art History Exam and is worth 50 points.



### Review of an Art Exhibit

You will be visiting an art exhibit of your choosing before Friday, May 2. The only requirement is that the exhibit be of work from the twentieth or twenty-first century; it may be an exhibit of only one artist's work or a group show. You may choose to visit the Denver Art Museum, the MCA [Museum of Contemporary Art] Denver, or any number of local galleries. After your visit, you will be writing a review of the exhibit for me. In preparation for the writing of your review, you will need to find two recent reviews to read as examples. They should be stapled to your final assignment. You will find helpful reviews in *Time*, *Newsweek*, the *New York Times*, the *New Yorker*, or even the *Denver Post*. After you have read a couple of reviews and visited the exhibit, get writing!

Your review should include these components:

- **An introduction** that gives me some background about the artist and some idea of the artist's work, along with your thesis. Here are two examples:

The Impressionist painter Mary Cassatt (1844–1926) was a character of intriguing contradictions. The daughter of a wealthy Philadelphia banker, she led a social life of impeccable gentility, but as an artist in Paris in the late 1870s, she fell in with a disreputable gang of outsiders—the officially denigrated Impressionists. While she worked on the cutting edge of avant-garde style, she made no overtly challenging images. Over and over she depicted women like herself engaged in polite social or domestic activities or tending their children (though she never married or had children). Her fiercely precise and intelligent art acquired an undeserved reputation for saccharine softness.<sup>16</sup>

In West Africa a century ago, beadwork was a status symbol reserved for kings and priests. Sidled artisans, using gloriously colored glass beads and cowrie shells, devised the ritual artifacts of great fantasy assembled in “African Beadwork: Traditional Symbols,” an exhibition at the Tambaran Gallery, 20 East 76<sup>th</sup> Street in Manhattan, through June 28. The 53 pieces on view—crowns, masks, bags and figures—were probably made between 1870 and 1950. The majority were crafted by Yoruban artisans in lands now known as Nigeria. The rest were strung and stitched by Bamileke, Fang and Bamum draftsmen in regions that are today called the Cameroon or by the Kuba people in the area now known as Zaire.<sup>17</sup>

*Note:* If the exhibit is of relatively unusual material you will probably have to provide more background information than if you were reviewing the work of a well-known artist.

- **A description** of the show: How big is the exhibit? How are the works displayed? What do the works look like? What is the lighting like? How do the works interact with their setting and the architecture of the building or room? Are the works labeled? Has the curator provided commentary about the pieces?
- **An analysis** of the works: What is the overall effect of the works? How do they interact with each other? Is there some significance in the way the works are juxtaposed or paired?
- **An evaluation** of the exhibit: What is your personal reaction to the overall exhibit? Should I see it or pass on it? Make sure your evaluation is supported with evidence from the works.

Your review should be no more than two pages, double-spaced, and typed in 12-point font. Please be sure to include the exhibit title, location, and duration. The review title should be informative and engaging.

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16. Ken Johnson, “Childless but Fascinated by Intimate Family Life,” *The New York Times* (December 1, 2000), B37.

17. “African Beadwork That Is Rich with Status Symbols,” *The New York Times* (May 19, 1991), H37.



Here are some tips from *A Short Guide to Writing About Art* to follow when writing your review:

- Read any texts that are on the walls. (You may learn from them—or you may find them intrusive.)
- If a brochure is available at the exhibition, take it, read it after you have walked through the exhibition once, and then walk through the exhibition at least once more. On this second trip, you may want to record (in the form of marginal jottings) your responses to comments made in the brochure. Save the brochure, or buy a catalog if one is available; such material will provide sources for the illustrations in your paper.
- If an audio program is available, listen to it as you go through the exhibition. Take notes on the comments you think are noteworthy—and be sure to acknowledge the program if you use any of the material in your review.
- Take notes while you are at the exhibition; don't assume you will remember titles and dates, or the ways in which works are juxtaposed, or even all of your responses to individual works.
- In your first draft, don't worry about limitations of space. Put down whatever you think is worth saying, and later revise the review to bring it within the established length.
- Express your opinions—subjectivity is inherent—but go easy on such terms as “I think,” “I feel,” “in my opinion.” Express opinions chiefly by calling attention to details that will in effect compel the reader to share your responses.
- If possible, revisit the exhibition after you have revised your draft, so that you can improve the review (probably by adding concrete details) before handing it in.
- Give your review an interesting title: not “A Review of an Exhibition of van Gogh's Self-Portraits” but perhaps “Van Gogh Looks at Vincent.” The final version of the title will probably be almost the last thing you write, but make certain that the final draft of the review fulfills expectations that the title arouses.<sup>18</sup>

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18. Sylvan Barnet, *A Short Guide to Writing About Art*, 9th ed. (Upper Saddle River, N.J.: Prentice Hall, 2008), 164-65.

# Sample Syllabus 2

**Michael Bieze**  
Marist School  
Atlanta, Georgia

## School Profile

**School Location and Environment:** Marist School is located in suburban Atlanta. It was founded in 1901 by the Society of Mary as a military day school for boys and became a coeducational college preparatory school in 1977. The school values diversity: its students come from a variety of backgrounds, and approximately 25 percent have faith traditions other than Roman Catholic.

Marist emphasizes community service as part of its educational program, requiring students in each grade to complete a certain number of hours of service every year. A National Blue Ribbon School of Excellence, Marist is also known for its strong AP program. Several faculty members have served as Exam Readers, and three have been Development Committee members. The AP Art History program has been ranked among the top in schools of similar size, nationally and internationally, and named as an exemplary program in the 2006 *Advanced Placement Report to the Nation*.<sup>19</sup>

**Grades:** 7–12

**Type:** Private, nonprofit, Roman Catholic, college preparatory, coeducational day school

**Total Enrollment:** 1,057 students (533 boys and 524 girls)

**Ethnic Diversity:** Hispanics/Latinos compose 5.77 percent of the student body; African Americans, 4.45 percent; Asian Americans, 3.12 percent; multiracial students, 2.18 percent; and Native Americans, 0.19 percent.

**College Record:** One hundred percent of the graduating seniors go on to college.

## Personal Philosophy

Few, if any, courses in high school meaningfully connect different academic fields; as such, for many students AP Art History is the most exciting course they take. I hope that my students learn how aesthetic education, to quote Maxine Greene, is “integral to the development of persons—to their cognitive, perceptual, emotional, and imaginative development.”<sup>20</sup>

## Class Profile

Marist has had an AP Art History program for 21 years. The course is taught in three sections of 25 students each; enrollment in the course is limited to 75 students. Approximately half of the students in the class are juniors, and the other half are seniors; sophomores are not eligible to take the course. I taught most of the studio art courses for 20 years, but now I teach photography and a humanities seminar in addition to AP Art History; I am the only art history teacher at my school. Marist uses a 12-week trimester system, and classes meet four times a week for 55 minutes. AP students are required to take the AP Exam.

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19. College Board, *Advanced Placement Report to the Nation* (New York: The College Board, 2006), 16, [www.collegeboard.com/prod\\_downloads/about/news\\_info/ap/2006/2006\\_ap-report-nation.pdf](http://www.collegeboard.com/prod_downloads/about/news_info/ap/2006/2006_ap-report-nation.pdf).

20. Maxine Greene, *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York: Teachers College Press, 2001), 7.

## Teacher Background

When I began teaching in high school, I had never heard of the Advanced Placement Program. My plan was to teach art history in college; however, I found the AP Program to be unique in American education with respect to its partnership between high school and college teachers. It seemed to be a strong model for developing high school curricula at a national level. Since I have a B.F.A. in Drawing, an M.A. in Art History, and a Ph.D. in Educational Policy Studies, everything about the AP Art History program appealed to me.

## Course Overview

The AP Art History course at Marist is organized into three terms. The fall term covers art from the Paleolithic period through the Early Medieval era, the winter term covers art from the Early Medieval era through the Baroque period, and the spring term covers art from the Rococo period through Post-Modernism. By the end of the course, students will be prepared to take the AP Art History Exam. The primary textbook is the revised second edition of Marilyn Stokstad's *Art History*.

The course has seven basic objectives:

1. Students will acquire visual literacy: that is, the ability to apply art historical methods to their visual environment so that they understand how images encode social ideologies. The course places an emphasis on this skill.
2. Students will learn to suspend judgment when looking at works of art, developing critical thinking skills by considering the assumptions they bring to an evaluation and learning how to gather evidence before launching into opinions.
3. Students will learn a canon of Western images and be able to understand the basic problems and flux of that canon.
4. Students will be encouraged not only to appreciate works of art from other cultures but also to attempt to understand the works using the aesthetic criteria of those cultures.
5. Students will learn how art history, as a discipline emphasizing social context, is a field of study that makes connections between many other disciplines.
6. Students will be encouraged to be travelers who seek the intellectual and emotional joys of aesthetic experiences.
7. Students will learn how art mediates all types of human experiences.

Furthermore, in this course students will:

- Experience the equivalent of a one-year, college-level survey of art history course
- Learn the language of the discipline in both words and images
- Learn how to interrogate material culture
- Learn how to see art as part of the process of history, not as an illustration
- Learn how to ask sophisticated research questions
- Learn how to be interdisciplinary thinkers

## Chapter 3

- Understand that the course is not about a list of names, dates, and labels
- Understand how aesthetics and art may be part of a lifelong love of learning
- Understand the number of ways in which art mediates our experiences

### Course Planner

#### ***Fall Term (August 27–November 23)***

Week 1: Introduction, Methodology, Paleolithic, Neolithic

Week 2: Ancient Near East

Test #1

Week 3: Ancient Egypt, Aegean

Paper assigned

Week 4: Ancient Greek

Test #2

Week 5: Ancient Greek

Week 6: Ancient Greek, Ancient China

Midterm Exam

Week 7: Etruscan, Ancient Roman

Paper due

*Fall Break (October 15–19)*

Week 8: Ancient Roman, Ancient India

Test #3

Week 9: Early Christian

*PowerPoint* project assigned

Week 10: Byzantine

Test #4

Week 11: Islam, Early Medieval

*PowerPoint* project due

Week 12: Review

Final Exam

*Thanksgiving Break (November 22–23)*

**Winter Term (November 26–March 7)**

Week 1: Fall Term Review, Romanesque

Week 2: Gothic, Chinese Song Dynasty  
Test #1

Week 3: Gothic  
Paper assigned

Week 4: Early Renaissance  
Test #2

*Christmas Break (December 19–January 2)*

Week 5: High Renaissance (Italy)

Week 6: High Renaissance (Northern Europe)  
Midterm Exam

Week 7: Venetian Renaissance  
Paper due

Week 8: Mannerism and Counter-Reformation  
Test #3

Week 9: Italian Baroque, India  
*PowerPoint* project assigned

Week 10: Flemish and Spanish Baroque, Pre-Columbian  
Test #4

Week 11: Dutch and French Baroque  
*PowerPoint* project due

Week 12: American Indian, Review  
Final Exam

*Term Break (March 3–7)*

**Spring Term (March 10–June 3)**

Week 1: Winter Term Review, French Baroque, Rococo, Enlightenment/Neo-Classicism

Week 2: Romanticism, Japan, Realism  
Test #1

Week 3: Impressionism, Post-Impressionism

Week 4: West Africa, Cubism, Fauvism  
*PowerPoint* project assigned  
Test #2

## Chapter 3

Week 5: German Expressionism, Dada, Surrealism, Bauhaus

Week 6: Bauhaus, De Stijl  
*PowerPoint* project due

Midterm Exam

Week 7: Art of the Nineteenth and Twentieth Centuries (United States)  
Test #3

*Easter Break (March 20–24)*

Week 8: Post–World War II Art

Week 9: Review  
Test #4

I build review time into this quarter just in case we lose days because of various activities (e.g., sports, assemblies). Also, many of our students take multiple AP Exams, which usually means most of them are not in my class on some of the days during the two weeks of AP Exam administration. I hand out several review sheets, and I plan various activities to prepare students for the exam; for example, we practice making selections for the long essay questions, sketch plans and elevations, play “art history charades,” and look at past AP Exams.

Week 10: AP Art History Exam

Weeks 11 and 12: Additional Instructional Time

## Teaching Strategies

The reason I have used only general terms when listing topics in the Course Planner section of this syllabus is because my teaching is always changing and is strongly connected to news events, student comments, or something that I have just read. My teaching style is close to jazz improvisation. I want to model the act of making connections and the joy of intellectual serendipity; I cannot imagine not scripting a course that emphasizes making discoveries. It is important to me to react to my students’ interests and their questions—doing so makes them more a part of the class.

### Establishing Expectations

I follow Grant Wiggins’s philosophy that you cannot construct and teach a course until after you have written the final exam (“backward design”). In other words, you cannot build the ladder until you know exactly where you are trying to get to in the end.<sup>21</sup> Thus the first week of the course is the time to establish your expectations.

During this week of initial overview of art history, I model for my students how art history is practiced as a discipline. This includes showing students how to talk about works of art and what kinds of questions to ask, setting the expectations for the course through the kinds of inquiry and language used, and

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21. “What is Understanding by Design?” *Authentic Education*, [www.grantwiggins.org/ubd/ubd.lasso](http://www.grantwiggins.org/ubd/ubd.lasso). See also the expanded second edition of *Understanding by Design* by Grant Wiggins and Jay McTighe (Alexandria, Va.: Association for Supervision and Curriculum Development, 2005).

identifying how students have been using art history without knowing it (e.g., how they make judgments based on taste every day). I begin by illustrating my syllabus with works of art and discussing the following topics:

- Visual literacy
- How important it is to learn how to suspend value judgments
- How and why the canon of Western images is in flux
- The importance of understanding other cultures on their own terms
- How art history in its current state emphasizes social history
- What it means to have aesthetic experiences
- Examples of how art mediates many of our experiences (e.g., social, religious, political, psychological)
- Methodology (e.g., I select one work of art each year and demonstrate how art historians use a variety of methods in the analysis of a work of art)

I think it is important to show students works of art that illustrate the basic ideas outlined in the syllabus. For example, when discussing visual literacy, we take out a dollar bill and talk about its iconography. Why is there a pyramid? Latin text? A Gilbert Stuart portrait? Since AP Art History is a course on visual culture, a goal should be clearly illustrated with images from the beginning of the course.

### **Student Differences**

It is good to address study skills and different learning styles early in the course. I offer the following suggestions for helping students succeed in the AP Art History course:

- Do not assume your students know how to study for this course.
- Teach your students how to take notes.
- Remember that reading is a skill. It is important to read the textbook periodically with your students in order to teach them how to read for understanding content.
- Teach your students how to make different types of flashcards.
- Organize study groups. Some students work best individually, while others learn by talking and listening. Ideas need to be translated into the students' own words.
- Minimize testing anxiety by showing students sample tests and explaining how they will be evaluated before giving them their first exam.
- Administer at least one test in the space where students will take the AP Exam in order to help them become more comfortable with the testing environment.

### **Pacing and Routine**

Establishing the proper pace and following a daily routine are essential for success, but developing the pace of the course can be challenging. In fact, the question of pacing is the biggest concern expressed by the teachers at the AP Summer Institutes and workshops I lead. I tell these teachers that it takes a year or two to get a sense of how to speed up or slow down. The syllabus I have developed over the 20-plus years that I have been teaching the course is not the day-by-day variety. I find that type of syllabus is too often a recipe for problems; I must have some room to spend more time with subjects that excite my students or are particularly difficult.



## Chapter 3

Each unit in my syllabus has guiding questions to help students focus on a big idea or two. Each unit also has a primary text to help students connect with the art being studied and understand the culture better. Primary texts also reinforce the fact that art history is a discipline that is based on relating texts and images. Examples of questions and primary texts include:

- **Mesopotamia/Ancient Near East**

*Questions:* What does Stokstad mean by *ceremonial urbanism*? What is the difference between the terms *power* and *authority*?

*Primary Text:* Excerpt from *The Epic of Gilgamesh*

- **Ancient Egypt**

*Questions:* How does status or class influence style? What does the afterlife look like?

*Primary Text:* Excerpt from *The Book of the Dead*

- **Romanesque**

*Questions:* Why was there such a dramatic increase in the number of people taking part in religious pilgrimages during the eleventh century in Europe? What did they hope to experience or achieve?

*Primary Text:* Excerpt from Aymery Picaud, *Pilgrim's Guide to Santiago de Compostela* (Book 5 of the *Codex Calixtinus*)

I have found it helpful to distribute daily handouts that guide my students through their reading of the textbook. These include questions, works of art, key terms, and sometimes a primary text for the period. The handouts are especially helpful to the spatial and tactile learners. I also make sure my students read the introduction to each chapter to get the big idea. Because there is no way they can read the entire chapter, one of my jobs is to select important and representative works for each section.

### Sample Daily Handout: Rococo/Neo-Classicism

The four themes to consider when reading the chapter on art of the eighteenth century in France, England, the United States, and Germany are:

- Art as Expressing Enlightened Taste
- Art as Espousing Virtue
- Art as Expressing Social Criticism
- Art as Expressing Different Kinds of Knowledge

Find examples in the textbook that you consider to be a clear example of each of these themes.

*Question:* Which works of art do not easily fit within a single label? Why?

#### Rococo: The Age of Louis XV

1. Antoine Watteau. *Return from Cythera*. 1717. Oil on canvas. 4 x 6 ft. Louvre.
2. Antoine Watteau. *The Signboard of Gersaint*. c. 1721. Oil on canvas. 5 x 10 ft. Staatliche Museen zu Berlin (Charlottenburg).
3. François Boucher. *Diana After Her Bath*. 1742. Oil on canvas. 22 x 29 in. Louvre.

4. Jean-Honore Fragonard. *The Swing*. Oil on canvas. 3 x 3 ft. The Wallace Collection, London (not in the text).
5. Jean-Simeon Chardin. *Boy with a Top*. Oil on canvas. 26 x 30 in. Louvre (not in the text).

*Terms:* Chinoiserie, *fête galante*, pastel, arabesques, salons, hôtels

#### Neo-Classicism in France: The Age of Louis XVI

1. Marie-Louise-Élisabeth Vigée-Lebrun. *Portrait of Maria Antoinette with Her Children*. 1787. Oil on canvas. 9 x 7 ft. Versailles.
2. Jacques-Louis David. *Oath of the Horatii*. 1784-85. Oil on canvas. 10 x 14 ft. Louvre.
3. Jacques-Louis David. *Death of Marat*. 1793. Oil on canvas. 5 x 4 ft. Musées Royaux des Beaux-Arts de Belgique.
4. Jean-Auguste-Dominique Ingres. *Large Odalisque*. 1814. Oil on canvas. 2 x 5 ft. Louvre.
5. Antonio Canova. *Pauline Borghese as Venus*. 1808. Marble. Life size. Galleria Borghese, Rome.

*Terms:* Enlightenment, Grand Tour, Prix de Rome, Giovanni Paolo Panini and Canaletto, picturesque/sublime

#### **Eighteenth-Century English Art: From Rococo to the Grand Manner**

1. William Hogarth. *The Marriage Settlement* (aka *The Marriage Contract*), from *Marriage à la Mode*. 1743-45. Oil on canvas. 28 x 36 in. The National Gallery, London.
2. Sir Joshua Reynolds.
3. Thomas Gainsborough. *Mr. and Mrs. Andrews*. c. 1749. Oil on canvas. 27 x 47 in. The National Gallery, London (not in the text).
4. Richard Boyle, Lord Burlington. Chiswick House. 1724-29. London.
5. Joseph Wright. *An Experiment on a Bird in the Air Pump*. 1768. Oil on canvas. 6 x 8 ft. The National Gallery, London.

*Terms:* Royal Academy of Art (founded in 1768), iron

#### **United States**

1. Benjamin West. *The Death of General Wolfe*. 1770. Oil on canvas. 4 x 7 ft. The National Gallery of Canada, Ottawa.
2. Thomas Jefferson. Monticello. 1770-84. Charlottesville, Virginia.
3. Jean-Antoine Houdon. *George Washington*. 1788-92. Marble. 6 ft. State Capital, Richmond, Virginia.

#### **Germany**

1. Karl Gotthard Langhans. Brandenburg Gate. 1788-91. Berlin (not in the text).

## Chapter 3

### Readings

Instead of written homework, I assign about 20 to 30 minutes of reading from the textbook for homework each day. I read a paragraph or two from the textbook with my students every week because reading is a skill that needs to be modeled. Because the unknowns on my tests often come from the text, students realize there is a reward for looking beyond the assigned reading. Every test has a quotation or two on material from the text that I may or may not have talked about in class. Students learn to ask questions about the reading as they prepare for the tests. I do not assign supplemental readings, but I do read primary texts in class with my students.

When an art critic writes about an exhibition pertaining to a topic being discussed in class, I will bring in the *New York Times* review. The object is to show my students good examples of how to write about art. The *Times* reviewers usually discuss form and content in highly original voices. The reviews allow students to experience more poetic writing about art than one finds in a survey textbook.

### Teaching with Images

I like to use both slide projectors and a digital projector simultaneously when teaching the course. Slide quality is still far superior to digital images, but digital projectors allow for much greater flexibility and image access. I started building a slide collection from scratch 23 years ago. It took me three or four years to establish a good working collection. If I were starting today, it would certainly be a digital collection.

We go to various Web sites on a daily basis during the class, primarily for reference, except when we are listening to a podcast. Although we sometimes use the Stokstad and *Gardner's* Web sites, we usually visit museum Web sites; these are helpful for viewing images, reading descriptions of works of art, and listening to podcasts. I use the sites of the Metropolitan Museum of Art and Museum of Modern Art in New York, the Louvre, the National Gallery of Art in London, the British Museum, and the Art Institute of Chicago. The Web site for the *Art:21* TV series is great for contemporary art.

### Making It Fun and Meaningful

There is a considerable difference between Art History and Slide/Digital-Image History. It is important to me to make art history a living and active part of my students' lives, helping them to more richly perceive and experience the visual world as a whole, not just as it appears in a museum or textbook. I want them to be able to connect the course to their everyday lives. During the first week I show my students how to practice iconography by interpreting the symbols on a dollar bill, the clothes they are wearing, and the front covers of the college catalogs they are receiving. With each unit I try to connect the period to something in their lives. For example, as we begin discussing the Romanesque period, we explore the concept of pilgrimage. Do students go on a journey to mark the transition from childhood into adulthood? Where is it? Why do they go there?

- **Pilgrimage in America:** Niagara Falls, New York City, Graceland, Washington, D.C.
- **Pilgrimage in Other Cultures:** Hajj, Walkabout, the Grand Tour
- **Suggested Text:** *The Pilgrim's Guide to Santiago de Compostela: A Gazetteer*, edited and translated by Annie Shaver-Crandell and Paula Gerson (London: Harvey Miller Publishers, 1995)

## Art Beyond the European Tradition

The AP Art History course encourages teachers to study other cultures, linking their study to their student population and interests, their own expertise, current exhibitions in the area, and other factors. I begin by discussing the meaning of that phrase, *art beyond the European tradition*. Western art is generally understood to be art developing from the Greco–Roman world into Europe and the post-Columbian Americas. Cultures generally understood to be outside of this European tradition are Africa (beyond Egypt), Asia, the Americas, the Near East, Oceania, and the global Islamic tradition. This simple dichotomy fails to account for all works of art, however, pointing toward the limitations of labels. The work of artists like Frida Kahlo, one might argue, can be called both art within and art beyond the European tradition.

Incorporating art from around the globe is a challenging task and works best when considered as part of an overall plan for the course. I approach art beyond the European tradition primarily in three ways:

1. **Themes.** Compare how themes like power, beauty, narrative, sacred spaces, history, or death are visualized across different cultures.
2. **Chronology.** I try to show my students a range of cultures that produced art during particular time periods. A book to look at as a model is *Circa 1492: Art in the Age of Exploration*, edited by Jay A. Levenson (Washington, D.C.: National Gallery of Art; New Haven, Conn.: Yale University Press, 1991).
3. **Intersections.** There are several points at which cultures meet. For example, I teach early Indian Buddhist sculpture after ancient Roman art, Islamic architecture after Byzantine, and Japanese art before Realism and Impressionism.

I remind my students that multiculturalism is nothing new—the world has always been diverse and multicultural. The biggest challenge is learning how to understand another culture on its own terms, not ours. I do this by discussing works from diverse places that are contemporary, by examining how certain themes occur around the world, and by exploring how the West has always been informed by other cultures. Every spring break the class takes a trip abroad. Last year we went to Japan and the year before to India. Wherever we are going for our spring trip, that culture is emphasized in the course.

## Architecture

Teaching architecture can be difficult for new teachers because it requires training in architectural history and familiarity with specific vocabulary and with reading plans and elevations. It is also an area with which students struggle on the AP Exam. But architecture is potentially very exciting because it is the art form students experience the most often and on a daily basis. I start my course by taking a walk with my students around our own campus and neighborhood and discussing what we see. I guide them through the tour with questions and suggest ways of considering the campus spaces as embodying ideologies, including the curricula of the school. A field trip does not necessarily mean traveling off campus. Seeing familiar spaces in new ways can also be a field trip.

It is essential that students be able to read plans and elevations; these may appear on the AP Exam, and students cannot understand a building without this skill and knowledge. All of the survey textbooks contain many drawings of plans and elevations, with full explanations. Students should have practice with reading plans and elevations every week, and I have my students draw them on every test. I have found that if students can draw them, they have a better understanding of how they work. Additionally, I give my students an architectural analysis sheet to help them learn how to read a building.

## Chapter 3

### Architectural Analysis Worksheet: Reading a Building

#### Part I: How Does the Building Accommodate Its Function(s)?

- A. Function: What is the purpose of the building?
  1. High/low (vernacular)
  2. How does the purpose contribute to the design? (form follows function)
  3. To what extent does the building manifest its function?
  
- B. Siting: Four ways to site a building
  1. Topography: Site-specific, based on harmonizing with the landscape
  2. Orientation: Siting the building in terms of directions (e.g., compass point, Mecca, solstice, rivers)
  3. Symbolic: A place develops importance due to events/elevation (e.g., Saint Peter's, the Parthenon)
  4. Existing architecture: New buildings take into account surrounding architecture (e.g., materials, scale, mass)
  
- C. Plan/Elevation: The view from above
  1. Regular
    - a. Centralized
    - b. Longitudinal
  2. Irregular
  3. Elevation: Side of building (e.g., facade, front elevation)
  
- D. Entrance(s)
  1. How does one enter the structure/space (e.g., door, gateway, arch)?
  2. How much is the entrance emphasized or hidden?
  3. How is the entrance decorated/designed?
  4. Is there a transition from outside to inside (e.g., narthex)?
  
- E. Interior Space
  1. How many levels exist?
  2. How is it illuminated (e.g., natural light, electric light, candles)? Is the illumination from multiple sources, the sides, above?
  3. Does the exterior design help the viewer anticipate the interior space or not?
  4. Are the interior materials different from the exterior materials?
  5. How is the interior decorated (e.g., sculptures, paintings, mosaics, stained glass, text)?
  6. Floors (e.g., materials, patterns)
  7. Seating arrangements
  8. Spatial hierarchy: Is access controlled? Are places set aside for particular people?
  
- F. Movement: Architecture involves time
  1. How does one approach the building (e.g., ascend, descend, level)?
  2. How does one move in the space?
    - a. Axial pilgrimage/procession
    - b. Circumambulate
    - c. Labyrinth
    - d. No movement

- G. Structuring: What holds the building up?
1. Engineering system
    - a. Post and lintel (trabeated)
    - b. Arcuated
      - i. Vaulting (e.g., barrel, groin, ribbed)
      - ii. Dome
    - c. Truss
  2. Fenestration
    - a. Clerestory
    - b. Lancet, rose window
    - c. Palladian
  3. Materials
    - a. Concrete, brick, iron, steel, stone
    - b. Are the materials exposed or concealed?
  4. Massing
    - a. Open or closed
    - b. Vertical or horizontal

Part II: The Building as Memory—How and Why Does a Particular Building Quote Certain Traditions?

A. Aesthetic

1. Vocabulary and syntax of the building (the architectural language)
  - a. Vocabulary: The individual parts or elements
  - b. Syntax: The arrangement of the parts
2. Style: How important is the style that has been selected? Is the look of a building more or less important than expressing the building's purpose and/or structure?
3. Ornamentation: Is the building heavily embellished or not?
4. Semiotics: What message does the building send to the viewer? Why doesn't a fast food restaurant look like a post office?

*Additional Reading:* Margaret Visser, *The Geometry of Love: Space, Time, and Meaning in an Ordinary Church* (New York: North Point Press, 2001). An exploration of Sant'Agnese in Rome.

### Contemporary Art and Photography

I include contemporary art in nearly every unit throughout the year and on almost all of my tests. I do this for two reasons. First, I want to make students aware that one cannot study modern or contemporary art without knowing a great deal about what came before. Artists are often in a dialogue with the past or with other cultures; for example, when we talk about ancient megalithic art, I introduce earthwork artists like Nancy Holt or performance artists like Ana Mendieta. Second, I show contemporary art throughout the year to make my students aware of certain works we will be discussing later on in the course. By the time we reach contemporary art late in the year, they already have some familiarity with it; they are able to use the art terms they have learned and apply them to recent works of art.

Since I teach the photography courses in addition to the art history course, I emphasize that medium. Few movements, from the Realists on, do not have some relationship with photography, whether it be straight, journalistic, photomontage, printmaking, or so on. For example, I discuss how Realism and Impressionism could not exist without photography: this medium pertains to the work of those periods, formally and conceptually. I have the advantage of being able to go across the hall and into the darkroom with my students where we can quickly make photograms and other experimental forms of photography.

### Preparing for the AP Exam

I begin preparing my students early in the school year by showing them sample tests before they take their first test. Then I show them exactly how they will be assessed. We slowly go through the rubric process together. I describe how different learning styles work and explain some strategies for preparing for this course. For example, I show them how to write important ideas in their notes as well as how to sketch (gestures for paintings and sculptures, quick plans and elevations for buildings). Many students also create flashcards, and I show them examples from previous years. A number of students form study groups, which works for those students who need to talk about ideas in order to learn.

I hold tutorials every day from 3–3:30 p.m. during which time I am available in my classroom to answer questions and help students with drafts of papers. Students also have the option of attending my after-school and Saturday review sessions before the first- and second-term final exams. About three-quarters of the students attend these. Research shows that students often perform better in spaces they feel comfortable in or have some familiarity with. That is why I administer the two term finals in the space where they will take the AP Exam at the end of the year.

### After the Exam

As Stephen Spielberg said, film is the primary text of this generation. Consider spending a week after the AP Exam watching and discussing a film in sections while applying art history methods and experiences from the year. This activity will show your students how watching a film can be an even richer experience when done so as a study in visual culture.

Films I have shown my students include *Mona Lisa Smile* and *Everything Is Illuminated*. During the first we discuss the art, art historians, and the way education at Wellesley College is portrayed. The message in the second film—that life is illuminated in every way imaginable by realizing how the past is ever flowing into the present—is a favorite of mine, and one I present throughout the course.

I only use videos and DVDs a few times each quarter, showing them after we have discussed an era or artists. In the past I have shown selections from Simon Schama's *Power of Art* (this film has several sections that some teachers might want to avoid showing), Dalí's *Andalusian Dog*, *Christo's Valley Curtain*, and episodes from *Art:21*. Some questions on the next test are based on the viewing.

## Student Evaluation

In the fall term, students take four tests that together are worth 40 percent of their grade for the term, a midterm exam that is worth 20 percent, and a final exam that is worth 20 percent. They also complete a paper and a *PowerPoint* project that together are worth 20 percent of their grade for that term. The same grading pattern is followed in the winter term.

For the spring term, students take four tests that are worth 80 percent of their grade for that term and a midterm exam that is worth 10 percent. They complete a final *PowerPoint* project that is worth 10 percent. The AP Exam serves as the final exam for the spring term, but it does not count toward a student's final grade for the term or the course.

### Tests

To help students prepare for the AP Exam, every test I give is in the format of the exam. As I tell them, one cannot teach to the test, but one can teach to the format. So every test has several kinds of multiple-choice questions: two slides, one slide, no slides, and reproductions in the test booklet. My tests have the same timing as the AP Exam as well. Twice a year students take a two-hour final exam, timing that helps prepare them for the three-hour AP Exam.



Every test I administer is composed of about 80 percent of the material we have just covered. Approximately 60 percent of a test is multiple-choice, 20 percent is short essay, and 20 percent is long essay; initially, though, tests do not have long essay questions. For the most part, I write a new test each time and usually include a question or two from one of the AP Released Exams.

I also include several slides of unknown images and a document- or text-based question on each test to help my students learn to be comfortable with works they have never seen before. Often the unknowns include art we have not yet covered. In this way, students are not only reviewing material but are also being introduced to upcoming material—and they have a context established for understanding it.

The tests, which are cumulative over the course of the year, serve as a review because (1) the students learn the material better when they treat a test as a review, and (2) there is far too much material to cover in one grand review. My students know that every test I give may contain questions on information covered in earlier units.

I write a rubric for each test so that my students can see precisely how I arrived at the grade I did. Instead of writing on individual exams, I distribute a rubric that looks similar to the guidelines used for the scoring of the AP Exam.

## Teacher Resources

### Primary Text

Stokstad, Marilyn. *Art History*. Rev. 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 2005.

### Supplementary Texts

Hall, James. *Dictionary of Subjects and Symbols in Art*. Rev. ed. New York: Harper & Row, 1979.

Kleiner, Fred. S., and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. 2 vols. Belmont, Calif.: Thomson/Wadsworth, 2005.

May, Herbert G., and Bruce M. Metzger, eds. *The New Oxford Annotated Bible with the Apocrypha*. New York: Oxford University Press, 1977.

### Texts Used for Student Writing

In addition to art reviews in the *New York Times*, which provide examples for discussions on good art writing, I use the following:

Cole, Bruce. *The Informed Eye: Understanding Masterpieces of Western Art*. Chicago: Ivan R. Dee, 1999.

Hudson, Suzanne, and Nancy Noonan-Morrisey. *The Art of Writing About Art*. Belmont, Calif.: Wadsworth, 2002.

Sayre, Henry M. *Writing About Art*. 5th ed. Upper Saddle River, N.J.: Prentice Hall, 2006.

The inside of the cover page has a list of very useful questions for students to consider when they are writing about art.

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### Films

*Art:21—Art in the Twenty-first Century*. Produced by Wesley Miller and Ana Otero for PBS Home Video. Distributed by PBS, 2001–2007. DVD. 960 minutes.

Visit the PBS Web site for this series, [www.pbs.org/art21/series](http://www.pbs.org/art21/series). Here you will also find companion books for each of the four seasons and a free downloadable educator's guide for season four.

*Christo's Valley Curtain*. 1973. Directed by Albert Maysles, David Maysles, and Ellen Giffard. Produced by Maysles Films. Distributed by Maysles Films and Plexi Films, 1974. DVD and VHS. 28 minutes.

For more information about this film, visit the *Christo's Valley Curtain* page on the Maysles Films Web site, [www.mayslesfilms.com/companypages/films/films/valleycurtain.htm](http://www.mayslesfilms.com/companypages/films/films/valleycurtain.htm). The film is also available from Amazon.com.

*Everything Is Illuminated*. 2005. Directed by Liev Schreiber. Produced by Warner Independent Pictures. Distributed by Warner Home Video, 2005. DVD. 106 minutes.

*Mona Lisa Smile*. 2003. Directed by Mike Newell. Produced by Columbia Pictures. Distributed by Sony Pictures, 2004. DVD. 117 minutes.

## Student Activities

### Term Papers

Students write a paper in the first and second terms, but because the third term gives us only 10 weeks before the AP Exam, I do not assign a paper for this last term. Both of the writing assignments require students to visit museums in the area. I have too many students to make a traditional field trip possible, so these writing assignments are a way to get them into a museum while they are taking the course. I tell them I will be at the museum on two Saturday mornings, and they are required to check in with me to verify their attendance. I encourage them to take a friend or family member with them when they go, and they often come back to report how much they enjoyed seeing an exhibition with a parent or a classmate. A day at the museum thus becomes part of their lives, rather than being just an assignment.

Both of the writing assignments include an analysis of a work of art beyond the European tradition. For example, the assignment that directs students to the Michael C. Carlos Museum at Emory University ([www.carlos.emory.edu](http://www.carlos.emory.edu)) asks them to look at six works of art that include pieces from Africa and India as well as ancient Greece. These pieces represent art used in a ritual, art related to rites of passage, narrative art, and funerary art, and they come from the museum's collection. The students' task is to select one of the six works of art, which are pictured on their assignment sheet, and a work in their textbook that shares a similar theme or purpose. In this way, students are both looking at actual works of art and being directed toward reading in the textbook.

The goals for the term papers include connecting formal analysis with other methodologies (e.g., iconography, social history), realizing how different it is to write from an encounter or experience with an actual work of art rather than a reproduction, and understanding the joy of spending time in a museum once one has some background to take to it. I instruct my students to be sure to discuss both form and content, and I grade their papers for idea, structure, grammar, and voice (each element is worth 25 percent of the total grade for the paper). The term papers are to be no longer than one page; I believe it is harder to write a précis than a longer work. I ask my students to attach to their papers a copy of the work in the museum and a copy of the work in their textbook.

## PowerPoint Presentations

Students also prepare a *PowerPoint* presentation during each of the three terms. The goal of this assignment is to briefly discuss both the major aspects of a work of art and a few details that can be seen only with a close reading of the work. The project requires students to offer a close reading of a work of art by writing text alongside an image and pointing out subtle details that might be missed during a first look at the work. We devote one class period to the presentations. I have thought about making this a group project, but for the moment it remains a project that students do individually. The assignment sheet I give my students for this outlines the elements their presentations are to have.

### Presentation Assignment Sheet

1. Select one work from the list of artworks distributed in class.
2. Your *PowerPoint* presentation must include the following information at the top of the slide: artist (if known), title, date, medium, size, and style.
3. At the bottom of the slide include your name and the URL or proper citation for the source of the work.
4. On either side of your image include a brief description of at least three essential details of the work and three subtle details that require close examination. Use arrows to point to the details you are describing.
5. Additional information and requirements:
  - If you have chosen a building or sculpture, you may include multiple views.
  - Please keep the background color and the font simple.
  - Make the arrows point clearly at the detail(s) being described.
  - You may include links to Web sites.
  - E-mail your presentation to me, and I will place it on the class Web site as part of our study guide for reviewing key works from the term. By the end of the year we will have over 200 works of art with detailed information for you to use as a study resource.
  - Be prepared to briefly discuss your findings when we review all the projects together in class.
  - This is due on Monday, October 13.
6. Your presentations will be assessed for the following elements:
  - 25 percent for completing the assignment on time;
  - 50 percent for sophistication, thoughtfulness, and accuracy of descriptions;
  - 25 percent for visual appeal (the success of the layout as a page design).
  - There will be a 10 percent penalty for each day the assignment is late.

# Sample Syllabus 3

## Brad Cordell

Granite Bay High School  
Granite Bay, California

## School Profile

**School Location and Environment:** Granite Bay High School is located in a suburban community a few miles northeast of Sacramento. The school, which opened in 1996, has earned the distinction of being a Blue Ribbon School, a California Distinguished School, and WASC (Western Association of Schools and Colleges) accredited. It offers 16 AP courses and is also an IB World School.

**Grades:** 9–12

**Type:** Public high school

**Total Enrollment:** 2,083 students

**Ethnic Diversity:** Asian Americans compose 6.5 percent of the student population; Hispanics/Latinos, 4.7 percent; African Americans, 1.4 percent; Filipinos, 0.9 percent; American Indians or Alaska Natives, 0.9 percent; and Pacific Islanders, 0.4 percent.

**College Record:** Of the graduating seniors, 33 percent go on to attend a community college; 25 percent go to California State University; 17 percent go to the University of California; 12 percent go to out-of-state colleges; 10 percent enter a private college in California; and 3 percent make other choices.

## Personal Philosophy

We look at art to learn first about others and ultimately about ourselves. I teach art history because I have an ongoing desire to learn about cultures from the past; studying the art of cultures of the world becomes a valuable tool for examining how art mirrors as well as shapes the cultural beliefs and ideals of the society in which it was created. I also teach art history because I find true joy in witnessing the intellectual pursuits of my students.

I believe that my responsibility as a teacher is not to deliver facts and data for memorization but to provide themes and concepts for students to examine, analyze, question, and draw conclusions about. I want my students to make personal connections with the art and cultures of the past. My desire is to see my students not only appreciate cultural ideals but also try to get into the minds of the individuals who created the images. It is exciting when students begin to see how beliefs and ideals, as reflected in art, have ultimately shaped who they are today.

I want students to leave this course with the desire to continue the search for answers. Many of them have maintained a lifelong pursuit of knowledge about and appreciation for art. Of all my students, those from my art history course are the ones who call me or send me letters years later, thanking me for providing the experience and helping them not only to develop a passion for art but also to make connections they never would have otherwise.

## Class Profile

Granite Bay High School follows a four-by-four block schedule. The school year is divided into two 19-week semesters, each semester being equal to a traditional yearlong course composed of two semesters. AP Art History meets five days a week, four days for an 85-minute period and one day for a 70-minute period.

AP Art History is offered in the spring only, which gives us approximately 65 instructional days before the AP Exam. The number of sections is determined by the spring course registration during the previous school year. Over the past five years, two sections averaging a total of 70 students have been offered; approximately 60 percent of students were seniors and 40 percent juniors (sophomores do not take the course). Only one section was offered the year I taught the course as outlined here. I am the only art history teacher at my school. Currently I teach 2-D art (Art 1) and Ceramics 1, 2, and 3 in addition to AP Art History.

## Teacher Background

I bring a B.A. in Art with a minor in history to my teaching of the AP Art History course. I also exhibit artwork in group shows, and I have served as a juror for a local art show. My teaching background includes six years of middle school art and social studies and nine years of high school 2-D and 3-D studio art, as well as AP Art History. I have also served as an AP Exam Reader.

## Course Overview

The AP Art History course teaches students to understand works of art within their historical context by examining such issues as politics, religion, patronage, gender, function, and ethnicity. The course also teaches students formal visual analysis of works of art, as well as contextual analysis based on major themes of study incorporated throughout the course. My course at Granite Bay High School primarily focuses on the study of Western art, which includes painting, sculpture, and architecture. The art is representative of the ancient Middle East, Egypt, Greece, and Rome, and European-based cultures from the Middle Ages to the present. A week of study is devoted to art and cultures beyond the European tradition, including Africa (excluding Egypt), the Americas, Asia, and Oceania.

AP Art History enables students, regardless of their level of art experience, to develop skills in appreciating artwork, with an emphasis on contextual and visual analysis. The course also helps prepare them for travel and the appreciation of art around the world. The study of art history aids students in making connections between the various disciplines, enhancing their understanding of politics, literature, philosophy, science, religion, culture, and traditions. The goal is that students will find this college-level course to be exciting, challenging, and rewarding.

The primary textbook is the twelfth edition of *Gardner's Art Through the Ages* by Fred S. Kleiner and Christin J. Mamiya. In order to experience the greatest possible success in the course, students must read the assigned pages, take thorough notes, participate in class discussions and projects, and have consistent attendance. They practice test-taking skills with quizzes and unit exams and by taking the complete AP Art History Released Exams. Writing is a major component of the AP Exam, so it is a focus of this course.

In addition to the tremendous sense of enjoyment and accomplishment found in meeting the AP Art History standards, students receive many additional benefits from this course. College admissions offices view the AP experience as a factor for future success at the college level. Participation in an AP course strengthens college applications and increases eligibility for scholarships. It may also exempt students from an introductory course in college, as students who earn a grade of 3 or higher on the AP Exam are eligible to receive advanced placement, credit, or both at certain institutions.

## Course Planner

### ***Week One (January 21–23)***

Introduction: Syllabus, course overview

What is art history?

Chronology overview

Themes in art history

Structures of art

Elements and principles of art

Composition and style

How to take notes

Sketching works of art

*Quiz:* Chronology and structures of art

### ***Week Two (January 26–30)***

The birth of art

Art of the ancient Near East: Sumerians, Persian Empire

Art of ancient Egypt

Aegeans

*Unit Exam:* Ancient Near East, Egypt, Aegeans

Art of ancient Greece

### ***Week Three (February 2–6)***

Art of ancient Greece (continued)

*Quiz:* Greek mythology, Greek pottery

*Project:* Red–black figure vase (this is described in the Teaching Strategies section of this syllabus)

Etruscans

Art of ancient Rome: Republic

Art of ancient Rome: Early Empire through Late Imperial

### ***Week Four (February 10–13, no school February 9)***

The fall of Rome

Late Antiquity; the emergence of Christian Rome

*Unit Exam:* Greece, Etruscans, Rome

Byzantine art

### ***Week Five (February 17–20, no school February 16)***

Daily art talks begin (this is described in the Student Activities section)

Art of Islam

Medieval art

Holy Roman Empire

*Unit Exam:* Late Antiquity, Byzantine, Islam, and Medieval Europe

Romanesque: Pilgrimages, the Crusades, and taking back the Holy Land

**Week Six (February 23–27)**

Daily art talks  
Early Gothic  
High, Mature French Gothic  
Gothic outside of France  
Late Italian Gothic  
*Unit Exam:* Romanesque and Gothic  
*Video:* View *Cathedral*

**Week Seven (March 10–13, no school March 9)**

Daily art talks  
Fifteenth-century Northern European and Spanish art  
Fifteenth-century Italian Renaissance  
*Project:* One-point perspective drawing (this is described in the Teaching Strategies section)

**Week Eight (March 16–20)**

Daily art talks (last week)  
*Computer Lab:* Research for “Master Artists” project (this is described in the Student Activities section)  
Sixteenth-century Italian art: High Renaissance, Mannerism, Venetian Renaissance

**Week Nine (March 23–27, midterms on March 26–27)**

*Project:* Drawing Classical architecture (this is described in the Teaching Strategies section)  
*Video:* View *Masters of Illusion*  
Sixteenth-century Northern European and Spanish art  
*Unit Exam:* Fifteenth- and sixteenth-century Italian, Northern European, and Spanish art  
*Computer Lab:* Assign groups for “The World Beyond Europe” project (this is described in the Student Activities section), determine division of group responsibilities, begin researching and creating group *PowerPoint* presentations  
Gallery or museum critiques for the first term are due (these are described in the Student Activities section)  
  
*End of First Term, Beginning of Second Term*

**Week Ten (March 30–April 3)**

Art of Africa, the Native Americas, Oceania, and Asia (Japan, Southeast Asia, China, and Korea)  
Daily “The World Beyond Europe” group presentations (includes two quizzes per class)  
  
*Spring Break (April 6–13)*

**Week Eleven (April 14–17)**

Daily “Master Artists” presentations  
Baroque: Art of the Counter-Reformation in Italy and Spain  
Baroque: Flanders versus Dutch



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### ***Week Twelve (April 20–24)***

Daily “Master Artists” presentations  
Baroque: Dutch, French, and English  
Late Baroque  
*Unit Exam:* Baroque  
Rococo and the Enlightenment

### ***Week Thirteen (April 27–May 1)***

Daily “Master Artists” presentations  
Neo-Classical art  
Romanticism  
Realism  
*Take-home Exam:* Rococo, Neo-Classical, Romanticism, and Realism  
Impressionism  
*Project:* Begin research for the “Artists of the Modern World: Impressionism Through Contemporary Art” projects (this is described in the Student Activities section)

### ***Week Fourteen (May 4–8)***

Daily “Master Artists” presentations  
Development of Modernism: Post-Impressionism, Expressionism, the Avant-Garde, Fauvism, Die Brücke, Der Blaue Reiter, Cubism, Purism, Futurism, Dada, the Ashcan School, Abstraction, New Objectivity, Surrealism, Suprematism, Constructivism, De Stijl, the Bauhaus, International Style, kinetic sculptures, political and social art, Regionalism  
World War II and its aftermath: Abstract Expressionism, Post-Painterly Abstraction, Minimalism, performance art, Conceptual Art, Pop Art, Super-Realism, Earth Art, Post-Modernism, Neo-Expressionism, installations, gender and cultural issues  
Technology and global culture  
Summary: Where do we come from? What are we? Where are we going?  
Take-home essay questions from past AP Exams

### ***Week Fifteen (May 11–15, AP Exam on May 13)***

AP Exam preparation  
After-school study sessions; computer lab  
In-class final exam and take-home essay questions for those students not taking the AP Exam

### ***Week Sixteen (May 18–22)***

*Computer Lab:* Complete “Artists of the Modern World” projects  
Begin studio time

### ***Week Seventeen (May 26–29, no school May 25)***

Studio time

### ***Week Eighteen (June 1–5)***

Studio time on Monday and Tuesday  
Daily “Artists of the Modern World” presentations on Wednesday, Thursday, and Friday

**Week Nineteen (June 8–12, no school June 13)**

Gallery or museum critiques for the second term are due  
 Daily “Artists of the Modern World” presentations all week  
 Finals schedule

**Teaching Strategies**

Teaching the AP Art History course on a block schedule has its rewards, including being able to engage in daily classroom discussion and to cover more content during the week. Such a schedule allows time for lectures, discussions, video clips, and activities all in one period. A block schedule has its challenges, though. It requires a significant amount of daily preparation, and unit exams are given more frequently; this can be overwhelming at times for the students. At my school, AP Art History is a spring semester course. This timing helps my students retain the material, which is concentrated into a few months rather than spread out over an entire school year. Having only one semester to teach the course, however, means that a significant amount of material must be covered in a short period of time before the AP Exam in May.

**Lectures and Discussions**

Art throughout history has shared common themes. I address them continually in the course of the semester, embedding them in lectures and discussions. Students incorporate them into their assigned presentations as appropriate. Common themes include:

Visual Analysis of Composition	Time and Space
Elements and Principles of Art	Narrative in Art
Media and Techniques	Technology and Art
Styles (artist, regional, and period)	Political Themes
Iconography and Symbolism	Religious Art
Gender and Ethnicity	The Human Body
Power and Authority	Functional versus Nonfunctional
Sacred Spaces	Settings of Works
Patronage	Portraiture, Nature, Still Life

Almost every class period begins with a five-minute *PowerPoint* slide lecture, and I always include prompts for discussions in the lectures. Responses to the lectures vary from journal writing, to partner or group discussions, to whole-class discussions. I expect my students to take notes on the lectures and make thumbnail sketches of the major works. My intent is to encourage a greater appreciation for the works of art. This exercise requires a closer examination of details and composition, which students frequently miss when they take text notes only. They find they have an increased interest in and connection with a work when they have sketched it. I have had positive feedback from students, who tell me that when they are not required to make sketches they are not able to recall the works as easily. When they study for unit exams, students rely on the sketches that accompany their notes. Grades for their sketches are based on credit or no credit.

When introducing my students to the concept of drawn notes, I demonstrate how to simplify compositions to circles, squares, and other basic shapes in figurative works. I do not often require sketches of the architectural slides, though students will occasionally draw a contour or an outline of the building. I also do not require students to do their sketching during the lectures; while some are able to sketch the images

## Chapter 3

in 10 to 20 seconds, others prefer to use the textbook to make their sketches at home. Some choose to spend more time outside of class adding details and developing their sketches out of personal interest.

### Images

I inherited a minimal collection of slides when I began teaching the AP Art History course in the 1999–2000 school year. Two years later I began using digital images and *PowerPoint* presentations for my lectures. By the 2003–04 school year I was primarily using digital images. Each *PowerPoint* slide includes the image, the artist's name, the title of the work, and the date, and I save the slides to CD-ROMs and external drives. For the past five years I have also used supplemental slides that add information, key facts, discussion questions, and so on. A drawback to using digital images is dealing with technical difficulties. I have found that the benefits include easy access to slides for lectures and reviews and the ability to print the images for use as flashcards.

I use the Internet as a reference to find images, access museum collections and AP Central, and project the occasional video clip (e.g., Google Earth) from the classroom computer onto a screen. Films—whether they be on the Internet, VHS tapes, or DVDs—are often a way to start or end the class period. I ask my students to watch films actively, and I reinforce their viewing; for example, when they watch *Masters of Illusion* during the Renaissance unit, they take notes, discuss what they have seen, and do an in-class one-point perspective drawing. Typically, students watch snippets of video for several minutes at a time. I show a few videos in their entirety but only if they are relevant, informative, and interesting to my students.

### Doing Art

My students do hands-on art projects in class throughout the course of the semester, and then they spend about two weeks at the end of the semester doing nothing but creating art. Sometimes they work individually and other times in pairs. They receive points for completing a project (credit or no credit). Each project takes no more than 15 minutes, and they are done only as time is available. We worked on the following projects during the year this syllabus was taught:

- **Red–Black Figure Vase.** This project, done during our study of ancient Greek art in the third week, is intended to simulate the process of creating Greek pottery. Because I also teach ceramics, I am able to guide students through coil-building using terra cotta, smoothing the surface out, painting a black cover coat or slip, and then using the method of sgraffito to etch a Greek motif or drawing onto the surface. I fire the finished works in the kiln.
- **One-Point Perspective Drawing.** When we study fifteenth-century Renaissance art in the seventh week, students follow my step-by-step demonstration of creating a drawing in one-point perspective.
- **Classical Architecture.** To help students appreciate the connections between the sixteenth-century Italian architecture we study in the ninth week and the architecture of ancient Greece and Rome, I tell my students to use a minimum of 15 Classical elements to create an architectural rendering of a facade.

Time permitting, I schedule additional art activities between individual units. Usually these activities take 20 minutes in an 85-minute class period. They are related to topics of study and intended to give students the opportunity to sample different uses of media and techniques and to understand the methods used by artists: oil on canvas or panels, thinning and creating glazes, building thick layers for impasto, and printmaking using a woodblock or engraving on a copper plate. Sometimes I do a demonstration for my students to follow, while at other times they work independently or with partners.

Students love creating artwork based on what we have learned in class. Even if it is for only a small portion of class time, they find they have a greater appreciation and understanding of methods and processes. It provides them with an opportunity to synthesize and reinforce vocabulary, concepts, and methods, and to apply them. These projects help my students see the connection between viewing and creating art.

### **Studio Time**

We spend about two weeks after the AP Exam on studio time. It is easy to schedule studio time because I teach the course in my studio art classroom where many supplies are right at hand. Students find this portion of the course to be rewarding. After viewing hundreds of works of art throughout the semester, they are ready to create their own. By this point, they have a greater appreciation for the art they have studied for months, and they are beginning to truly understand how those works were actually made. For many, this is the first chance they have had to paint on canvas, sculpt in stone, or model with clay. My desire is to foster a love not only for viewing art but for creating it as well. My approach often prompts students to sign up for studio art courses the following year, whether it be their senior year at Granite Bay High School or their first year at college.

### **Contemporary Art**

Throughout the course I introduce contemporary artists and trends; this often takes the form of a slide at the beginning of class. Students also select topics of interest, including the work of contemporary artists the students have a personal interest in, to share with their peers for the art talks they give a few weeks into the course. Just before the AP Exam I spend approximately one week on twentieth- and twenty-first-century art and photography; I present the developments in architecture over one to two days. After the AP Exam, students research artists, photographers, and architects from these two centuries, allowing us to explore this period in depth.

### **AP Exam Preparation**

My unit exams are designed to reflect the AP Exam. Question types on my exams include slide identification, multiple-choice questions, slide identification in the form of short essay questions, multiple-choice questions that deal with major contextual themes, and essay responses in single- and multiple-paragraph formats based on prompts and slide identification. Text-based free-response questions appear on the unit exams once or twice a term, and one unknown appears on each exam throughout the semester. Occasionally I begin a class period with a free-response question based on an unknown slide.

A couple of weeks before the AP Exam I give my students the Released Exams, divided into manageable 10- to 20-minute sections. This exercise, which I typically do not grade, helps students become familiar with the exam's format and also allows for discussion. We review the scoring guidelines, and the students use them to grade essay responses written by their peers. I read the essays as well and provide feedback.

### Student Evaluation

Students are evaluated through quizzes and unit exams and on their notes, projects, and activities. The approximate breakdown for each form of assessment is as follows:

Quizzes	5–10%
Unit Exams	55–60%
Notes	20%
Projects and Activities	15%

- **Quizzes.** I give my students quizzes periodically throughout the semester, timing them to be about 10 minutes long. Their content varies depending on the information in need of review between unit exams. Students also take quizzes on each “The World Beyond the European Tradition” presentation.
- **Unit Exams.** Unit exams are administered every three to four chapters, or approximately once every week and a half. I use a combination of questions from the Released Exams, the *Gardner’s* teacher guide, and questions I have written.
- **Final Exam.** Students who do not take the AP Exam must take a comprehensive final exam for the course. Those who take the AP Exam do not have to take the final. A little over 90 percent of students in the class take the AP Exam.
- **Notes.** Students are to complete the assigned reading and take notes on it as preparation for the following day. Occasionally I give free-response questions as homework. Students are graded (credit or no credit) for answering questions and taking notes.
- **Projects and Activities.** These include student presentations, art talks, and museum and gallery visits and written critiques.
- **Extra Credit.** Students may write one additional museum or gallery critique per term for extra credit (up to 2 percent of their final grade).

### Teacher Resources

#### Primary Textbook

Kleiner, Fred S., and Christin J. Mamiya. *Gardner’s Art Through the Ages*. 12th ed. 2 vols. Belmont, Calif.: Thomson/Wadsworth, 2005.

#### Supplementary Texts

I use the following references for information but primarily for images not found in *Gardner’s*.

Atkins, Robert. *Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*. 2nd ed. New York: Abbeville Press, 1997.

Atkins, Robert. *Artspoke: A Guide to Modern Ideas, Movements, and Buzzwords, 1848–1944*. New York: Abbeville, Press, 1993.

Both books provide a summary of ideas, terms, and artists. Students use them as a quick reference.

Chipp, Herschel B., comp. *Theories of Modern Art: A Source Book by Artists and Critics*. With contributions by Peter Selz and Joshua C. Taylor. Berkeley: University of California Press, 1968.

I use this to incorporate quotes from artists into *PowerPoint* slides. Students use it as a reference and include material from it in their presentations, when applicable.

Cooper, J. C. *An Illustrated Encyclopaedia of Traditional Symbols*. New York: Thames & Hudson, 1978.

Goldwater, Robert, and Marco Treves, eds. *Artists on Art from the XIV to the XX Century*. 3rd ed. New York: Pantheon, 1974.

I use this to incorporate quotes from the artists into class *PowerPoint* slides. Students use it as a reference and include material from it in their presentations, when applicable.

Gombrich, E. H. *The Story of Art*. 16th rev. ed. Englewood Cliffs, N.J.: Prentice Hall, 1995.

I occasionally use this to supplement my lectures and *PowerPoint* slide presentations.

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages: A Concise History*. Belmont, Calif.: Thomson/Wadsworth, 2006.

Stokstad, Marilyn. *Art History*. Rev. 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 2005.

Zaehner, R. C. *Encyclopedia of the World's Religions*. New York: Barnes & Noble, 1997.

### Films

*Cathedral*. 1986. Hosted by David Macaulay. Distributed by PBS Home Video, 2000. DVD and VHS. 60 minutes.

I show this over two consecutive days, and students take notes while they watch it. The film is entertaining and informative, and it allows those who have not visited the cathedrals to appreciate their scale. Available from the PBS Store at [www.shoppbs.org](http://www.shoppbs.org) and from Amazon.com.

*Masters of Illusion*. 1991. Hosted by James Burke. Produced by the National Gallery of Art. Distributed by Homevision, 2000. VHS. 30 minutes.  
Available from Amazon.com.

*Pyramid*. 1990. Hosted by David Macaulay. Produced by Public Broadcasting Service. Distributed by PBS Home Video, 2006. DVD and VHS. 60 minutes.

I show this over two consecutive days. Like Macaulay's *Cathedral*, this film gives students a feel for the scale of the architecture. Available from the PBS Store at [www.shoppbs.org](http://www.shoppbs.org) and from Amazon.com.

### Web Sites

#### Links to Art Images

Artchive, <http://artchive.com>

Over 1,000 images of paintings, sculpture, and photography.

CGFA, <http://cgfa.dotsrc.org/index.html>

Over 1,000 images of paintings and sculpture.

Olga's Gallery, [www.abcgallery.com](http://www.abcgallery.com)

Over 12,000 paintings by almost 300 painters.

## Chapter 3

Web Gallery of Art, [www.wga.hu](http://www.wga.hu)

A virtual museum of European art from the twelfth through the nineteenth centuries, with period music.

### Links to Local Museums and Institutions

Asian Art Museum (San Francisco), [www.asianart.org](http://www.asianart.org)

Crocker Art Museum (Sacramento), [www.crockerartmuseum.org](http://www.crockerartmuseum.org)

Fine Arts Museums of San Francisco, [www.famsf.org](http://www.famsf.org)

Includes the de Young and the Legion of Honor.

Haggin Museum (Stockton), [www.hagginmuseum.org](http://www.hagginmuseum.org)

J. Paul Getty Museum (Los Angeles), [www.getty.edu/museum](http://www.getty.edu/museum)

Los Angeles County Museum of Modern Art, [www.lacma.org](http://www.lacma.org)

Nevada Museum of Art (Reno), [www.nevadaart.org](http://www.nevadaart.org)

San Francisco Museum of Modern Art, [www.sfmoma.org](http://www.sfmoma.org)

San Jose Museum of Art, [www.sjmusart.org](http://www.sjmusart.org)

### Links to National Museums

Art Institute of Chicago, [www.artic.edu](http://www.artic.edu)

Metropolitan Museum of Art (New York), [www.metmuseum.org/collections](http://www.metmuseum.org/collections)

Museum of Modern Art (New York), [www.moma.org](http://www.moma.org)

National Gallery of Art (Washington, D.C.), [www.nga.gov](http://www.nga.gov)

## Student Activities

Student presentation of topics is a valuable and exciting method for mastery of learning, and in my course students do a significant amount of presenting research to the class. Some of these presentations require them to follow a prescribed format, while others allow for more flexibility.

### Art Talks

During weeks five through eight, students take turns presenting an art talk based on subjects of personal interest, regardless of the material we have covered in class, after I have approved the topic. The daily talks are meant to be brief, just three to five minutes each and only two or three per period, but they help the class make connections with the units of study. I encourage students to use visuals, and they typically do. I also expect them to turn in an information sheet on their topic of discussion for this graded activity.

Art talks in the past have included brief *PowerPoint* presentations on contemporary artists (Jeff Soto, Banksy, Audrey Kawasaki), art theft, art history in Hollywood films, photos of a family vacation to Spain (the Court of the Lions, within the context of architecture), a demonstration of Japanese calligraphy with a brief explanation of its cultural significance, and a presentation of a student's own artwork from Advanced Studio or an AP Studio Art course, accompanied by a brief discussion of techniques, processes, and influences.



### “The World Beyond Europe” Project

Due to the time constraints, we have only weeks 9 and 10 to spend on art outside of Europe. The way I choose to cover this area of art history is to have my students become specialists for a textbook chapter on art beyond the European tradition, which they then teach to their peers. It is also up to them to read any information from the other chapters that may not be discussed in depth. During week 10 we listen to two presentations per class period, and the students take two quizzes based on the material covered in the two presentations given the previous day. I outline the requirements on the following assignment sheet.

#### Requirements

1. Each person in your group of four or five must share the responsibility of the presentation. Attendance is mandatory.
2. We will meet in the computer lab for two days. You will need to meet with your group outside of class before your presentation next week.
3. Each group must provide the class with a photocopy of the images that will be discussed during the presentation (approximately 10 to 15 images). This may be in the form of a handout in outline form. You will turn it in for credit.
4. The presentation must be in a *PowerPoint* format. Images should be of the highest resolution possible. Avoid thumbnails, and do not distort proportions. Artifacts are more than welcome! Music, readings, video clips, performances, skits, and cuisine will make the presentations more enjoyable and memorable.
5. *Check your PowerPoint files the day before your presentation to ensure they function.*

*Note:* You do not need to discuss every image in your chapter. It is up to each group to select the images, vocabulary, and concepts from the reading to discuss. Use the textbook’s study guide. You are also encouraged to select works not included in the twelfth edition of *Gardner’s Art Through the Ages*. I will be able to assist you as needed.

#### Checklist

Plan on using 25 to 30 minutes for your entire unit of presentation, which must include:

- A map identifying the geographic regions of the culture
- Historical background for your group’s region
- A presentation, shared equally by all members of the group, of works of art
- A handout of images for the class
- Activities (optional)
- A brief quiz (approximately 15 multiple-choice, short essay, and fill-in questions, and four or five slide or image identifications), which you will create and grade
- Emphasis on the following themes: religion and art, sacred spaces, the human body in art, narrative in art, purpose and function, symbolism, and cross-cultural influences when applicable (e.g., European influence, colonialism). You may refer to the list of common themes for additional relevant themes.  
[Note to teachers: This list appears at the beginning of the Teaching Strategies section of this syllabus.]

## Chapter 3

Be ready to hand in a rough outline of your presentation and quiz on the day of your presentation. These should be approved by me at least one day before your presentation.

### Grading

Grades will be based on the following criteria:

- Organization and preparation
- Clear and accurate presentation
- Historical background for your group's region
- Meeting all of the listed requirements

Group presentation and the creation of a chapter quiz—100 points possible

The chapter quizzes you take for the other presentations—50 to 75 points

### **“Master Artists: The Renaissance Through the Nineteenth Century” Project**

For this project students are to pick an artist from the specified time frames, research that artist, and create and then give a 5- to 10-minute *PowerPoint* presentation that includes the titles, dates, and media of the works of art they have chosen from that artist's oeuvre. I also ask my students to bring in a song or musical score of their choice to accompany their slide presentation.

Students have week 11 and their spring break to work on their presentations. Two students present to the class every day for three weeks, and the class is expected to take notes on each presentation. The completed artist research notes handouts are worth 20 points, the presentations are worth 25 points, and the music for the presentations is worth 5 points. The following handout helps students organize their research for both this project and the “Artists of the Modern World” project they work on at the end of the semester.

#### **Artist Research Notes Handout**

Complete the following information using your textbook, reference books on the syllabus, library books, encyclopedias, and online sources.

Name of artist: \_\_\_\_\_

Art movement: \_\_\_\_\_

Region(s)/cities where the artist worked: \_\_\_\_\_

Patrons of the artist: \_\_\_\_\_

Completely research three to five major works:

Title	Dates	Media	Subject Matter/Characteristics

Where would these works originally have been viewed? \_\_\_\_\_

Where can these works be found now? \_\_\_\_\_

In what style(s) did the artist create each major work? (Describe) \_\_\_\_\_

What influenced the artist (e.g., other artists; historical/religious/sociopolitical climate)? \_\_\_\_\_

Who were the artist’s mentors and contemporaries? \_\_\_\_\_

What lasting impact did this artist have? \_\_\_\_\_

What are some quotes from the artist? \_\_\_\_\_

Which is your favorite work and why? \_\_\_\_\_

**“Artists of the Modern World: Impressionism Through Contemporary Art” Project**

During the two weeks after the AP Exam, students explore the art of the modern world. Working individually, each student intensively researches one of the great modern artists, produces a paper, and during weeks 18 and 19 presents that artist to the class. I give my students the following assignment sheet, which outlines the requirements and grading criteria for the project.

**Requirements**

The Age of Industry changed the way artists viewed the world. These “modern” artists accepted some of the Renaissance ideals of art, yet they rejected others and developed new styles of art, including Impressionism, Cubism, Surrealism, Dadaism, Abstractionism, and nonobjective art. The Classical type of art we studied in the Greek and Renaissance units was challenged and changed. You are going to become an expert on one of the great modern artists.

## Chapter 3

### 1. Select an artist from the list below (alternate choices must be preapproved by me).

Ansel Adams	American photographer
Robert Arneson	Ceramic sculptor
Max Beckmann	Expressionism, New Objectivity
George Bellows	American Realism
Thomas Hart Benton	American Regionalism muralist
Alexander Calder	Surrealism, kinetic/moving sculpture
Marc Chagall	Fantasy Art painter
Judy Chicago	Conceptual Art
Chuck Close	Post-Modernism
Salvador Dalí	Surrealism painter
Willem de Kooning	Action Painting
Charles Demuth	Abstractionism
André Derain	Fauvism
Marcel Duchamp	Dadaism
Antonio Gaudí	Spanish architect
Alberto Giacometti	Expressionism sculptor/painter
Duane Hanson	Super-Realism
Barbara Hepworth	Abstract sculptor
Edward Hopper	American Scene painter
Jasper Johns	Pop Art
Frida Kahlo	Mexican painter
Wassily Kandinsky	Abstract Expressionism
Anselm Kiefer	Neo-Expressionism
Paul Klee	Subconscious/Fantasy Art painter
Kathë Kollwitz	German Expressionism
Dorothea Lange	American photographer
Jacob Lawrence	African-American Social Realism painter
Le Corbusier	International Style architect
Maya Lin	American contemporary architect (Vietnam Veterans Memorial)
René Magritte	Surrealism painter
Man Ray	Dadaism/photographer
Henri Matisse	Fauvism
Amedeo Modigliani	Italian painter/sculptor
Henry Moore	Abstract sculptor
Edvard Munch	Expressionism
Alice Neel	Contemporary painter (portraits)
Louise Nevelson	Assemblage sculpture
Georgia O'Keeffe	Abstract painter
Meret Oppenheim	Surrealism (The Object)

Pablo Picasso	Diverse, gifted, twentieth century
Jackson Pollock	Abstract Expressionism
Diego Rivera	Mexican muralist
August Rodin	French sculptor
Mark Rothko	Color Field/Abstractism
Henri Rousseau	Primitive, Naïve painter
David Smith	American sculptor
Alfred Stieglitz	American photographer
Louis Sullivan	American architect
Mark Tansey	Post-Modernism
Wayne Thiebaud	Neo-Pop Art
Victor Vasarely	Op Art
Andy Warhol	Pop Art (1950s)
Edward Weston	American photographer
Grant Wood	American Regionalism painter
Frank Lloyd Wright	American architect
Andrew Wyeth	American Regionalism painter

2. **Research your artist.** Approximately one-third of your paper should be based on the information you have gathered from finding answers to the following questions. To complete this step, use the artist research notes handout you used when you prepared your “Master Artists” presentation.

- When and where was the artist born and trained?
- When and where did the artist produce the main body of work?
- Who were the artist’s art mentors (teachers) and contemporaries?
- What else influenced the artist’s art?
- What movements was the artist associated with?
- What medium/media, subject matter/content, composition, and style did this artist work in?
- What was the social climate at the time the artist worked?
- What is it about the artist’s work that has had a lasting impact?
- Discuss the most important works by this artist. Where are they? Who commissioned them?

3. **Write your paper.** Analyze, in your own words, the style, medium, and subject matter of two to three specific works of art to support your thesis. When writing your paper, remember these guidelines:

- Write in your own words. No cut-and-paste research! You may rephrase information, but you should also include your own insights.
- Use accurate terms acquired from this course as well as from your research.
- Include direct quotes from the artist.
- Document and cite every source you use. Follow the bibliographic style in *The Chicago Manual of Style* handout you have received.

## Chapter 3

- Your paper should be typed, five to seven pages long, and double-spaced. Use 12-point font and standard one-inch margins.
- You may use the following resources: classroom books, library books (from the school library, the public library, and college libraries), Web sites, periodicals, newspapers, museums, and so on.

### 4. Prepare a 10-minute *PowerPoint* presentation/discussion based on your research.

5. **Draw, paint, or construct a reproduction of at least one work by the artist, or create an original work in the style of the artist** to accompany your presentation. The original work of art on which your reproduction is based will need to be on display throughout your entire presentation, and your presentation will need to include a slide with an image of your reproduction next to an image of the original. This step requires careful observation, experimentation, and my guidance. It will help you learn the brushstrokes, composition, subject matter, and palette of your artist.

### **PowerPoint Presentation Requirements**

#### I. Components

##### **Checklist:**

- 5–10 minutes
- 12–15 slides

- A. Select works that are representative of the artist's overall body of work: different movements, styles, phases

- B. Show 10–15 works of art

- C. Discuss three of the images

##### **Checklist for each image:**

- Include a portrait, photo, or self-portrait of the artist
- Include biographical information
- Include *all* of the required information from your artist research notes handout
- Include a slide of the image you chose to reproduce

- D. Display a photograph of your finished artwork side by side with an image of the artist's work that your own is based on.

##### **Checklist:**

- Include titles, dates, and medium in your *PowerPoint* presentation

#### II. Quality

- A. Images should be of the highest quality: high resolution, constrained proportions, cropped

- B. Use the Internet, a scanner, a digital camera

- C. Make sure the text you use is easy to see (consider size, color, contrast)

- D. Images should accompany all slides that have text on them

#### III. Oral Presentation

- A. Be prepared!

- B. Know your information

- C. Speak loudly enough for the class to hear what you have to share

- D. Speak with confidence and enthusiasm

#### IV. Your Reproduction

- A. Display your reproduction during the entire presentation

- B. Discuss your work
  - 1. Why did you choose that specific work to reproduce?
  - 2. What medium did you use?
  - 3. What was your process? How did you get to the end result?
- C. Explain what you learned or discovered

**Grading**

Your grade will be based on the following components:

Artist research/notes	25 points
Research paper	50 points
<i>PowerPoint</i> presentation	50 points
Art reproduction	50 points
<b>Total</b>	<b>175 points</b>

**Gallery and Museum Visits and Critiques**

On their own, students are to visit both a museum and a local art gallery showing regional artists. They are to visit each of these places at least once during the semester and write a short critique about the art they have seen there. They may choose which term to go to an art gallery and which term to visit a museum. I give them a list of art galleries and tell them that when they go, they should talk with the artist, ask meaningful questions, and take notes.

The school’s proximity to several major cities in California and Nevada gives students the opportunity to visit the Crocker Art Museum in Sacramento, the San Francisco Museum of Modern Art, the Fine Arts Museums of San Francisco (which include the de Young and the Legion of Honor), the Haggin Museum in Stockton, and the Nevada Museum of Art in Reno. I give my students the following guidelines for this assignment.

**Requirements**

1. Visit the museum for at least 45 minutes, long enough to evaluate most of the works of art. I must preapprove the museum and specific show. Remember to be courteous, and follow proper etiquette and the rules of the museum.
2. Pick up a flyer or an artist statement or save your museum receipt (you will not receive credit without this documentation) to attach to your paper. At student shows you must write your name on the sign-in sheet.
3. Select specific galleries to see before arriving at the museum. Depending on the size of the collection, you will realistically be able to visit only a portion of the galleries.
4. Choose works of art created in any medium you find interesting. Sketch the works in the boxes provided on the handout I have given you, and fill in the boxes that ask for the work’s title, medium, date, and characteristics (identify the style or movement, point out possible symbolism, note personal observations and insights, and use appropriate vocabulary to describe the work). To help you with this, you may talk with a docent, read the printed information posted next to each work, and visit the museum store.
5. Type a two-page critique on one or more works created by the featured artist(s). Your responses must be well thought out and well written. Discuss your observations using terminology you have acquired during the semester.



## Chapter 3

### Critique Outline

Use this outline not as a checklist but as a guide when you write your critique.

- I. Introduction (introduction/first paragraph)
  - A. Identify the artist(s), the gallery/museum, and the title of the show.
  - B. Give a general description of the overall theme or subject matter of the show.
  - C. Discuss the medium used.
    1. Ceramics: coil mug, wheel-thrown mug, raku, bronze, glass, steel, etc.
    2. Painting: oil, acrylic, watercolor, etc.
    3. Drawing: Prismacolor® colored pencils, graphite, charcoal, etc.
    4. Photography: portrait, still life, landscape, action, etc.
    5. Mixed media: using several media together (photocopy transfers, found objects, etc.)
- II. Description of the Work (main body)
  - A. If three-dimensional, describe the overall form: tall, short, geometric, abstract, realistic, relief sculpture or in-the-round, subtractive or additive.
  - B. If three-dimensional, describe the texture found throughout the work.
  - C. Describe the medium (e.g., glaze, watercolor, acrylic).
  - D. Describe the colors used: cool (blue, green, violet), warm (red, yellow, orange), neutral (tans and grays). Identify the dominant color scheme.
  - E. For all forms of art, discuss the compositional techniques.
    1. Elements: shapes, line, form, color, texture.
    2. Principles: how the elements are applied, rhythm/movement (sense of motion or leading lines for eye flow), balance, proportion, variety, harmony, emphasis, unity, etc.
- III. Analysis/Interpretation (closing)
  - A. Describe the style and what it contributes to the overall work. Is it realistic/representational, abstract (recognizable, but deviates from the original source or model), or nonobjective (no recognizable image)?
  - B. What does the medium contribute to the work?
  - C. Interpret the content, subject matter, symbolism, and personal interpretation of the significance of the work. Include quotes from the artist, if possible.
  - D. What do you like or dislike most about the specific work?
  - E. Focus on possible influences, and provide an in-depth discussion of content and symbolism influences from the history of art, as well as how the work reflects our current culture/society. Include quotes from the artist.

### Grade

A written critique on a Second Saturday (an opening show) is worth up to an A grade. Non-opening days and minor galleries are worth up to half credit. A written critique after a visit to a major museum is worth up to an A and possible extra credit.

## Sample Syllabus 4

### Carol Hebert

Hastings High School  
Houston, Texas

### School Profile

**School Location and Environment:** Hastings High School is located on the southwestern outskirts of Houston in the small town of Alief. Originally a farming community, the area has seen tremendous growth over the years. It is now an urban community with many thriving businesses and a full spectrum of different types of housing.

The Alief Independent School District consists of 41 campuses in 36.6 square miles. Its nearly 48,000 students come from families that speak more than 60 languages and represent every culture in the modern world. In over half the homes, English (if spoken) is the second language. Many students are the first in their families to graduate from high school. Many work after school and on weekends in fast food restaurants and other businesses to help support their families. Others work to save for college.

The elementary, intermediate, and middle schools serve neighborhoods while the high schools are located up to eight miles from the students' homes. A lottery in the eighth grade determines which high school a student will attend. Most students ride the district school buses. The district's campuses are among the most architecturally and aesthetically pleasing sites in the area; they are a source of pride for the art history students, who recognize the styles that reflect the periods during which their school buildings were constructed.

**Grades:** 9–12, with the ninth-graders housed separately at the ninth-grade center

**Type:** Public high school

**Total Enrollment:** Hastings High School has over 3,000 students in grades 10 through 12; the total enrollment, including the students at the Hastings ninth-grade center, is 5,000 students.

**Ethnic Diversity:** Hispanics/Latinos compose 45.9 percent of the total student population; African Americans, 37.2 percent; Asian Americans/Pacific Islanders, 12.5 percent; and Native Americans, 0.1 percent.

**College Record:** Approximately 800 seniors graduate each year. Of the 2007-08 graduates, 22 percent enrolled in a four-year college, and 8 percent enrolled in a two-year college.

### Personal Philosophy

The visual arts—architecture, sculpture, painting, and other two-dimensional images—record the history of the world, express the feelings of people, and link world cultures. In today's multicultural, transient, and often rootless society, igniting students' knowledge of visual arts makes them feel "at home," comfortable and curious to continue learning wherever their lives may lead them. Such attributes build up confidence in learners that can result in their becoming contributing citizens in any community, finding meaning through a heightened visual awareness that begins with a foundation rooted in the history of visual arts.

### Class Profile

Currently in its tenth year, AP Art History is one of four AP art options at Hastings; the school also offers all three AP Studio Art courses. Hastings's art department is staffed by eight teachers on the main campus and three at the ninth-grade center. At the moment, Hastings is the only high school in the district that offers AP Art History, and I am the district's only art history teacher. I also teach several other art courses at Hastings, and I am an instructor in art appreciation and art history at Houston Community College.

### Teacher Background

My interest in art came from my parents, who were both artists and designed the two houses in which I grew up, an International Style modern home and a Prairie Style house. Going with my third-grade classmates to see Rosa Bonheur's *Horse Fair*, brought to the Dallas Museum of Art from the Metropolitan Museum of Art in New York City, created a lasting impression. While I took all the studio art I could in college, I avoided art history, a dreaded course because of the large, dark, smelly room in which it was taught. I did, however, help a sorority sister write her art history papers and became fascinated with Fra Filippo Lippi and others. Serious interest in art history developed when I volunteered during the initial days of the Altharetta Yeargin Art Museum in the Spring Branch Independent School District in Houston, Texas.

Much later the idea of teaching art history came from a friend who teaches AP United States History in the Spring Branch Independent School District. She told me of the important role an AP Art History student had played on her school's decathlon team and asked if Hastings, where I was teaching some of the Art I courses, had the AP Art History course. I wanted an upper-level course, and my department chair liked the idea of adding AP Art History to the AP Studio Art courses. I sold the idea to the district administrators by telling them it would help the school's decathlon team. By that time, I had a degree in journalism with an emphasis in advertising (combined with writing and design) and a master's degree in art education, as well as experience as an assistant presentation editor for a large publishing company, an elementary and high school art educator, and a practicing artist.

### AP Art History Enrollment

Motivated sophomores, juniors, and seniors, particularly those in history and English courses, take the AP Art History course. Approximately two-thirds of students in the class are juniors, and the rest are seniors; usually only one or two sophomores take the course. Class enrollment has fluctuated from 20 to 25 students in the first eight years the course was offered to 56 students in two sections more recently.

The course generally attracts students taking other AP courses, especially those who want the weighted grade to boost their grade-point average. Several dedicated AP Studio Art students enroll every year, and they typically earn a grade of 3 or higher on the AP Art History Exam. Many in the Studio Art courses find the knowledge they acquire in the Art History course to be helpful during the college interview process and influential in their work on the Concentration section of their portfolios.

### School Schedule

The AP Art History course is usually scheduled immediately before or after the 20 minutes allotted for lunch, and my students come to the classroom early to review for the day's lesson while they eat. Hastings is on an AB block schedule with 90-minute classes on alternating days.

AP Art History attracts students who are often involved in activities like tournaments and trips that keep them out of school. The block schedule means that students who participate in these events come to the class only once a week or sometimes not at all during a week. Additionally, students commute between the five high schools in the district, either by walking or by taking shuttle buses, because a number of courses are offered on only one campus. The need for students to commute from one campus to another for classes shortens my instructional time by 7 to 16 minutes. The year I taught the course outlined in this syllabus, three of the students were shuttled to the other high schools. They had to leave 15 minutes early and frequently missed class due to conflicts and problems with the shuttle. Another pair had to leave 7 minutes early to commute to the neighboring campus, Elsik.

At the time I taught the course outlined here, Hastings was planning to move to a seven-day period with students attending class every day for 48 minutes. The change should impact the course positively by reducing the number of classes a student must miss for other course obligations and by reducing the amount of commuting between high schools the students must do. Additionally, daily class meetings will require students to study every night, which will result in better recall the next day. A concern is whether the reduction in courses a student can take (from eight to seven in a year's time) will mean fewer students will have room in their schedules for the AP Art History course.

### Recruitment

Recruiting for the course is necessary. Detractors include the size of the textbook, students attempting to take too many AP courses, students not wanting to crowd their schedules or take a challenging course, and scheduling conflicts. Recently a student-produced video featured a tableau vivant that was broadcast on the school news to increase awareness of and interest in the course. I visit the sophomore world history courses and offer incentives to the juniors in my art history class who successfully recruit in their AP United States History class.

The constant unchanging attribute in the changing history of AP Art History at Hastings has been the students' general love of the subject matter. At times the love develops later, as evidenced by one student, who earned a grade of 4 on the exam: "Last year I hated the class. This year I miss it and wish I were still in it!" One former student who won \$30,000 on Jeopardy!® in 2005 called it "the best class I ever took in high school."

### Course Overview

In the AP Art History course taught at Hastings, students learn aesthetic and contextual understanding of important works of architecture, sculpture, painting, and other art forms. They study major forms of art from prehistory to the twenty-first century, following the chronological order of the textbook, the twelfth edition of *Gardner's Art Through the Ages*. The school loans students a complete edition of the textbook to study at home, while a classroom set allows for reference during class. A concise edition of the textbook is also available for weaker readers or those with less time due to job or other commitments; while this smaller textbook is attractive, my students for the most part have found it inadequate for preparing them for quizzes and exams.

Because the U.S. educational system has European roots, 80 percent of the course focuses on art from cultures with European origins. The other 20 percent of the course presents canonical works in architecture, painting, and sculpture from Asian, African, and Pre-Columbian cultures. Student presentations and projects cover chapters in the textbook that address art beyond the European tradition.

## Chapter 3

The course's long-term goals are to enable students to analyze and embrace the impact of art and architecture on the world's peoples, to develop a passion for art that leads to further study in college and lifelong learning, and to expand their visual awareness, vocabulary, and speaking and writing skills. Acquiring all of these abilities will enrich my students' futures. The short-term goal of this rigorous course is to meet the college standards for the course, standards that are measured by my students' success on the course's assessments and on the AP Art History Exam.

The year-long AP Art History course earns a 5.0 weighted grade and Fine Arts credit or Academic Elective credit as required by the State of Texas Commended Scholar Plan for high school graduation.

### Course Planner

Many of the activities and all of the projects mentioned here are described in the Student Activities section of this syllabus.

#### ***First Nine Weeks (August 25–October 24)***

##### **Topics and Themes Covered in Presentations and Discussions**

- Classification of art as two-dimensional, sculpture, and architecture; classification of content as narrative, still life, landscape, portraiture, or nonrepresentational
- Formal qualities of art and content versus contextual information
- Iconography: Who are the patrons? What is the impact of patronage on the overall content or visual attributes of art?
- What is naturalistic, realistic, abstract, unrealistic, idealistic, and fantasy?
- How do artists communicate a culture's religious, political, or gender-related beliefs and concepts?
- What are common or universal ways in which humans express in art their beliefs and concerns about their culture?
- Is there shared symbolism or figural representation in painting or sculpture? Is there shared orientation or design in architecture?
- How to identify a particular culture: What are the specific attributes of art and architecture of a particular region?
- Power, authority, and propaganda expressed in art
- What things emerge as universal? What is culturally specific?
- Stylistic change in the representation of the human figure

##### **Introduction: Learning to Look at and Write About Art (5 days)**

- *Activity:* Formal analysis thesis statement writing

##### **Chapter 1: Art from Prehistory (1 day)**

- *Activity:* Make a book cover collage
- *Activity:* Simulate cave painting

##### **Chapter 2: Ancient Near East (3 days)**

- *Activity:* Examine the exhibition catalog *Art of the First Cities* from the Metropolitan Museum of Art and a children's picture book, *Gilgamesh the King*

**Chapter 3: Egypt (5 days)**

- *Activity:* Examine souvenir papyrus scrolls, catalogs from several Egyptian exhibitions, ben-ben and hippopotamus erasers, and a lotus blossom charm from the Metropolitan Museum of Art’s Met Store
- *Activity:* Read and discuss a newspaper article from the Internet about votes being taken for the new seven wonders of the world
- *Video:* View “Early Art” from *Sister Wendy’s Story of Painting*
- *Unit Test:* Chapters 1–3

**Chapter 4: Aegean Culture (3 days)**

- *Activity:* Compare Mediterranean cultures that rise approximately 3500 B.C.E.: Mesopotamian, Egyptian, and Aegean
- *Activity:* Clay project in which students make small pots

**Chapter 5: Greece (10 days)**

- *Activity:* Examine travel books from Greece and the Greek influence on Wedgwood pottery and Lenox china (the Cretan pattern); complete worksheet on columnar types
- *Activity:* “Statues Tell All” student presentations

**Chapters 9–10: Etruscan and Roman Art (9 days)**

- *Activity:* Share catalogs and books from Rome; complete a worksheet on the parts of an arch
- *Video:* View “The Classical Ideal” from *Art of the Western World*
- *Unit Test:* Chapters 4–5, 9–10

**Chapters 11–12: Early Christian, Hebrew, and Byzantine Art (7 days)**

- *Activity:* Explore icons and icon painting
- *Activity:* Look at examples of faceted stained glass and cloisonné

**Second Nine Weeks (October 25–January 15)**

**Topics and Themes Covered in Presentations, Discussions, and Written Assignments**

- Why do art and religion connect? How does art serve the needs of religion?
- What is meant by art “beyond the European tradition”?
- What does a comparison of art “beyond the European tradition” and art from Greek or European roots reveal about artistic patronage, practice, purpose, meaning, and style?
- What religious messages does art communicate and how?
- Do artistic styles seem to follow the same kind of development in Asia as in Europe?
- Which artistic innovations within the European tradition reveal independent or changing belief and discovery? Which seem to be influenced by the European tradition?
- What impact did historical events like Charlemagne’s rule, the turn of the millennium, the Crusades, the Black Death, the spread of Islam, the expansion of trade with cultures beyond the European tradition, and navigation have on the European mindset and the resulting art?
- Compare Early Northern and Early Italian Renaissance art
- Why did the Renaissance happen? Why Italy? Why Florence? Who were the Medici?

## Chapter 3

- What is *humanism*, and what caused its emergence? What evidence of humanism occurred in the European art and architecture produced during the fourteenth and fifteenth centuries?
- What impact did humanistic belief have on formal elements and subject matter?

### Chapter 16: Early Medieval Art (2 days)

- *Activity*: Create illuminated manuscripts
- *Video*: View the clip on the *Book of Kells* in “Early Visual Art” from *Sister Wendy’s Story of Painting*

### Chapters 6–8, 13–15: The Art of Islam and Art Beyond the European Tradition (China, Japan, Korea, India, the Americas, Africa) (6 days)

- *Activity*: Share catalogs, prints, and posters depicting art beyond the European tradition
- *Project Assigned*: Student oral/visual presentations on chapters covering art beyond the European tradition. The assignment will be repeated during the second semester to cover art beyond the European tradition in the later chapters in the textbook.
- *Project Assigned*: Writing test questions that cover art beyond the European tradition
- *Unit Test*: Chapters 6–8, 11–16 (studying and testing the chapters on early Christian and medieval art together with the chapters on art beyond the European tradition allows students from various faith backgrounds to share their beliefs)

*Thanksgiving Break (1 week)*

### Chapters 17–18: Romanesque and Gothic Art (10 days)

- *Reading*: Chapter on the *Bayeux Tapestry* in *What Great Paintings Say*
- *Activity*: Form a human cathedral (this is described in the Student Activities section)
- *Activity*: Label components in a “Handbook of Churches”
- *Activity*: Examine travel books from Chartres and other Gothic sites in Paris
- *Video*: View “A White Garment of Churches” from *Art of the Western World*
- *Unit Test*: Chapters 17–18

### Chapters 19–20: Late Gothic, Fourteenth-Century Italian Renaissance, and Northern Renaissance Art (5 days)

- *Reading*: Chapter on Robert Campin’s *Mérode Triptych* in *What Great Paintings Say*
- *Project Assigned*: “Become a Renaissance Person”

### Chapter 21: Fifteenth-Century Italian Renaissance Art (7 days)

- *Project Due*: “Become a Renaissance Person” presentations
- *Reading*: Chapter on Sandro Botticelli’s *The Birth of Venus* in *What Great Paintings Say*
- *Video*: View *Masters of Illusion* in class
- *Semester Final Exam Preparation*: “Top 50 Organizer” (this is described in the Teaching Strategies section)



**Chapter 22: High Renaissance Art and Mannerism (6 days)**

- *Reading:* Chapter on Titian's *Venus of Urbino* in *What Great Paintings Say*
- *Activity:* Fill in a Renaissance web
- *Activity:* Questions on Mannerism, Venetian art, and the sixteenth-century Northern Renaissance
- *Videos:* View "The Early Renaissance" and "The High Renaissance" from *Art of the Western World*

Winter Break (2 weeks)

**First Semester Exam Review, Makeup Days, Games (4 days)**

**First Semester Exam**

**Third Nine Weeks (January 20–March 26)**

*Note:* Hastings is usually selected to field test the state exams (TAKS) for two days at some time during the third nine weeks. Two additional days during that same week are sometimes lost to the English writing portion of that exam. Because this testing almost always occurs during the third nine weeks, I allow for four additional noninstructional days.

**Topics and Themes Covered in Presentations, Discussions, and Written Assignments**

- How do artists depict secular power and authority? How is this different from religious images of power?
- What was the impact of Popes Innocent VIII, Alexander VI, Julius II, and Leo X on art and architecture?
- Why was Rome the center of European art in the sixteenth century?
- In what ways was Michelangelo the first of the Mannerists?
- Why did disproportionate body parts appeal to the Mannerists?
- What was the impact of the Protestant Reformation and the sack of Rome in 1527 on Mannerism?
- In what ways did Mannerists distinguish themselves from the artists who were active from 1500 to 1520?
- What distinguishes the Venetian style from Florentine and Roman art of the same period?
- What effect did the art academies have on the history of art? Why were there so few female artists?
- Emergence of strong, centralized monarchies and the impact on art and architecture
- Rococo art's reflection of the lives of the aristocracy; the impact of Rococo images on the bourgeoisie
- What impact did Enlightenment thought have on artistic content and form?
- What was the impact of the French Academy and Salon exhibitions?
- How does eighteenth-century art reflect the decline of the ruling aristocracies and the rise of the middle class?
- How did the purpose of art change as the eighteenth century progressed?
- What is the meaning of *Romanticism*? In what ways did Romantic artists react against the Enlightenment?
- How and why does Romantic art reflect the break from artistic rules from the Renaissance?

## Chapter 3

- How do Romantic visual artists reflect contemporary literature and music?
- What was the impact of the Industrial Revolution on artistic production and themes?

### Chapter 23: Sixteenth-Century Northern Renaissance Art (5 days)

- *Reading:* Chapter on Matthias Grunewald's *Isenheim Altarpiece* in *What Great Paintings Say*

### Chapter 24: Italian and Spanish Baroque Art, and Flemish, Dutch, French, and English Baroque Art (12 days)

- *Reading:* Chapter on Rembrandt van Rijn's *The Night Watch* in *What Great Paintings Say*
- *Activity:* Tableau vivants prepared for recruiting students for next year's course
- *Activity:* Discover Baroque design in silver, china, and other items in current use
- *Video:* View "Realms of Light: The Baroque" from *Art of the Western World*
- *Unit Test:* Chapters 23–24

### Chapter 28: Late Baroque and Rococo Art, Neo-Classicism and Romanticism, and Early American Art (10 days)

- *Readings:* Chapters on Peter Paul Rubens's *Allegory of the Outbreak of War* and Francisco de Goya's *The Third of May 1808* in *What Great Paintings Say*
- *Activity:* Poussinists versus Rubenists print sorting
- *Unit Test:* Chapter 28

### Chapters 25–27, 30–32: The Art of China, Japan, Korea, India, the Americas, and Africa (3 days)

- *Project Due:* Three days of student presentations on art beyond the European tradition since the Renaissance, with artifacts, posters, and models of architecture and sculpture
- *Unit Test:* Chapters 25–27, 30–32

### Chapter 29: Realism, Early Photography, and Impressionism (5 days)

- *Readings:* Chapters on Edouard Manet's *Luncheon on the Grass*, Gustave Courbet's *The Studio*, Edgar Degas's *The Rehearsal on the Stage*, and Pierre-Auguste Renoir's *The Luncheon of the Boating Party* in *What Great Paintings Say*
- *Activity:* Field trip to museums and sacred sites
- *Activity:* Writing thank-you notes to the field trip chaperones

### Chapter 29: Post-Impressionism and Fin de Siècle Culture (4 days)

- *Readings:* Chapters on Georges Seurat's *Sunday Afternoon on the Island of the Grande Jatte* and James Ensor's *Christ's Entry into Brussels* in *What Great Paintings Say*
- *Unit Test:* Chapter 29

*Spring Break (1 week)*

## **Fourth Nine Weeks (March 30–June 4)**

### Topics and Themes Covered in Presentations, Discussions, and Written Assignments

- Is photography considered art? Did early photographers define their work in that way?

- What functions did photography serve from the beginning that both link it with and distinguish it from other visual arts?
- What is *Realism*? What subjects did artists choose to depict realistically, and why?
- In what ways did the socioeconomic changes that accompanied the Industrial Revolution affect the birth of Realism? Was Realist art used as propaganda for social change?
- Was Realism a reaction against Romanticism?
- How do the Pre-Raphaelites represent a reaction against Realism and/or Impressionism?
- How do the Impressionists represent perhaps the most dramatic break from the Renaissance tradition up to their time?
- How does the Impressionists' work reflect radical change stylistically, in their concepts of art's purpose, and in their ideas of themselves as artists?
- Who were the Impressionists' greatest influences, and why?
- What impact did the opening of European–Japanese trade relations have on the art world? Why were European artists so taken with Japanese woodblock prints? How do they emulate those prints in their own paintings and prints?
- Why have Impressionists enjoyed popularity in the past several decades, and why have the Pre-Raphaelites experienced a notable rise in popularity?
- Why were Post-Impressionist artists initially attracted to Impressionism, and why did each become dissatisfied with it?
- What was each Post-Impressionist artist trying to accomplish, and what in their work made them influential?
- How did Post-Impressionists reflect the changing role of the artist in Western society?
- How did new scientific discoveries, such as X-ray technology, influence the work of twentieth-century artists?
- Why did African sculpture have a radicalizing effect on many early twentieth-century European artists? How did European artists incorporate formal elements of African art into their work?
- How do we account for the proliferation of styles in the twentieth century?
- Did twentieth-century artists reflect their society?
- What is the significance of nonrepresentational art?
- Did the definition of *art* change during the twentieth century?
- In what ways did these artists explore issues raised by contemporary events?
- How are major world events, particularly both world wars, reflected in the art of the twentieth century?
- When artists intend to shock and anger, what techniques do they use?
- What impact have the civil rights and feminist movements had on art?
- What is Post-Modernism? What was the impact of Post-Modernism on patronage and production?
- What artistic frontiers remain?

### Chapter 29: Later Nineteenth-Century Architecture (3 days)

- *Activity*: Modernism handout read in class
- *Project Assigned*: “Gallery of –Isms”

## Chapter 3

### Chapter 33: Early Modern Art in Europe, Early Modern Art and Architecture in America, Art Between the Wars (7 days)

- *Activity:* View primary sources, exhibition catalogs, and prints
- *Activity:* “Top 50 Organizer” and preparation for the AP Exam (these reviews are done as homework or in before- or after-school sessions)
- *Project Due:* “Gallery of –Isms” presentations

### Chapter 34: Postwar European Art, Abstract Expressionism, Reaction to Abstract Expressionism, Post-Modern Art and Architecture (7 days)

- *Activity:* View primary sources of art, exhibition catalogs, and prints
- *Reading:* Articles in *Scholastic ART*® magazine on twentieth-century artists or groups of artists
- *Video:* View “Into the Twentieth Century” from the *Art of the Western World* series
- *Unit Test:* Chapters 33–34

### In-Class AP Exam Review (2 days)

### TAKS and AP Exams (14 days)

This set of TAKS ends on a Friday, and the AP Exams begin the following Monday.

### Post-AP Exam Activities (9 days)

Post-exam activities depend on the amount of remaining time. They include writing letters to next year’s students on how to be a successful AP Art History student; watching movies like *Basquiat*, *Girl with a Pearl Earring*, and *Les Misérables* (be sure to check with your principal on your school’s policies before showing these films to your students); making ceramic tiles; practicing calligraphy; and/or creating a video on ways to improve the aesthetic appearance of items or places in the school, such as signage, display areas, and landscaping. Students who did not take the AP Exam take the second semester final exam.

### Second Semester Final Exam Period (4 days)

## Teaching Strategies

The AP Art History course requires commitment to academic work, reading the textbook, and preparing for the AP Exam. I use a variety of visual, verbal, and hands-on strategies that allow those students who have not previously taken an AP course to succeed in AP Art History.

### Lectures and Discussions

I organize the course by textbook chapters, addressing them primarily through *PowerPoint* presentations and lectures. About 50 minutes of the class period is spent on interactive lecture that correlates with the textbook chapters; I ask students questions as I present images. All *PowerPoint* presentations are kept in a folder on the classroom computer desktop, enabling students to review lectures outside of class. Because of copyright issues students may not download the *PowerPoint* presentations.

I use related books, museum exhibition catalogs, posters, activities, additional readings, and handouts of small images of principal works to introduce and supplement each unit. I bring travel souvenirs and other objects for hands-on exploration. My instruction attempts to make the subject relevant to my students’ lives, with questions and discussions breaking up the lectures to help students see how similar people are as expressed in their art, despite conflicts and different cultures.

Instead of a slide list, at the beginning of each chapter I furnish my students with handouts of small images of each principal work of art I will present. As homework, the students cut out and paste the images into a spiral notebook, leaving space to take notes in class. Some students prefer to mount the images on flashcards, which I provide, for review. Those who choose to make flashcards, however, must also keep a notebook because taking notes on flashcards is difficult and disruptive due to the low lights in the classroom. Students use their textbooks to identify the images for a daily grade, and they add comments to their notebooks as the images are presented in lectures. Their notebook pages or flashcards must be ready for use prior to the first class on a new chapter.

### Image Collection

I built my image collection from scratch by writing grants to order the slides I needed and by borrowing slides from the Museum of Fine Arts, the National Gallery of Art, and a retired teacher. I asked people who traveled to buy slides for me, and I also bought and made many of my own slides when I traveled. I ended up with about 3,000 slides. The first year I taught the course I had few slides so I made transparencies on a copy machine, mounted them in handmade poster-board frames, and taught with the overhead projector. When I was able to get an LCD projector with a grant, I did an Internet search for all the images I could and made *PowerPoint* presentations with them, a project that took about half a summer. Then, with the purchase of the eleventh edition of *Gardner's*, I obtained images for each chapter. But it was still insufficient, so I kept working to find images. Slides can be copied with a scanner, but I found that tedious.

I have established a consistent design for my *PowerPoint* slides based on what I learned at a workshop presented by Yu Bong Ko, an AP consultant for art history. In 28-point Arial font I identify the name, date, and artist, and I list four points that consist of four words each (the four-by-four method). Following an idea that came from Douglas Darracott, I use slashes instead of bullets with my text. Each image is as large as possible and set against a white background. I continually update my *PowerPoint* slides when I review each presentation before class.

### Videos

I almost always show segments of videos outside of class time, primarily during lunch and before school because the buses arrive early. Students come to watch the videos for extra points on tests or quizzes. For the most part the videos I select correlate with what students already know. I primarily show videos that feature architecture so that students can get a better idea of the scale of the structures. I show clips from the “Early Art” program in the *Sister Wendy's Story of Painting* series to give students a sense of the size of the caves at Lascaux and the Egyptian temples, the Nebamun fresco, the *Book of Kells*, and Late Gothic painting. I show *Masters of Illusion* in its entirety. This engaging video explains the visual techniques of Renaissance artists. Clips from “The Classical Ideal,” “The White Garment of Churches,” “Early and High Renaissance,” and “The Baroque” in the *Art of the Western World* series help students grasp the importance of the time periods and allow them to view art and architecture in situ, since primary sources from these periods are less represented in our local area.

### Reading Assignments

Textbook reading assignments include all the introductory material and material that is specific to the images being presented in class, about 10 pages per night. Students, however, must be able to identify all of the images presented in class, whether or not they are included in the textbook. Other texts are consulted for additional information during class discussions; easy-to-read sidebars and charts are assigned as a resource for projects.

## Chapter 3

Selections from books or magazines, such as *Smithsonian*, are at times assigned or read in class to introduce a lesson. For example, I use current events from the newspaper and articles from recent magazines, making one copy for every two students and two copies of the same reading for each of the six tables of four in my classroom. The copied readings differ from table to table. Students read them silently before class for 10 to 15 minutes, take notes, discuss them quietly, and then one person from each table presents the reading. I also copy readings from *What Great Paintings Say* and split them into five or six parts; each table reads a part and then, as a group, shares that part with the class. These readings are long but interesting, and they encourage students to read books on their own.

All teachers at Hastings, including the teachers in the art department, have been trained in strategies to improve students' understanding of what they read. Three of these strategies seem directly related to the reading demands of the AP Art History course: 1) student-developed questions at the beginning of each major section in the chapter, 2) marking important text with a highlighter, and 3) the use of study guides. Marking the text is appropriate for the supplemental readings I photocopy for each chapter. Answering the study guide questions to drive their reading in the textbook is another option, because students are not allowed to mark in the textbooks. In the past, some of the students who have the means to purchase them have used "sticky notes" in their textbooks, but sticky notes do not seem to be as effective as using a highlighter.

Throughout the history of the course, the use of study guides produced by the textbook publisher has been debated by AP Art History teachers. Because of the training my students have had with study guides in other courses, they actually ask for and like the guides, using them to direct their reading. Since first teaching this course I have observed that students who complete the study guides (which were optional at first), use the small-images handouts, and keep notes seem to perform better on assessments. I now require my students to complete the textbook's study guide, which I rework and edit to concentrate on the most important aspects of the chapters.

I also encourage students to bring in newspaper and magazine articles about current art events, as well as cartoons related to art, to post on a bulletin board in the classroom. I used to require students to write annotated bibliographies, as I do with the college students I also teach, but they seem to have so much work that I no longer give this assignment.

### **Time Management**

Being on a block schedule has some drawbacks. Because it allows students to take eight classes, many load their schedules with as many as six or seven AP courses, making it hard for them to keep up. On those weeks when the class meets twice, any kind of interference (e.g., a school assembly, an absent student) means that students attend the class only once that week. A huge benefit to being on a block schedule, however, is having a long period that allows time for fun activities that really captivate the learners.

Finishing the course and including the art of the last 30 years are critical because doing so brings students in touch with today's world. These works enrich students' understanding of current trends in music, movies, and pop culture. In metropolitan areas, students can see numerous examples of painting, sculpture, and architecture from the twentieth century that connect to the works of art in the last chapter of their textbook. To reach the last 30 years, which I spend two to three days covering, a plan for the year must be made and followed. The "Gallery of -isms" project, which is described in the Student Activities section, enlivens review of the art of the last and current centuries.



## Field Trips

Field trips foster strong friendships and a shared concern for success in the course. Rich, primary sources of art in our local area include antiquities at the Menil Collection; European, non-European, and modern collections at the Museum of Fine Arts, Houston; Byzantine art at Annunciation Greek Orthodox Cathedral; and Gothic art at Saint Martin's Episcopal Church. Architecturally important sites include the Chapel of Saint Basil at the University of Saint Thomas, the Williams Tower and several other buildings by Philip Johnson, and the Houston Police Officers' Memorial by Jesus Moroles. Whenever possible, we take a field trip to visit these sites once a year. In the future, I plan to add Islamic, Hindu, and Buddhist sacred sites to the list of places we go to view.

Before a field trip I prepare a *PowerPoint* presentation that covers the art my students will see. They receive a photocopy of the presentation, which sometimes includes questions with the images. I also attend lectures on what we will see and go through a dry run. A museum scavenger hunt, worth up to 100 points (major grade) for extra credit, has students using photocopies of the *PowerPoint* presentation to identify images and find works of art to draw in the empty image boxes (e.g., Cycladic figure). When assigning a museum scavenger hunt, I make a visit in advance to ensure the works on the photocopies are still on display. After the field trip the students write thank-you notes to the people responsible for the trip, citing a particular work of art they saw and relating how it compares to a work they are familiar with in their textbook.

Viewing primary sources of art on independent trips to museums when school-sponsored trips are not offered greatly enriches classroom study. My students can earn extra credit during both terms in the fall semester by completing a worksheet I have prepared. This worksheet guides them to works of art in local museums that relate to works in our current unit of study.

## Preparing for the AP Exam

Preparation for the AP Exam happens throughout the year, is graded, and includes the following practices:

- **Test format.** The format of my tests consists of both multiple-choice and short essay questions that mirror those on the AP Exam. They sometimes include unknown works and quotes from primary source documents. The tests begin with six images for students to identify by artist, title, or culture, depending on what the test covers; often one of these six is a review image. Next, students answer 10 to 12 multiple-choice questions with no images, and then they respond to 4 multiple-choice questions on a single image. This part is similar to the first section of the AP Exam. The next part consists of 3 free-response questions with one or two images, each similar to what is on an AP Exam. At the end I sometimes include a bonus question on an unknown or a work of art beyond the European tradition.
- **Long essay questions.** I have my students write 30-minute in-class essays on themes for which they must cite works of art and architecture from beyond the European tradition as examples, as well as art and architecture with European roots. I write the questions based on those in the AP Released Exams and announce the essays, but not their topics, in advance. As a warm-up exercise, students sometimes read examples of previous essay responses as preparation for writing their own. Students prepare for the topics with a handout I give them before the essay assignment.
- **Theme recognition.** My lectures continually seek response from students on theme recognition, which prepares them for the essay questions on the exam.
- **Identification practice.** The lunch period is often scheduled just before the class meeting time, and students can come into the classroom to eat their lunch and review. I play a looping *PowerPoint* presentation of images with no labels, and the students compete to identify the images.



## Chapter 3

- **“Top 50 Organizer.”** Students prepare a flip chart of the top 50 works of art by their time periods and the top 50 vocabulary words they can expect to see on the first semester final exam. I assign a second organizer to cover the second semester of the course. Tabs on the chart are labeled according to cultures and time periods, works of art are listed inside the flaps, and vocabulary words are listed on the back. Students submit their organizers for my review and a daily grade before the semester exam and before the AP Exam. I return the organizers to students so that they can use them for exam preparation.
- **CD-ROM review images.** After they have completed an organizer, I give my students a review CD of images for home study, if they have a computer, or for use on the computers in the school library. The CD is one I have created from my *PowerPoint* slides, and it does not contain any text. Reviewing with the CD after completing an organizer helps students further, because the CD reinforces images and concepts they have probably reviewed—and also shows them what they did not include in their organizers.
- **Writing style guide.** *The Art of Writing About Art* is studied in class and available for checkout.
- **Review sessions.** I schedule a review for each major unit before and after school. On the morning of the AP Exam, the class shares pizza together and reviews individually or in groups.
- **Videos.** I encourage my students to borrow school-owned videos for home viewing. I also suggest that they watch History Channel programs, as well as the travel series featuring Rick Steves and other programs on PBS.
- **Practice AP Exam.** I use questions from the 2004 Released Exam to give my students a practice AP Exam experience on the two Saturdays before the actual exam. Most of my students come to at least one session. Because they have a hard time with transportation and do not all arrive at the same time, I do not give the practice exam under timed conditions; instead, I time the unit tests during the year.

## Student Evaluation

The first three of the following methods of evaluation make up 80 percent of a student’s semester grade. The semester final exam is either exempted (for one semester) or counts for the other 20 percent of the grade. When the exam is exempted, the 80 percent recomputes for the final grade.

1. **Tests and major projects with oral presentations** count as major grades, or 50 percent of a student’s term grade. Tests consist of short written responses, image identifications, essay questions, and multiple-choice questions. Students take two to four tests during each nine-week period. They complete one major project per nine-week period. Portions of each test and quiz mirror the questions on the AP Exam. Graded tests and essays are kept in a classroom file with the student’s name on a folder to use when reviewing for the AP Exam.
2. **Quizzes** count as other grades, or 15 percent of a student’s term grade. These consist of six multiple-choice or short answer questions. I give one or two quizzes a week.
3. **Preparation of note cards, in-class note taking, completed study guides, and marked supplemental readings completed as homework** are considered minor grades, or 35 percent of a student’s term grade.

4. The **final exam given at the end of each semester** counts for 20 percent of a student's semester grade. A two-term average of 85 percent allows sophomores and juniors to be exempt from the final exam for that semester and seniors to be exempt from both semester finals. Sophomores and juniors who are exempt from the first semester final *and* have an average of 85 percent or above may substitute the AP Exam for the second semester final exam, provided they successfully complete all preparations for the AP Exam (e.g., coming to review sessions, completing the study guide and organizers, and checking out videos).

The first-semester final exam is cumulative and consists of 50 multiple-choice questions, 4 short essay questions, and 1 long essay question. Students have 25 to 30 minutes to answer the multiple-choice questions, 40 minutes for the short essay questions, and 30 minutes for the long essay. The second-semester final covers only the material taught during the spring semester (chapters 23–34). Students who do not take the AP Exam must take the second semester exam.

I tell my students from the beginning of the year that the AP Art History Exam is part of the course, and every year between 85–90 percent take it. Those who do not usually remain engaged because they know they will be required to take the final exam. Exam preparation is a major grade. Completing the self-quizzes from the study guide, preparing the organizers, and answering the multiple-choice and free-response questions from one of the Released Exams earns students a grade; I give them a check sheet, which I initial and they keep.

## Teacher Resources

### Primary Textbook

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. 2 vols. Belmont, Calif.: Thomson/Wadsworth, 2005.

### Supplementary Materials

*Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus*. Edited by Joan Aruz with Ronald Wallenfels. New York: Metropolitan Museum of Art, in association with Yale University Press, 2003.

Published in conjunction with the exhibition by the same name shown at the Metropolitan Museum of Art, New York, May 8–August 17, 2003.

*Art of the Western World*. 1989. Hosted by Michael Wood. Produced by WNET/New York, Educational Broadcasting System. Distributed by Annenberg Media, 1989. DVD and VHS. 9 hours.

This nine-program series is available from Annenberg Media at [www.learner.org/resources/series1.html](http://www.learner.org/resources/series1.html).

Hagen, Rose-Marie, and Rainer Hagen. *What Great Paintings Say*. Vol. 1. New York: Taschen, 2003.

Hagen, Rose-Marie, and Rainer Hagen. *What Great Paintings Say: Masterpieces in Detail*. Vol. 3. New York: Taschen, 1997.

Hagen, Rose-Marie, and Rainer Hagen. *What Great Paintings Say: Old Masters in Detail*. Vol. 2. New York: Taschen, 1996.

Hudson, Suzanne, and Nancy Noonan-Morrissey. *The Art of Writing About Art*. Fort Worth, Tex.: Harcourt College, 2001.

## Chapter 3

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages: A Concise History*. Belmont, Calif.: Thomson/Wadsworth, 2006.

*Masters of Illusion*. 1991. Hosted by James Burke. Produced by the National Gallery of Art. Distributed by Homevision, 2000. VHS. 30 minutes.  
Available from Amazon.com.

*Sister Wendy's Story of Painting*. 1996. Hosted by Wendy Beckett. Produced by CBS/Fox Video, BBC Video. Distributed by Twentieth-Century Fox Home Entertainment, 1997. DVD and VHS. 5 hours.  
This series is available from Crystal Products, <http://crystalproductions.com/catalog>, and on Amazon.com as part of *Sister Wendy: The Complete Collection*.

Stokstad, Marilyn. *Art History*. Rev. 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 2005.

Zeman, Ludmila. *Gilgamesh the King*. Toronto: Tundra Books, 1999.

## Student Activities

### Short Class Activities

To avoid becoming a “talking head,” I break up my lecture pattern with group and other engaging activities. The following activities can be done in a relatively short period of time.

#### Book Cover Collage (Chapter 1)

Students use large brown-paper grocery bags to create a book cover for their textbook before taking it home. After fitting the bags to the books, they look for images of paintings and sculpture in art brochures and old catalogs to cut out and glue onto the front and back of the cover, identifying the works whenever possible. For the spine, they often cut out letters to form the book's title. When their covers are done, they seal them with Mod Podge® for permanence. Students may want to plan a theme for their covers, such as art from a certain culture or examples of the elements and principles of design as described in the textbook's introduction. You may also give your students a writing assignment in which they describe their covers and their image choices.

#### Cave Painting (Chapter 1)

This idea, adapted from one presented by AP Workshop Consultant Cheryl Hughes, involves the concept of cave painting and may be used to create textbook covers. While appropriate music that features drums plays and flickering battery-powered lights simulate an open fire, students sit on the floor in the darkened classroom and draw on precut brown-paper grocery bag covers that have been taped to the undersides of their tables, as if the covers are cave ceilings. Using red and black markers, students draw images of things in their world they desire control over or are of importance to them, such as cars, cell phones, or report cards showing good grades. A *PowerPoint* lesson that introduces images created in dark caves by the earliest known artists impresses students after this activity and shows them how line is the original element used in art. The finished covers are sealed with Mod Podge.

#### Comparison of Mediterranean Cultures (Chapter 4)

I hand out a sheet of paper that has four circles on it, three grouped in a triangular shape and one superimposed over the center where the three circles touch. I ask my students to compare the Mediterranean cultures that arose approximately 3500 B.C.E.: Mesopotamian, Egyptian, and Aegean. In groups of three or four, they fill in the circles, writing concepts that relate to all three cultures in the top circle and attributes that are unique to each in the remaining three circles. They are to consider leadership, gods, economy, kinds of buildings, purpose/kinds of art, depiction of the human body, and so on.

### **“Statues Tell All” (Chapter 5)**

Working in pairs, one student dresses up and poses as a Greek statue while the other interviews the “statue” in the manner of a news reporter.

### **Icons and Icon Painting (Chapters 11–12)**

Students view a number of icons and then paint their own with tempera. This activity reinforces the concept of symbolism of color, the frontal pose of Mary, and the way that Byzantine icons follow patterns and were produced in workshops.

### **Illuminated Manuscripts (Chapter 16)**

I give students a photocopy of a large outline of the initial of their first or last name. They use Prismacolors and Sharpies® to fill it in with drawings of objects that begin with that initial. They may also cut out magazine images and make a collage. I borrowed this idea from Georgia McCalmon, a former AP Art History teacher.

### **Human Cathedral (Chapters 17–18)**

I help my students form a cathedral with Romanesque transverse arches by having them clasp the hands of the student opposite them. Then they form Gothic arches by clasping the single hand of the student on either side of them. Four separate hands meet in the middle to form a pointed arch. Apse students form a half circle and raise their hands in the middle. For towers, sometimes students can stand on stools or piggyback into position on either side of the portal students. Flying buttress students line up behind the nave students and place their hands on their shoulders to provide support. Larger numbers of students can form a transept. This exercise allows students to actually feel stress transfer when all of the students apply pressure to each others’ hands.

### **“Handbook of Churches” (Chapters 17–18)**

For each student I make and distribute a short booklet that has an image and/or a floor plan of some of the great cathedrals. Students must label the parts of the cathedrals. This idea came from one of Douglas Darracott’s AP workshops.

### **Renaissance Web (Chapter 22)**

In groups students create a visual web for each of the Renaissance masters: Donatello, Leonardo, Michelangelo, Raphael. Then they share the information with the class. A template for the web appears at the end of this syllabus.

### **Question Formulation (Chapter 22)**

Before the day’s lecture, I ask students to form small groups and write any questions they may have about the influences and differences in the work of the Venetian, Mannerist, and sixteenth-century Northern Renaissance artists we have been studying during this unit. I usually have each table’s group develop at least one or two of the questions and write them on the board as a warm-up exercise.

### **Poussin versus Rubens (Chapter 28)**

I have my students sort prints by painterly or linear style, Poussinists or Rubenists. Depending on my selection of prints, this allows me to show students how Poussin and Rubens influenced followers. Students must defend the decisions they make and use appropriate terminology.

## Chapter 3

### Longer Activities

The first long activity described here is one I do with my students in class at the very beginning of the school year during the introduction to the course. Students work on the other three projects on their own time and present them to the class.

### Formal Analysis Thesis Statement Writing

I adapted this activity from one developed by Douglas Darracott.

**Objectives:** As an introduction to looking at and writing about art, within the first week of class students will do the following:

- Work through the process of reading an analytical essay and completing a worksheet
- Use the process of formal analysis to practice how to look at and decode works of art
- Share observations about a group of images from the first half of the art history course to be used in developing the thesis statement
- Work in groups to develop a thesis statement that can be supported in an essay about a particular work of art

**Rationale:** Following the development of the skill of art criticism or formal analysis, students will distinguish between content versus context in understanding a work of art. They will discover how interpretation often links to the context of the work. They will also read and hear a well-written student essay from a previous year or from Sylvan Barnet's *A Short Guide to Writing About Art*. The sample student essay incorporates an attention-getting thesis that is interpretive and can be supported with elements and principles observed in a work of art, such as works the students will be seeing in the course.

**Materials Needed:** To do this activity, students will need the following materials:

- 7 or 8 large art prints
- 7 or 8 markers
- 5 ½ x 17 inch strips of white paper (11 x 17 inch paper cut in half lengthwise)
- Masking tape
- Sylvan Barnet's *A Short Guide to Writing About Art* (any edition) or a student essay from a previous year
- "Formal Analysis" packet that includes the handouts "Writing a Formal Analysis," "Questions to Ask of a Work of Art," and "Elements, Principles, and Descriptive Words"

### Procedure

1. Divide students into groups of two, three, or four, depending on the size of the class. There should be at least seven or eight groups to select from the same number of prints so that no prints are left over.
2. In their groups, the students read the essay silently and then listen to the teacher read it. They are given time after the teacher reads to complete the marking activity in the "Writing a Formal Analysis" handout. This handout instructs students to reread and circle elements cited; underline the principles and label them; underline the writer's thesis/main idea; identify if the thesis is descriptive, analytical, or interpretive; and determine if the essay does or does not support the thesis.

3. The teacher leads a brief discussion on interpretive statements and words that describe elements and principles used in the essay just read. The teacher should remember to note that works of art are alive, and thus the present tense should be used when describing art. The teacher should also encourage the use of active verbs, reminding students of the active verbs used in the writing sample. This lesson further offers an opportunity to instruct students on the style to use when writing about art; for example, titles of works of art are usually italicized or underlined, and they should follow the way a work has been labeled on a print.
4. After completing the worksheet and discussion, students are told they will next look at works of art and use the process of formal analysis to write a thesis statement that is interpretive and can be supported with the balance of an essay as in the example they read in step 2.
5. Each group selects a print, which generally are those from the canon of the first half of the survey course, such as:
  - *Laocoön*
  - Fresco from Pompeii
  - Tutankhamen’s mask
  - Roman sarcophagus front
  - Cycladic figure
  - Assyrian relief sculpture
  - Mayan relief sculpture
  - Illuminated manuscript
  - Nok sculpture
  - *Bayeux Tapestry*
6. The groups sit close enough to enable them to rotate the chosen prints clockwise from group to group. The teacher attaches a “Questions to Ask of a Work of Art” handout to each print. This handout asks students to describe the elements they see, guides them in analyzing the elements, and asks questions that help them interpret the art and the artist’s intent. Each group begins by choosing a single print and filling out the first part of the handout. It then passes the print and the handout to the next group, which completes the second part. The process continues, with each group completing one part of the handout until the prints have circulated back to the original group that selected the print and the handout has been completed.
7. Group members read through the observations made on the handout about the work they chose, and they may add to those observations. Using the “Questions to Ask of a Work of Art” handout and copies of the “Elements, Principles, and Descriptive Words” handout, the group then works together to develop a strong thesis statement.
8. The groups write out their thesis statement, getting help from the teacher as needed to ensure their statement is interpretive and can be supported in the balance of an essay. After it has been approved, the groups use markers to letter the statement on a large strip of paper.
9. To close the lesson, one student holds up the print, another the thesis statement, and a third student reads the thesis statement. As students share their thesis statements, I ask the class to identify the interpretive words and question if the words will need to be supported in the balance of the essay.



## Chapter 3

### Art Beyond the European Tradition

Students come to understand through lectures and discussions how 80 percent of the art presented in the course is considered to be in the European tradition. Emphasis on the Mesopotamian, Egyptian, and Aegean cultures reveals their unique history and distinctive characteristics in two-dimensional painting, sculpture, and architecture, and how and why the works of art from these cultures are considered beyond the European tradition.

Because 95 percent of the school's students come from non-European backgrounds, I assign the teaching of the textbook chapters and images of art beyond the European tradition to my students to present. I prepare the *PowerPoint* images, and the students write the script for the slides and the questions to be included on the quizzes and tests. We cover chapters in both parts I and II in the textbook during the second nine-week and the third nine-week periods. For each chapter presented, the students prepare posters about that culture, using large lettering and images. The posters remain hung in the classroom, reminding students of the images and cultures.

Additionally, students prepare 4 multiple-choice questions with four possible answers for each question. I go through their questions and select 6 to 12 of the best ones to include on the unit test. When I use a student's question on the test that covers art beyond the European tradition, I give that student full credit for the question; I give half credit for the unused questions. The rest of the test consists of a 30-minute essay question that asks students to discuss at least one work of art beyond the European tradition. The long essay question is worth 60 percent, and the student-written multiple-choice questions are worth 40 percent.

In the spring the students give presentations that connect art with the individual cultures presented. They show how art lifts up the concerns and the history of non-European cultures in ways that are both similar to and different from other cultures. They also select works of art beyond the European tradition to complete a prewriting worksheet. Each work they select addresses one of the universal themes of power and authority, war, worship, figural representation, narrative, or a formal quality. Then, in preparation for a 30-minute essay test on an unannounced topic that must discuss an example of a work of art beyond the European tradition, the students list four points of discussion for each work identified on the worksheet.

### “Become a Renaissance Person” Presentations

During their study of the early Italian Renaissance in the second nine-week term, my students do a project that allows them to assume the persona of an artist or the subject of an artist of that time. Students may pair up with another person and dialogue about their work. If they choose to pair up, then each takes an artist and makes a separate poster, but they give their oral presentation together, an approach that helps if a student has language difficulties. I direct students to focus on the purposes of chapter 21 in their textbook and how the artist they have chosen fits into this time period. Students are to include in their three- to five-minute oral presentations the following as they apply to their artist:

- The impact of humanism, especially with respect to a rising emphasis on the individual and that person's achievements, and the impact of a renewed interest in the Classical past on Italian art and architecture during the fifteenth century
- The impact of patronage of wealthy Italian families like the Medici on the art and architecture of the Italian Renaissance
- An analysis of the geometric compositions of Italian Renaissance painting, and an explanation of how and why the rediscovery of linear perspective was a turning point in the history of art
- The conventions of early fifteenth-century Italian portraiture, and how and why they changed during the latter part of the century



- A comparison and contrast of Italian Renaissance churches and chapels (e.g., Santo Spirito and the Pazzi Chapel, both in Florence) with earlier Gothic cathedrals
- An explanation of how and why the human nude makes a reappearance in the history of Western art (examples include Donatello's *David* and Botticelli's *Birth of Venus*)
- Evidence of the ability to identify the work of major Italian Renaissance artists and architects and cite some of their noteworthy contributions to the history of art

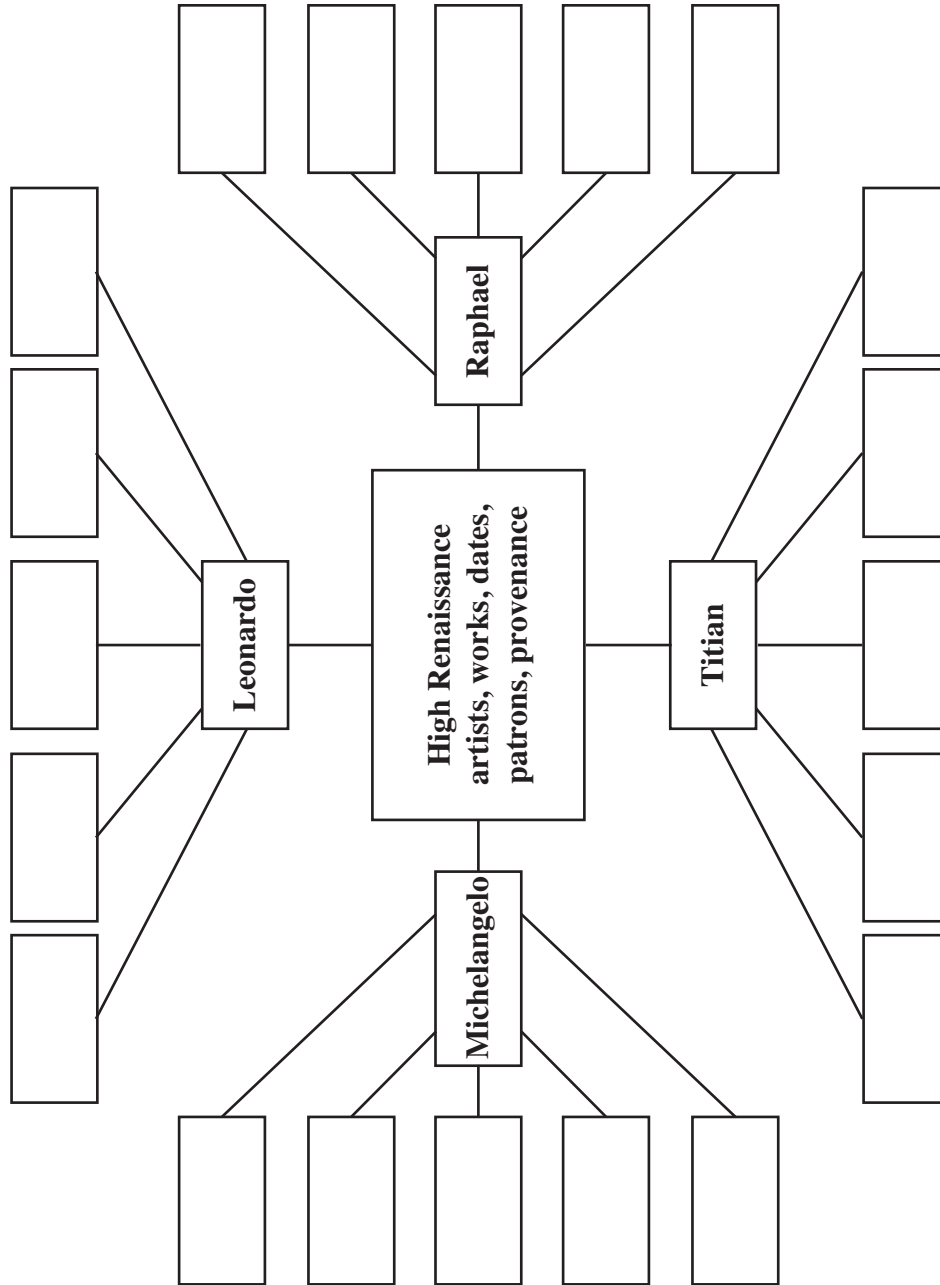
### “Gallery of –Isms” Project

The “Gallery of –Isms” project, especially its singing component, enlivens the study of the last and current centuries. I tell students to imagine they are the owners of an art gallery that features works from *one* of the following periods: Fauvism, Futurism, Dada, Surrealism, Super-Realism, Social Concerns, Regionalism, Postwar Expressionism, Post-Painterly Abstraction, Minimalism, Conceptual Art, Earth and Site Art, Post-Modernism, Activist Art, and Feminist Art.

Students are to create and present a brochure that advertises their gallery and the art/artists it features. The three-fold, five-panel brochure should describe both the gallery and five to seven works of art/artists from the textbook that best represent the movement they have chosen. They may work in pairs on two topics, if they choose.

Students also give a presentation that briefly describes the “–ism” and includes a song that reinforces that information and is set to a familiar tune. Writing and singing a jingle or song that promotes the “–ism” entertains and helps students remember the numerous movements of the twentieth century. The songs are taught to and sung by the entire class.

*Renaissance Web*



## Sample Syllabus 5

### Wells Gray

Mercersburg Academy  
Mercersburg, Pennsylvania

### School Profile

**School Location and Environment:** Mercersburg Academy is a college preparatory high school located about 40 miles west of Gettysburg, Pennsylvania, 70 miles southwest of the state capitol in Harrisburg, and 80 miles northeast of Washington, D.C. The 300-acre campus is set among prosperous dairy farms and against the picturesque backdrop of the Tuscarora Mountains. The town of Mercersburg (population 1,600) was founded in 1831 and is situated 10 miles north of the Mason–Dixon line. James Buchanan, the only U.S. president from Pennsylvania, grew up in Mercersburg.

Initially the preparatory division of Marshall College, Mercersburg Academy was reorganized in 1893 as a college preparatory school. It began admitting girls in 1969. Many of the students live in the states of Pennsylvania, Maryland, West Virginia, and Virginia; the entire student body hails from approximately 30 states and 26 nations.

**Grades:** 9–12/postgraduate

**Type:** Independent, coeducational boarding and day school

**Total Enrollment:** 438 students (369 boarding students and 69 day students)

**Ethnic Diversity:** Students from diverse ethnic backgrounds make up 13 percent of the student population; 13 percent are international students.

**College Record:** Ninety-nine percent of the graduates go on to attend approximately 60 four-year colleges and universities in 25 states.

### Personal Philosophy

I believe in establishing an enriching and stimulating environment. My approach to teaching is based on a belief in establishing a strong rapport with each student to aid that student's search for artistic identity and academic development. It is important to encourage a supportive atmosphere of mutual trust and respect. This foundation is fundamental to the maintenance of enthusiasm and energy in a classroom situation that promotes the uninhibited exchange of ideas. Furthermore, such a foundation establishes in students the feeling that they are not in school only to "take" but also to contribute to the development of a dynamic atmosphere of ongoing inquiry. Ultimately, I endeavor to reach out to each student individually in order to understand each one's unique stance in life and to try to offer the necessary moral and technical support.

### Class Profile

Student interest determines the number of AP courses Mercersburg Academy offers during a given year. The year I taught the course as outlined in this syllabus, students could choose from 22 AP courses in five disciplines. On average, 141 students, or 33 percent of the student body, are enrolled in at least one AP course. Students may also take honors courses.

## Chapter 3

AP Art History is an elective course, and one section is taught every year. I am the school's only art history teacher, and I also teach three levels of ceramics and two levels of sculpture. Students may take art history as either an art credit or a history credit to fulfill a graduation requirement. The class is composed of seniors, and the number varies each year from 6 to 18. AP Art History students are strongly encouraged to take the exam, but it is not a requirement.

The school year is divided into three 10-week terms. The daily six-period schedule rotates every seven days, allowing classes to meet four days a week. The AP Art History course meets for three 45-minute periods and one 90-minute period every week.

### Teacher Background

I have an M.F.A. from the Department of Artisanry in the College of Visual and Performing Arts at the University of Massachusetts–Dartmouth. I minored in art history in graduate school and was hired by Mercersburg Academy to teach the AP Art History course. My previous strong understanding of ceramic art history has been strengthened by the many art history courses I have taken. My experience as an artist brings the studio aspect to my teaching and my reactions to art and life.

### Course Overview

This yearlong survey of art through the ages—involving architecture, painting, sculpture, and the related arts—follows the guidelines in the *AP Art History Course Description* and prepares students for the AP Art History Exam. The course trains them to identify art from specific cultures, periods, and styles, and to articulate how works of art are a reflection of a historical context through the purposes of art (e.g., political, social, economic, gender, religious). The course also concentrates on improving the clarity and conciseness of the students' written and oral presentations, teaching them how to use formal vocabulary to visually analyze works of art.

Reading material, slides, active class discussion, oral presentations, and museum visits are the tools I use to increase my students' knowledge. The primary textbook for the course is the twelfth edition of *Gardner's Art Through the Ages*, but I expect my students to go beyond the readings in the textbook to make conceptual connections between cultural and visual themes. Not every image in each textbook chapter is taught, but a selective grouping presents ideas about culture, style, and concepts.

### Course Planner

#### ***First Term (September 3–November 20)***

##### **Introduction and Contemporary Art**

**5 classes**

Introduction and requirements of the course

Contemporary art—Art and aesthetics—What is Art?

Videos—*Chris Burden: A Video Portrait* and *John Cage: I Have Nothing to Say and I'm Saying It*

Vocabulary—Formal elements and principles of composition/design

Writing about art—"Wind Sprints" (this exercise is described in the Student Activities section of this syllabus)

**The Development of Modernist Art: Early Twentieth Century (Chapter 22)** 5 classes

Test #1: Modern Art

*Themes and Concepts:* All art movements up to World War II, rejection of past, naturalism versus abstraction in human figure, color as emotion, woodblock, conceptual art, Freud, World War I, architecture (inside versus outside), readymade, found object, in-class analysis of the formal elements of art and principles of design (abbreviated as *formal analysis* for the rest of this syllabus)

**From Modern to Post-Modern Art, Excluding Architecture (Chapter 23)** 5 classes

Test #2: Post-Modern Art

*Themes and Concepts:* All art movements after World War II, Abstract Expressionism versus Pop Art, Modernism versus Post-Modernism, text in art, feminism, performance, World War II, unconventional material in sculpture, formal analysis

*Field Trip:* National Gallery of Art West Wing (modern art) and Sculpture Garden, Washington, D.C.

**The Birth of Art (Chapter 1)** (reading only, no lecture)

**Ancient Near Eastern Art (Chapter 2)** 2 classes

**Egyptian Art (Chapter 3)** 2 classes

Test #3: Prehistoric, Ancient Near Eastern, and Egyptian Art

*Themes and Concepts:* Church and state, power and authority, permanence, color, afterlife, scale, convention of drawn and sculpted figures, wall painting, idealism versus naturalism, post and lintel, narrative, composite creatures, sacred space, mega-equipment for architectural construction, formal analysis

**Aegean Art (Chapter 4)** 1 class

**Greek Art (Chapter 5)** 6 classes

Test #4: Aegean and Greek Art

*Themes and Concepts:* Beauty and nature, progression of the human form, order and mathematics, scale, pottery, fresco, mortal versus immortal, narrative, sacred space, architectural elements, formal analysis

**Etruscan Art (Chapter 6)** 2 classes

**Roman Art (Chapter 7)** 5 classes

Test #5: Etruscan and Roman Art

*Themes and Concepts:* Practicality, painting style, portraiture, concrete, barrel vault, enclosed space versus uninterrupted space, dome, Greek versus Roman temple architecture, power and authority, idealism versus naturalism, formal analysis

*Paper #1:* Art Beyond the European Tradition—Human Figure and Power and Authority

*End-of-Term Exam* (2 hours)

*Thanksgiving Break* (November 20–December 1)

## Chapter 3

### **Second Term (December 2–March 5)**

<b>Early Christian Art (Chapter 8)</b>	<b>2.5 classes</b>
<b>Byzantine Art (Chapter 9)</b>	<b>3.5 classes</b>
<b>Islamic Art (Chapter 10)</b>	<b>2 classes</b>

*Test #6:* Early Christian, Byzantine, and Islamic Art

*Themes and Concepts:* West versus East, sacred space, basilica versus central plan, pilgrims, mosaics, scale, narrative, illuminated manuscript, church and state, hieratic art, sarcophagi, icon, iconography, conflation of time, comparative architecture, formal analysis

*Winter Break (December 18–January 5)*

<b>Early Medieval Art (Chapter 11)</b>	<b>2 classes</b>
<b>Romanesque Art (Chapter 12)</b>	<b>2 classes</b>
<b>Gothic Art (Chapter 13)</b>	<b>3 classes</b>

*Test #7:* Early Medieval, Romanesque, and Gothic Art

*Themes and Concepts:* Prototype, monastic, illuminated manuscript, barrel vault, pointed arch, tympanum, roles of Christ, jamb figure, height and light, Gothic architectural elements, crossing square, stained glass, formal analysis

<b>Late Gothic Art (Chapter 14)</b>	<b>2 classes</b>
<b>Fifteenth-Century Northern European and Spanish Art (Chapter 15)</b>	<b>3 classes</b>
<b>Fifteenth-Century Italian Art (Chapter 16)</b>	<b>4 classes</b>

*Test # 8:* Late Gothic art and art of fifteenth-century Italy, Northern Europe, and Spain

*Themes and Concepts:* Trecento, Quattrocento, International Style, oil versus tempera, miniature versus monumental, psychological portraiture, altarpiece, Giotto, Madonna and Child, optical versus conceptual, value in painting, patron, secondary symbolism, mathematics, linear perspective, human figure, *sacre conversazione*, Humanism, Neo-Platonism, David and the element of time, formal analysis

<b>Sixteenth-Century Italy: High Renaissance and Mannerist Art (Chapter 17)</b>	<b>3.5 classes</b>
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*Themes and Concepts:* Sfumato, drama on stage, compressed space, spatial organization, personification, Rome versus Venetian, formal analysis

*Paper #2:* Art Beyond the European Tradition—Sacred Spaces and Ritual Objects

*Spring Break (March 6–23)*

### **Third Term (March 24–June 5)**

<b>Sixteenth-Century Northern European and Spanish Art (Chapter 18)</b>	<b>3.5 classes</b>
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*Test #9:* Sixteenth-century Italian, Northern European, and Spanish art; Mannerist art

*Themes and Concepts:* Martin Luther, Counter-Reformation, printmaking, painting composition, perspective, reclining nude, first “Modern” artists, Greco–Roman appropriation, human figure painting and sculpture, Northern Europe/Spain versus Italy, formal analysis (specifically the triangle)

**Baroque Art (Chapter 19) 6 classes**

Test #10: Baroque art

*Themes and Concepts:* Static versus dynamic, drama, perspective, trompe l'oeil, Caravaggist, portraiture, tenebrism, color theory, landscape, still life, genre painting, secular versus religious art

**Late Baroque and Rococo Art, Nineteenth-Century Pluralism of Style (Chapter 20) 5 classes**

Test #11: Late Baroque and Rococo Art; Pluralism

*Themes and Concepts:* Imperialism, colonialism, fantasy, scientific experimentation, Neo-Classical versus Romantic, historical documentation, narrative, political art, color as mood, compositional organization, Hudson River School

*Field Trip:* National Gallery of Art East Wing and Sculpture Garden, Washington, D.C.

**The Rise of Modernism (Chapter 21) 4 classes**

**Twentieth-Century Architecture (Chapters 22 and 23) 1 class**

*Themes and Concepts:* Time and speed as elements, color theory, paint as texture, natural light, emotional color, pre-Modernism, cast iron, scientific technology, realism versus morality, Barbizon School

*Paper #3:* Art Beyond the European Tradition—Narrative in Art and Art Out of Context

**Review for AP Exam 3–5 classes**

Image groupings of themes and like images

**After the AP Exam 4 classes**

*Activities:* Take one class day off, review the exam slides and questions (one class day), go on a scavenger hunt for art on the campus (one class day), and have an end-of-year party (one class day)

## Teaching Strategies

I begin the year with modern art for several reasons. First, students enter with a great deal of enthusiasm, willing and ready to learn. Second, they have the most affinity for this art because they are the most familiar with it. Third, modern art is a regurgitation and rejection of the past; as we progress through the course, I constantly refer back to modern art and make conceptual links to it. The frequent references to modern art throughout the year enhance the organic and dynamic nature of the course. I wait to cover twentieth-century architecture until the end of the year, however, because students are better able to understand it after they have the whole history of architecture under their belts. It is a philosophical argument. By ending with recent architecture, I am also able to review some twentieth-century art and thus jog students' memories of material from the beginning of the school year. There is no time, however, to cover current art.

## Class Structure

The foundation of each class is an open-forum student discussion on the art historical significance of the works of art assigned for that day. Approximately half the class period is spent on discussion, which makes our time together quite varied. Because the lecture format can become rote and boring, the students and I share this mode of learning.



## Chapter 3

When it is a student's turn to present information on images from the textbook, the student must provide the following: culture, artist, title, and art historical significance. The presentations usually last a few minutes. Sometimes students work in pairs, with one student presenting the image and the other asking two questions about the work to challenge the presenter's knowledge or to make a conceptual link to other works we have studied up to that point. The questions must be turned in to me afterward. This structure aids in a lively exchange of ideas—it creates a very organic atmosphere.

In addition to presenting images, students also write out answers to questions and then read their answers aloud to stimulate a dynamic exchange of questions and answers based on the main concepts of each chapter. The formal elements of art and the principles of design are aspects we talk about all year long in class. The purpose of these “formal analysis” discussions is for students to gain knowledge that will enable them to 1) identify an artist's body of work through visual means, 2) know the building blocks of art, and 3) be able to describe a work of art through both verbal and written modes.

I teach on average at least 10 images in a 50-minute class period. If I fall behind, I gain a period by assigning a take-home exam instead of using class time for an hour-long exam. It is rare that students learn the daily assigned material independently and with little discussion. When this must happen, I lecture briefly on the main points to make sure they get the essential information. Sometimes a quiz follows that highlights the main points and gives students incentive to do the reading. This activity happens at the end of the course, because by then my students know what I expect from them, and they have the tools to ingest the correct information.

### Images

I inherited a fairly comprehensive slide library in 1999 when I started teaching the AP Art History course. By 2001 I had created *PowerPoint* presentations for each chapter, downloading the images from the Internet. It took me about two hours on average every school night for one school year to build a digital visual library. I continue to hone it by updating images for each artist and making strong conceptual links to other cultures and periods.

The initial preparation for presenting each chapter's images is time consuming, but with experience the process becomes quite easy and, once completed, does not need redoing. Indeed, it requires little effort to adjust any presentation to fit each year's needs. I also use the *PowerPoint* presentations to project images for the tests. I continue to photocopy the images onto the test itself as a backup, however; this way the exam can still proceed if there are any unforeseen technological malfunctions. I am fortunate that Mercersburg is technologically supported with an Intranet. This enables me to e-mail to the class an outline of images several days before we approach a new chapter.

Although the course outline is supported by the CD-ROM that accompanies the textbook, I do not and cannot teach every image in the textbook. For each class I prepare a *PowerPoint* presentation with images from the CD and other sources when pertinent. The images I automatically choose for study are 1) the important transitional pieces that have contributed to a major development in art and 2) art that points to the future. Other images I select are common to most, if not all, major art history textbooks.

### Class Activities

I remind my students that reading the text is essential to their success in the course and their understanding of the material. Class discussion involves questioning students about the reading and providing them with further explanation when needed. I also use “Challenge City” (described in the Student Activities section), a game in which students present an image and are questioned extensively by their classmates. Occasionally I assign questions on images that my students are to answer for homework. I then do not cover that information in class in order to allow time for other activities, such as showing

snippets of a video that supports the reading, having students participate in a workshop given by a guest lecturer known in the ceramics and sculpture world (they also give source material to my students), or using some other alternative teaching mode.

Our campus is rich with art and architecture that does not go unnoticed; I refer to the modern Gothic/slightly Romanesque building on campus and to the many Classical elements on another building as we learn that material. Additionally, we go on two Sunday field trips to the National Gallery of Art in Washington: we visit the West Wing and Sculpture Garden after our study of modern art, and about three weeks into the spring term we go to see the East Wing and Sculpture Garden. During their spring visit, the students may see whatever interests them in the East Wing, including special exhibits. These trips are optional, due to the students' involvement in sports, art performances, and other school activities. Those who go are glad to get off campus to see art, and it is a fun day in which students learn without knowing they are learning. They have a “blast” and get so excited by seeing in life what is in their textbook.

I do not hold before- or after-school review sessions in addition to the in-class AP Exam review sessions. Although the school schedules them for those teachers who want them, I find that I can cover all I need to cover at the fast pace with which my course moves. The number of class periods left after the AP Exam varies depending on the date of the exam, but on average only a couple of periods remain. Seniors have one academic week left after the AP Art History Exam, and they get one day off after the exam.

During the time left after the AP Exam, we always review the free-response questions as soon as we are legally able, while we indulge ourselves at an ice cream social. I also show a video about visionary artists—either *Messages from the Garden* or *The Run Up*—which is followed the next day by a philosophical discussion on the topic “What is art?” This question is posed on the very first day of class, and we revisit it at the end of the course when the students possess the history of art and have the knowledge to carry on a meaningful discussion about it. One might say it brings the class full circle, though actually I feel it is a spiral. Other post-exam activities may involve current issues in art and art history as reported in various sources; the *Washington Post* or the *New York Times* usually runs an article within the last month of school that we can use as the basis for discussion in these classes.

## Student Evaluation

### Tests

Tests are given at the end of a chapter or chapters, depending on the volume of material and the concepts that are being linked together. They last 60 minutes and are worth 60 percent of a student's final grade. I write most of the questions on the tests and use my own rubrics to grade them. Each of the 11 tests is designed to help students prepare for the AP Exam by being organized in a consistent format and given under time constraints that mimic the AP testing environment. To further simulate the AP Exam, tests include questions on primary source documents, and every so often I test students on unfamiliar images in the first section.

- **Section I** is slide identification, with a hierarchy of required information: a) culture, period, or style; b) artist, if known; c) title; and d) a brief phrase concerning the art historical significance of the work. Occasionally some of the slides do not appear in our textbook. This challenges students to apply textbook material to an unknown work of art. Each slide description is 1½ minutes with five to seven slides.
- **Section II** contains one or more 5- to 10-minute short essay questions, usually compare/contrast or a conceptual link between works of art. Identification is required.

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- **Section III** consists of multiple-choice or fill-in-the-blank questions from past AP Exams and from the CD that comes with the textbook. This section is 5 to 7 minutes long.
- **Section IV** is a long, 25- to 30-minute essay question that asks for two or three examples that support a broader concept.

Students learn how to use the limited time on the short and long essay questions effectively, and they become practiced at calmly reading what the question is really asking them to do, taking time to organize their thoughts, writing a brief outline, and then answering the question. Some of the essay questions, especially on the tests given during the first term, can be a direct extraction from the textbook. As the year progresses, the students' confidence increases, which results in their being able to write more clear and concise answers with time to spare.

If class time becomes an issue, I give take-home exams consisting of short and long essay questions. The questions on take-home exams are much harder than those on the in-class tests, and the answers are not so directly accessible from the textbook; the answers require students to apply their critical thinking skills.

The first term concludes with an end-of-term exam; its first hour covers Etruscan and Roman art, and the second hour consists of two 30-minute essays that cover the term's material. I do not give an end-of-term exam at the end of the second or third terms. The AP Exam acts as the students' final exam for the course, and all students are required to take the exam.

### Quizzes

Quizzes cover either the previous lecture or the current reading and are worth 10 percent of a student's final grade. They are a combination of eight multiple-choice questions, a slide or two, and a very short (5-minute) essay. Mercersburg Academy requires all quizzes to last no longer than 10 minutes.

### Homework Questions and Papers

I assign questions in each textbook chapter to help my students learn how to extract important information from the readings. Since there is no time for formal lecturing on art beyond the European tradition, once a term I assign papers that require students to research non-Western art. I find that the writing of these papers more than adequately teaches them about non-Western art. Concepts of the human figure, power and authority, sacred spaces, ritual objects, narrative art, and art out of context are the main ideas applied to the non-Western research paper assignments. These graded papers are based on finding two examples for each theme. Students are to give the culture, artist (if known), title, and art historical significance of each work of art, as well as the work's context. I do not require a specific number of pages for these papers, but students must describe the work adequately.

Homework questions and papers combined are worth 10 percent of a student's final grade.

### Oral Presentations

Students present images two or three times throughout the course, giving specific criteria I have assigned beforehand. We cover art beyond the European tradition through three separate student presentations: "Human Figure and Power and Authority," "Sacred Spaces and Ritual Objects," and "Narrative in Art and Art Out of Context." Oral presentations are worth 20 percent of a student's final grade.

## Teacher Resources

### Primary Textbook

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th ed. 2 vols. Belmont, Calif.: Thomson/Wadsworth, 2005.

### Supplemental References and Materials

Adams, Laurie Schneider. *Art Across Time*. 3rd ed. 2 vols. Boston: McGraw-Hill, 2007.

*Art of the Western World*. 1989. Hosted by Michael Wood. Produced by WNET/New York, Educational Broadcasting System. Distributed by Annenberg Media, 1989. DVD and VHS. 9 hours. This nine-program series is available from Annenberg Media at [www.learner.org/resources/series1.html](http://www.learner.org/resources/series1.html). I show clips from this series when I feel it necessary to support the reading material, if the class is dragging that week, when we need a change of venue, or if it is first period and I want to start the day differently.

Barnet, Sylvan. *A Short Guide to Writing About Art*. 9th ed. Upper Saddle River, N.J.: Prentice Hall, 2008.

*Chris Burden: A Video Portrait*. Directed by Peter Kirby. Produced by Newport Harbor Art Museum, Media Art Services, and Zona Productions. Distributed by Kultur International Films, 1989. VHS. 28 minutes.

*John Cage: I Have Nothing to Say and I'm Saying It*. Directed by Allan Miller. Distributed by Kultur Films, 1990. VHS. 56 minutes.

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages: Study Guide*. 12th ed. Belmont, Calif.: Thomson/Wadsworth, 2005.

*Messages From the Garden: Reverend Howard Finster*. Produced by G. S. Milsap and Kyle Caldwell. 1998. 29 minutes. To order, contact the producers at 1293 Lanier Blvd., Atlanta, GA 30306 or call 800 FINSTER.

Miller, Joan I., and Bruce J. Taylor. *The Thesis Writer's Handbook: A Complete One-Source Guide for Writers of Research Papers*. West Linn, Ore.: Alcove, 1987.

*The Run Up: An Artist Documentation Series*. Directed by Shaun Roberts and Joey Garfield. Produced by Upper Playground and FIFTY24SF Gallery, 2006. DVD. Available from the Upper Playground Web site, [www.upperplayground.com](http://www.upperplayground.com).

Various videos and DVDs on a diverse range of art and artists through time.

## Student Activities

### Wind Sprints

This is an in-class writing exercise designed to help students organize their thoughts and clearly describe an unknown image within an unusually short time allotment and in a stream-of-consciousness manner. The goal is to use formal vocabulary and other key descriptive words—verbs, adverbs, and adjectives—that will create a visual picture when the essay is read. I select any image my students have not seen and pose a question about it. I do not collect or grade what they have written. Students read their writing aloud when they have finished the exercise.

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### Wind Sprints Questions

For each image, give your clearest and most concise answer possible. (3 minutes)

1. Standing figure, Shang Dynasty, 1200 B.C.E.  
How would you describe the scale of parts to this bronze figure?
2. Shaman figures, Peru, 100 B.C.E.  
How would you describe this composition?
3. Geometric krater, Dipylon cemetery, 740 B.C.E.  
How does the pattern on this vessel articulate its form?
4. Masaccio, *Holy Trinity*, 1425-28 B.C.E.  
How do the figures occupy this space?

### Challenge City

Several times a term, my students take turns presenting assigned images from the textbook chapter we are currently covering and talking for several minutes about the images' art historical significance and other pertinent information. Occasionally classmates challenge the presenter by asking categorized questions. The categories are "Formal Analysis," "Context," and "Conceptual Link," each having a point value of 100, 300, and 500 respectively. If the presenter answers the question correctly, the points are awarded to that person; if not, the points are awarded to the challenger. The student with the most points after everyone has presented images (the end of the game) receives extra points on the next exam. Depending on the size of the class, it can take several days for all of the students to present.

My students take this ungraded homework assignment seriously. They receive more gratification from succeeding at stumping their friends than they do from winning the extra points on the exam. This exercise stimulates the whole class to think about various aspects of each image that is presented, as well as the other images they have already studied. It is a form of review that makes students go back through the textbook.

## Sample Syllabus 6

**Margaret Zielinski**  
Stamford High School  
Stamford, Connecticut

### School Profile

**School Location and Environment:** Founded in 1873, Stamford High School is a comprehensive urban school that is rich in tradition and history. It is located in Stamford, the fourth largest city in the state of Connecticut. Stamford is a business and corporate center, and it is also home to branches of the University of Connecticut and the University of Bridgeport. The city is about 35 miles west of Manhattan and 40 miles from New Haven, putting a myriad of cultural opportunities within easy geographic reach of the high school's students.

Stamford High's student population is diverse with regard to race, ethnicity, language, and socio-economics. A little over 30 percent of students come from homes where English is spoken as a second language, and the school offers a bilingual education program. Stamford uses a single, open curriculum with no tracking system and offers over 200 different courses.

**Grades:** 9–12

**Type:** Public high school

**Total Enrollment:** Approximately 1,830 students

**Ethnic Diversity:** African Americans compose 27.5 percent of the student population; Hispanics/Latinos, 23.6 percent; and Asian Americans, 4.5 percent.

**College Record:** Approximately 86 percent of the graduates continue their education: 56 percent go on to four-year colleges, and 30 percent to two-year colleges. The remaining students enter the workforce or the military.

### Personal Philosophy

Student awareness of art and its history, past and present, is what motivates me to teach. I believe art history is a subject for all students, not just art students or the top kids in a school. It is always a tough recruitment drive to get students to sign up for the course in a city school with many cultures and language barriers, but those who do enroll often come back to tell me how it opened their eyes to the world around them. On their return from college visits, students comment on the architectural features of the campus buildings or report on paintings they saw in college galleries. Visiting museums becomes more interesting for students, especially those who would never have thought of going into the ancient Greek gallery at the Met or the Rococo room at the Frick. Art history shares many world treasures and gives students a glimpse of cultures very different from their own. When students begin to make their own connections in the outside world, I feel I have succeeded.

### Class Profile

Stamford High School is on a five-day rotation schedule with a seven-period day. The school offers 15 AP courses, including one full-year section of AP Art History every year. The class meets daily for 48 minutes



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and is subject to ordinary interruptions like holidays, class assemblies, a week of state testing, and professional development days.

Enrollment is open to grades 10, 11, and 12 and has ranged from 7 to 24 students per year over the past decade. The distribution of juniors and seniors in the class fluctuates from year to year; some years I have all seniors, while other years I have 60 percent seniors and 40 percent juniors. I have had only one sophomore enroll over the years because sophomores have so many requirements to complete by grade 11. Although the rigor of the AP program is stressed, students from all backgrounds and academic levels are welcome in this course because of the universal nature of art history. I encourage students to bring their personal and multicultural experiences to the classroom.

### Teacher Background

My first art history course in college was an eye-opening experience. That survey course motivated me to take additional art history courses in a variety of topics while I majored in art education. Years ago I recommended that AP Art History be added to the courses offered at the school where I was then teaching, and eventually I became a Reader for the AP Art History Exam. A move to Connecticut brought me to Stamford High where I again suggested the inclusion of AP Art History in the program of studies. In addition to Art History, I also teach Drawing and Painting I, II, and III.

### Course Overview

“How will we know it’s us without our past?”  
—John Steinbeck, *The Grapes of Wrath*

AP Art History is designed to offer the same instruction that is provided in a college introductory survey of art history course. It covers the history of art in Western civilization and non-Western cultures from prehistoric to present times, giving students a knowledge and understanding of architecture, sculpture, painting, and other art forms in their historical and cultural contexts. While no prior study of the history of art is required for enrollment, this course demands a high degree of commitment to academic work, since it is designed to meet the standards of a college-level course.

In the course students become familiar with a vocabulary of art for use in both written assignments and class discussion. Contextual and related issues—such as artists, schools, movements, periods and styles, technique, general geographic origins, cross currents and non-Western traditions, purpose, politics, censorship, religion, patronage, gender, function, and ethnicity—are included in discussion, reading, and research. Students’ ability to apply knowledge to both familiar and unfamiliar works of art and primary source documents is challenged throughout the year. This, along with a historic and formal stylistic observation of subject matter in art, prepares them for the AP Art History Exam in May, which is considered part of a student’s final assessment in the course.

The breakdown of AP Exam questions by time periods is roughly as follows: ancient through medieval, 30 percent; Renaissance to the present; 50 percent, and art beyond the European tradition, 20 percent. Using *Gardner’s Art Through the Ages* and Marilyn Stokstad’s *Art History*, I teach art beyond the European tradition—which includes Egypt, Islam, the Ancient Near East, Asia, Africa (beyond Egypt), Oceania, and the Ancient Americas—in unison with the primary textbook chapters for the units. I require my students to research different cultures to prepare them for the AP Exam questions that test those areas of art history.

The primary textbook when I taught the course outlined in this syllabus was the revised sixth edition of H. W. Janson and Anthony F. Janson’s *History of Art*. However, I have recently begun using the eleventh edition of *Gardner’s*.



## Course Planner

The first nine-week quarter runs from August 29 through October 31.

### UNIT 1

#### Purposes of Art: Lecture, Slides, Discussion

- Understanding the role of the artist through time while assessing the driving forces behind the production of art

#### Objectives

- Relate patronage, politics, gender, and religion to context and cultural purpose
- Link form and function (utility of an object)

### UNIT 2

#### Vocabulary and Survival Guide

- Writing techniques
- How to interpret a short essay question
- Research and resources
- Formal analysis of a work of art
- “Survival Guide” (information about the AP Released Exams, local opportunities to view art, etc.)
- Review of published AP Exams (the 2004 and 1998 Released Exams and the free-response questions from past exams on AP Central)

#### Objective

- Provide the tools needed for a successful art history experience

#### Reading Assignment

- “Primer of Art History and Introduction” in *History of Art*, pp. 16–31

#### Videos

- *Art History at the Movies*, created by Jim Womack
- “Love Hurts . . . and So Does Art,” episode 18 in *King of the Hill: The Complete Third Season*

#### Class Activities

- *Alphabet Game*: In this class warm-up vocabulary game, each letter of the alphabet corresponds to the first letter of a term or an artist studied in class. The letters may go from A to Z or spell out a hidden message (e.g., “R-e-a-d-c-h-a-p-t-e-r-f-o-u-r”). This is a weekly or unit exercise throughout the course, though it is noted only once in this syllabus.
- *Group Presentation*: Using fine-art prints, students pick a work of art to analyze and present as a group.
- *Scavenger Hunt*: Teams use reference books and the Internet to test their research skills in the school’s media center. They search for answers to art-related questions on a list of terms, artists, and past and current events they are to “discover.”

**Note:** Units 1 and 2 compose the first week-and-a-half of classes when students are settling into their schedules. I teach, show slides, and demonstrate. We discuss images on the screen or use poster-size prints

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of fine art. Since students usually do not have much background, the discussions are mostly intuitive, based on how and what they read into an object or image. We explore writing tools, terminology, and research methods, and the students get their first glimpse at published AP Art History Exams.

I show Jim Womack's homemade video, which I received at an AP Reading, to demonstrate how art can be found everywhere and is often highlighted in the movies. Time permitting, I also show the *King of the Hill* episode "Love Hurts . . . and So Does Art." This episode, in which Hank's X-ray is turned into high art, asks that universal question: what is art? The discussion on this video is often quite humorous.

### UNIT 3

#### Prehistoric Art

- Paleolithic and Neolithic periods
- Major cave sites: Altamira, Lascaux, and Chauvet
- Emphasis on fertility and daily imperative needs of humans

#### Objectives

- Review the styles, skills, and techniques of prehistoric artists in painting, carving, and early architecture
- Recognize Neolithic tombs, settlements, and ritual architecture (Stonehenge)

#### Reading Assignment

- Chapter 1, "Prehistoric Art," in *History of Art*, pp. 38–47, and taking notes on the reading

*Note:* I spend one day covering prehistoric art with a slide lecture.

### UNIT 4

#### Egyptian Art

- Predynastic, Old Kingdom, Middle Kingdom, New Kingdom
- *The Palette of King Narmer*
- Signs, symbols, and stylistic conventions
- Ka: the individual life force
- Fourth Dynasty: funerary architecture, pyramids at Giza
- Egyptian canon of proportions
- Eighteenth-Dynasty burial practices: Valley of the Kings
- New Kingdom temples: Amun, Mutt, and Khons (Karnak and Luxor)
- Amarna style and Amenhotep IV (Akhenaten)
- Departure from established canon of proportions; monotheistic worship of Aten
- Ramesses II: temple at Luxor
- Alexander the Great, Ptolemy (Ptolemaic Dynasty)
- Roman Emperor Augustus conquers Egypt

**Objectives**

- Understand the forces that gave the Egyptian culture stability over several thousand years
- Understand why belief in an afterlife was such an essential component of Egyptian art and culture
- Recognize how Egyptian architecture was influenced by its relationship to the landscape, location, processional path, materials, and purpose (funerary temple of Hatshepsut, Abu Simbel, and the Great Pyramids)

**Reading Assignment**

- Chapter 2, “Egyptian Art,” in *History of Art*, pp. 48–69, and note taking on the reading

**Video**

- “The Village of the Craftsmen,” episode 1 in *Ancient Lives*

**Test**

- Review and test on Units 1–4, plus bonus questions

*Note:* I spend approximately one-and-a-half weeks on Egyptian art, followed by a review and additional class time for taking notes.

**UNIT 5**

**Ancient Near Eastern Art: Sumerian, Akkadian, Neo-Sumerian, Babylonian, Assyrian, Hittite, Phoenician, Iranian (Susa), Persian**

- Emergence of polytheistic religion
- Theocratic socialism: city ruler and civic god
- Development of writing: cuneiform
- Ziggurats and temple architecture: Ziggurat of Ur
- Development of visual narrative: *Standard of Ur*
- Power: *Code of Hammurabi*, *Victory Stele of Naram Sin*
- *Gudea*
- Persian empire: Darius and Xerxes, Palace of Persepolis

**Objectives**

- Understand the succession of sophisticated civilizations that ruled in Mesopotamia
- Understand how the art and architecture of Mesopotamia was built to honor both rulers and gods
- Recognize the cultural motifs, subject matter, representation of deities, animal-style nomadic art forms, and architecture of the Tigris and Euphrates region
- Recognize the configuration of sacred spaces, such as the bent-axis approach to the cella on a ziggurat

**Reading Assignments**

- Chapter 3, “Ancient Near Eastern Art,” in *History of Art*, pp. 70–91
- Primary source reading material: *The Epic of Gilgamesh* (excerpts)
- Primary source reading material: *The Code of Hammurabi* (excerpts)
- Primary source reading material: *Poems of Heaven and Hell from Ancient Mesopotamia* (excerpts)
- Taking notes on the readings

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### Test

- Review and test on Unit 5, plus bonus questions

**Note:** I spend one-and-a-half weeks covering the many cultures of the Ancient Near East. I make comparisons with Egyptian art and the upcoming study of Chinese and Aegean art, with relation to the many cross-cultural references. I like to cover portions of the primary source reading materials in class by having students read them aloud and discuss them. Sometimes I copy excerpts and add them to the regular reading assignment, but much depends on time. I do feel that Gilgamesh and Hammurabi are more important than the poems, which are included as something extra if time permits.

### UNIT 6

#### Art of China, Japan, and Korea

- China's Neolithic and Late Neolithic Periods: development of ritual objects, ceramic technology, jade carvings, and bronze sculpture
- Shang Dynasty: ritual bronze vessels, consistent imagery, and motifs used in organized burial settings
- Shang Dynasty: theocracy (political, social, and religious authority united)
- Tumulus tomb of Emperor Qin Shi Huangdi, Qin Dynasty; China's first emperor
- Chinese Buddhist art: Shakyamuni Gautama founded Buddhism
- Chinese silk and scroll paintings, stoneware, and porcelains
- The Forbidden City, Beijing
- Japan: color woodblock print; Katsushika Hokusai, *The Great Wave at Kanagawa*
- Japanese trade and export, religious and decorative arts, woodblock prints
- Japan and the French Impressionists
- Korean War and art

#### Objectives

- Understand that non-Western cultures matured over long periods of time, influencing and being influenced by other cultures
- Understand that trade and exporting introduced art objects to people who otherwise would never have seen them
- Understand how non-Western art mirrors the beliefs and practices of the culture and should be judged in relationship to that culture, rather than in relationship to Western artistic ideals and practices
- Understand that trade, politics, religion, war, and migration of people all influence artistic development
- Understand that religions form the basis for much of non-Western art
- Understand how women were generally excluded from artistic expression in China
- Explore how calligraphic brushwork is mixed with poetry, making strong connections between the painted image and the written word in the art of China
- Explore the art of Japan, including religious images, decorative arts, and woodblock prints
- Understand how numerous earthquakes and tremors dictated architectural styles in Japan

- Understand that Japanese woodblock prints were developed during the Edo Period (1616–1868) and had little impact on Western art until European artists (e.g., Manet, Gauguin, van Gogh) discovered them during the French Impressionist period
- Understand that because of war and civil unrest, only a fraction of Korea’s cultural monuments remain

### Reading Assignments

- Chapter 15, “The Art of China and Korea,” in *Gardner’s Art Through the Ages*, pp. 492–527
- Chapter 16, “The Art of Japan,” in *Gardner’s Art Through the Ages*, pp. 528–51
- Optional reading: Chapter 10, “Chinese Art Before 1280,” in *Art History*, pp. 394–419 (copies of *Gardner’s* and *Art History* are available in the classroom and the school’s media center)
- Optional reading: Chapter 11, “Japanese Art Before 1392,” in *Art History*, pp. 420–41
- Optional reading: Chapter 21, “Chinese Art After 1280,” in *Art History*, pp. 834–51
- Optional reading: Chapter 22, “Japanese Art After 1392,” in *Art History*, pp. 852–71

### Video

- *The Tale of Genji*

### Class Activity

- *In-class Writing*: Students make a written comparison of any previously studied painting or figure with a painting or figure from Asia (I remind my students that any of these images may appear on future tests). This exercise is described in the Teaching Strategies section of this syllabus.
- *Notes*: Notes from *Gardner’s* are collected for grading

**Note:** We spend three or more days on this unit. Using slides and information from the Art Institute of Chicago, I have put together my own presentation that reflects the unique cultures of China, Japan, and Korea, and their simultaneous development with other cultures.

## UNIT 7

### Aegean Art: Minoan, Mycenaean, and Cycladic

- Cycladic figures
- Palace of Minos at Knossos: protection from the sea and Minoan fleet
- Minoan motifs: the sea and wasp-waisted and elastic figures; *Snake Goddess* and *Toreador Fresco*
- Cyclopean masonry, Tiryns and the Lion Gate at Mycenae

### Objectives

- Understand that Cycladic marble figures vary in size and gender and were found in a variety of contexts that led to multiple interpretations of their purpose (e.g., funerary, idol)
- Know that Minoan culture takes its name from King Minos, the legendary ruler of Crete (Homer)
- Understand that the Aegean cultures were forerunners of the Greek culture
- Understand that Minoan and Mycenaean cultures emerged while Egyptian, Mesopotamian, and Chinese cultures prospered and were in contact with one another
- Understand the reasons for the differences in Minoan and Mycenaean architecture

## Chapter 3

- Compare Mycenaean funerary structures (*tholos* and shaft graves) with the burial practices of other cultures
- Recognize the contributions the Minoan culture made to Mycenaean art on the Greek mainland
- Connect Homer's *Iliad* and *Odyssey* to Minoan and Mycenaean archaeological discoveries by Sir Arthur Evans and Heinrich Schliemann

### Reading Assignment

- Chapter 4, "Aegean Art," in *History of Art*, pp. 92–105, and taking notes on the reading

### Video

- *Crete and Mycenae*

**Note:** I teach this unit, which spans the last two weeks of the first quarter, in combination with the unit on Greek art. I use slide lecture and video, allowing additional time for study groups to work on notes for chapters 4 and 5. To break up the massive amount of material in the upcoming section, I assign my students one or two images from the next chapter on Greek art to research during the Aegean unit and present during the Greek unit of study.

## UNIT 8

### Greek Art

- Pottery: geometric style and Orientalizing style pottery
- Archaic vase painting: black-figure and red-figure pottery
- Introduction of Doric and Ionic architectural orders
- Function of kouroi and korai as votive offerings and funerary markers
- Early Classical sculpture: severe style
- High Classical: architecture and sculpture on the Acropolis, Parthenon
- Late Classical sculpture
- Hellenistic sculpture, painting, and architecture; Corinthian order

### Objectives

- Understand the purpose and aesthetic forms of Greek vases based on various forms (e.g., belly-handled versus neck-amphorae) and patterns
- Connect the decorative motifs and narrative subjects of the Orientalizing style to the art of the Near East, Egypt, and Asia Minor, as well as to Greek mythology and legends
- Recognize the idealized and stylized features of male and female Archaic figures, including the Archaic smile
- Compare the male and female figures with those from Egypt and the Near East
- Recognize the trend toward naturalism in figural representation from the Archaic period to the Hellenistic period
- Observe naturalism in the Early Classical Severe style as represented with contrapposto, heavy drapery, and the elimination of the Archaic smile
- Recognize that Polykleitos's *Canon* introduces the standards for the idealized human figure (Early Classical)

- Know the key figures in the construction of the Acropolis: Pericles, Iktinos and Kallikrates, and Phedias
- Discuss the architectural orders and refinements on the Parthenon: entasis, inclination, and curvature
- Date the Hellenistic period historically from the death of Alexander the Great to the defeat of Cleopatra by Augustus
- Make an association between naturalism, interest in movement, and genre subject matter to Hellenistic sculpture
- Understand how Aristotle's philosophy prompted a new observation of the world and its subjects

### Reading Assignment

- Chapter 5, "Greek Art," in *History of Art*, pp. 106-65, and taking notes on the reading

### Video

- *The True Story of Alexander the Great*

### Class Activity

- *Class Presentations*: Students present one or more slide images from the Greek art slide list during the daily lecture presentation. At the time of their presentations, they provide a written summary of each image they have researched. This is described in more detail in the Student Activities section.

### Test

- Review and test on Units 7 and 8, with bonus questions. The unit test includes a short essay or multiple-choice question on art beyond the European tradition.

**Note:** I show the entire video on Alexander the Great in many segments. Often at the end of the class I can run it for 10 minutes; school half-days are also good times to show it. My students really enjoy this version, which shows the connection of Darius to Alexander. In addition to preparing for and giving their presentations, students are busy working in study groups with readings and notes to share and prepare for the upcoming test on Aegean and Greek art. I spend seven to eight days on this unit.

The second nine-week quarter begins at this point. It runs from November 1 to January 16. The two-day Thanksgiving break usually falls during our coverage of one of the non-European art units (India), and I like to be done with early medieval art by the time school lets out for the two-week winter break. This lets me begin Early Renaissance at the beginning of the second semester after midterm exams.

## UNIT 9

### Etruscan Art

- Colonies in Italy
- Funerary art: sarcophagi, urns, and tomb painting
- Architecture: tombs and temples

### Objectives

- Recognize Etruscan cultural links with Greece, the Ancient Near East, and Asia Minor
- Discuss Etruscan tumuli, funerary customs, and belief in an afterlife
- Compare Etruscan architecture to Egyptian and Mycenaean tombs



## Chapter 3

- Note the influence of Archaic Greek painting on Etruscan tomb painting
- Compare Etruscan and Greek sculpture
- Recognize unique bronze cinerary urns and terra cotta sarcophagi
- Study and discuss the Etruscan temple and how it later influenced Roman temple architecture
- Compare Etruscan and Greek temples

### Reading Assignment

- Chapter 6, “Etruscan Art,” in *History of Art*, pp. 166-75, and taking of notes on the reading

**Note:** I cover Etruscan art in one or two days (usually one), and I teach and test this chapter in combination with the unit on Roman art. During the Etruscan art unit I make several comparisons to Greek and Egyptian figurative sculpture and place an emphasis on Etruscan burial practices, media, and contribution to Roman art.

## UNIT 10

### Roman Art

- Republican portrait sculpture and architecture
- Imperial sculpture and architecture
- Four styles of Roman wall painting
- Abstraction and spirituality in late sculpture

### Objectives

- Understand how Greek art influenced Roman painting and sculpture
- Recognize the strict realism and naturalism (verism) in Republican sculpture
- Identify functions and features of Roman architecture, including building materials and media, aqueducts, public arenas, basilicas, baths, forums, and triumphal arches
- Discuss the use of concrete, vaults, and arches in the Colosseum, the Pantheon, and basilicas
- Recognize the changes in portraiture during the Imperial period and the trend toward a spiritual abstraction in place of a realistic portrait (*Colossal Head of Constantine*)
- Understand how abstraction and spirituality in late sculpture precludes Early Christian imagery

### Reading Assignment

- Chapter 7, “Roman Art,” in *History of Art*, pp. 176–209, and taking notes on the reading

### Video

- *Ancient Mysteries: Incredible Monuments of Rome* (I show the portion on the Pantheon, which runs about 10 minutes.)

### Class Activity

- “*The '70s Show*”: Students randomly select two artists from a list of artists from the 1970s and research their work. This project is described in more detail in the Student Activities section.

### Test

- Review and test on Units 9 and 10, plus bonus questions. A short essay question on art beyond the European tradition is included on the test.

**Note:** I start adding variety to the year with the research project on modern art, “The ’70s Show,” though last year I focused on artists from the 1980s instead. Students have a day to research in the media center and the rest of the day to work on their own. They present their research on an assigned day, and there are usually four to five days of presentations. I like to use Fridays or Mondays for presentations to break up the lecture material. I spend four days on this unit.

## UNIT 11

### Art of India

- Relationship of Buddhism and Hinduism in the art and architecture of India
- The Great Stupa, South Portal, India, Sanchi
- Mahamallapuram rock-cut temples (Ratha): Dharmaraja, Shiva, Arjuna, and Draupadi
- *Buddha Shakyamuni*, Gupta Period
- Mughal miniature paintings and secular art

### Objectives

- Recognize the sacred architecture of India and compare its processional paths (circumambulation) with those of sacred Egyptian and Ancient Near Eastern architecture
- Know the distinguishing marks of Buddha, including *urna* (the mark on the forehead signifying enlightenment) and *ushnisha* (the protuberance on the top of the head, also signifying enlightenment)
- Recognize the stylistic portrayal of the male, female, and deity figures in freestanding and relief sculpture (e.g., triple-flex pose, color, avatars)
- Recognize a variety of *mudras*, or symbolic hand gestures
- Identify miniature painting that flourished under Mughal potentates blending Persian, European, and Indian styles in manuscript illuminations of scenes ranging from Alexander the Great to biographies of Mughal emperors

### Reading Assignments

- Chapter 14, “The Art of Indian Asia,” in *Gardner’s Art Through the Ages*, pp. 468-91
- Optional reading: Chapter 9, “Art of India Before 1100,” in *Art History*, pp. 364-93
- Optional reading: Chapter 20, “Art of India After 1100,” in *Art History*, pp. 820-33

### Class Activities

- *In-class Writing:* Students make a written comparison of any previously studied painting, architecture, or figure with a painting, architecture, or figure from India.
- *Notes:* Notes from *Gardner’s* or *Art History* are collected for grading. Students may choose which reading to take notes on and submit.

**Note:** I have put together my own slide list of distinctive architecture, figurative sculpture, narrative reliefs, and miniature painting from India based on slides I ordered of images from *Gardner’s* and *Art History*. I have also relied on texts on the art of India, including *A History of Far Eastern Art* by Sherman E. Lee. This art is wonderfully unique, and it leads to many discussions and comparisons of form in figure and architecture. Students read the chapter from *Gardner’s Art Through the Ages*, and I remind them that any of these images may appear on future tests. I spend three or more days on this unit.

### UNIT 12

#### Art of Ancient America: Pre-Columbian and Mesoamerican

- Art of ancient Mesoamerica: Olmec culture
- Pre-Columbian art
- Pyramidal form of worship of their gods: Pyramids of the Sun and Moon, citadel from the northwest, Teotihuacán, Mexico
- Funerary art of Peru, North Coast, Moche Culture, *Vessel with a Warrior Holding a Club*
- Mayan aristocratic art
- Aztec culture
- Great architecture, such as Machu Picchu in Peru, was produced during the Inca occupation

#### Objectives

- Understand that *Mesoamerica* refers to the geographical area between North America and Central America comprised of the nations of Mexico, Guatemala, Honduras, Belize, and El Salvador, and the cultures of Olmec, Teotihuacán, Mayan, and Aztec (Mexico)
- Know that the complex Mayan civilization developed during the Pre-Classic period dating between 2000 B.C.E. and the second century C.E.
- Recognize that the production of much of this art of Mesoamerica coincides with the development of the Greek civilization and the rise of the Roman Empire; the Pre-Classic period also aligns with the art of the Ancient Near East

#### Reading Assignments

- Chapter 17, “The Native Arts of America and Oceania,” in *Gardner’s Art Through the Ages*, pp. 552-95
- Optional reading: Chapter 12, “Art of the Americas Before 1300” in *Art History*, pp. 442-63
- Optional reading: Chapter 23, “Art of the Americas After 1300,” in *Art History*, pp. 872-91
- Optional reading: Chapter 24, “Art of Pacific Cultures,” in *Art History*, pp. 892–907

#### Class Activities

- *In-class Writing*: Students make a written comparison of any previously studied painting, architecture, or figure with a painting, architecture, or figure from Pre-Columbian or Mesoamerican art. I remind my students that any of these images may appear on future tests.
- *Notes*: Notes from *Gardner’s* are collected for grading

**Note:** We spend two or three days on this unit. As with other art beyond the European tradition, I have used a slide packet from the Art Institute of Chicago to create my own slide list of architecture, figurative sculpture, ritual objects, and narrative reliefs from the ancient Americas. If time allows, I include the art of Oceania, since *Gardner’s* covers it in the chapter for the unit; students always have the option of reading this part of the chapter for extra credit.

## UNIT 13

### Early Christian and Byzantine Art

- Roman catacomb paintings
- Domus ecclesia at Dura-Europos, present-day Syria
- Constantine: Edict of Milan
- Basilica-plan and central-plan churches
- Early Christian wall mosaics
- Illuminated manuscripts
- Iconoclastic Controversy

### Objectives

- Discuss why Early Christian catacomb frescoes used image signs and symbols
- Understand that the Edict of Milan granted freedom from persecution to all religions
- Know the influence of the Roman basilica plan on the design of Old Saint Peter's
- Be familiar with the floor plans of basilica-plan and central-plan churches
- Understand how Early Christian manuscripts helped to spread symbolic imagery
- Connect Early Christian sculpture with Classicizing features in fourth- to sixth-century sculpture
- Associate the Byzantine style with the rule of Justinian and his patronage
- Know the importance and design of San Vitale and Hagia Sophia
- Understand why the development of Byzantine art was disrupted for over a century during the Iconoclastic Controversy
- Understand the conflict between iconoclasts and iconophiles, and the resulting split between Catholicism and the Orthodox faith
- Recognize the tenth-century Classical revival in late Byzantine painting and biblical narratives

### Reading Assignments

- Part 2, "The Middle Ages," and chapter 8, "Early Christian and Byzantine Art," in *History of Art*, pp. 222-69, and taking notes on the readings

### Class Activity

- *Class Discussion:* We use George Ferguson's book *Signs and Symbols in Christian Art* in a 10- to 20-minute discussion on the various image signs and symbols found in Early Christian catacomb painting. Students suggest animals or images that they then look up in the book to decipher their meanings. This exercise helps students make a visual connection to the meanings of objects used in religious paintings. These connections continue as we study Late Gothic, the Italian and the Northern Renaissance, and manuscript art.

**Note:** Every year a theater student playing the role of Robert of Clari, a knight in the Fourth Crusade (1201–1204), gives a dramatic reading during class. Students read Clari's description of Hagia Sophia in Elizabeth Gilmore Holt's *The Middle Ages and Renaissance*. I spend four to five days on this unit.

## Chapter 3

### UNIT 14

#### Islamic Art

- Muhammad and his recitations in the Qur'an
- Hypostyle and iwan mosques
- Umayyad and Abbasid Dynasties
- Fatamid, North African Arab Dynasty
- Ayyubid, Kurdish Dynasty
- Mongol rulers in central Asia and Iran
- Kingdom of Granada: Alhambra
- Late Islamic empires: Ottomans, Safavids, and Mughals
- Miniature paintings and secular art
- Tugras

#### Objectives

- Recognize the teachings of Muhammad as the foundation of the Muslim faith
- Recognize how the emergence of a new faith required architecture to accommodate worshippers and to be easily identified with the religion
- Know the architectural features of a mosque and palaces

#### Reading Assignments

- Chapter 10, "Islamic Art," in *Gardner's Art Through the Ages*, pp. 318-43
- Optional reading: Chapter 8, "Islamic Art," in *Art History*, pp. 336-63

#### Class Activity

- *In-class Writing*: Students make a written comparison of any previously studied religious architecture with an Islamic mosque. I remind my students that any of these images may appear on future tests.

**Note:** We spend approximately four days on this unit. I put together my own slide presentation on Islamic art from purchased slides from the *Gardner's* and *Art History* textbooks. I give my students handouts with illustrations of mosques and architectural features in our discussions.

### UNIT 15

#### Early Medieval Art

- Anglo-Saxon and Viking metalwork and jewelry
- Hiberno-Saxon art: scriptoria of Irish monasteries copied and illuminated religious texts
- Carolingian art and Charlemagne's reign
- Medieval monastic communities
- Ottonian art and Otto I
- Bronze doors commissioned by Bishop Bernward for Hildesheim Cathedral

### Objectives

- Understand how migratory and Celtic-Germanic forms of art with animal interlace patterns, symmetry, and portability were results of migrations after the fall of the Roman Empire
- Discuss stylized animal-style features of Celtic-Germanic art
- Understand how Hiberno-Saxon monastic communities were instrumental in the spread of Christianity
- Recognize the *Book of Kells* as a Celtic masterpiece
- Connect Carolingian manuscript illumination with Celtic-Germanic styles and the Classicism associated with the Carolingian Revival
- Make connections between Charlemagne's Palace at Aachen and San Vitale, Ravenna
- Identify the westwork in architecture
- Recognize that the Ottonian Dynasty controlled the Germanic Eastern Empire from the middle of the tenth through the eleventh centuries
- Recognize the influence of Byzantine art on Ottonian religious art
- Connect the doors of Hildesheim Cathedral with a revival of large-scale bronze casting

### Reading Assignment

- Chapter 9, "Early Medieval Art," in *History of Art*, pp. 270-93, and taking notes on the reading

### Class Activity

- *Notes*: Notes from *Gardner's* are collected for grading

### Test

- Review and test on Units 13–15, plus bonus questions. A short essay question on art beyond the European tradition is included on the test.

**Note:** Although chapter 9 is relatively short, students are intrigued with the Hiberno-Saxon migratory art forms and the influence they had on the production of manuscript painting in Irish monasteries. We spend three to four days on this unit.

## UNIT 16

### Romanesque and Gothic Art and the International Style

- Romanesque art: eleventh and twelfth centuries in western Europe
- Refinements on interior vaulting and westwork design
- Revival of monumental stone sculpture
- Influence of the Cistercian order on architecture
- Gothic style, Ile de France
- Gothic unity and soaring structures in the mid-thirteenth century
- Late Gothic ornamentation and tracery: Rayonnant style
- Stained glass

## Chapter 3

### Objectives

- Discuss the influences of Carolingian, Byzantine, Ottonian, and Islamic art on Romanesque art
- Discuss the features of a pilgrimage-style church and a hall-style church
- Discuss how large stone sculptures at the entrance of churches appealed to the lay worshipper
- Identify the characteristics of the sculpture, which ranged from Roman qualities to linear, expressionistic, and elastic forms
- Know the purpose of Romanesque tympanum sculpture
- Note regional variations in Romanesque architecture (Lombardy, Germany and the Low Countries, Tuscany) and Gothic architecture
- Know the origins of the Gothic style with Abbot Suger's rebuilding of the Abbey Church of Saint Denis
- Use architectural terminology associated with Romanesque and Gothic cathedrals, monumental sculpture, and late-Gothic Classical qualities leading to naturalism
- Recognize the shift of production of manuscript illuminations from scriptoria to urban workshops

### Reading Assignments

- Chapter 10, "Romanesque Art," in *History of Art*, pp. 294–321
- Chapter 11, "Gothic Art," in *History of Art*, pp. 322–83
- "Primary Sources and Timeline" for part 2 in *History of Art*, pp. 384–401
- Taking notes on the readings

### Videos

- *Cathedral* (David Macaulay)
- *The Crusades* (Terry Jones)
- *Giotto and the Pre-Renaissance*

### Class Activities

- *Optional Class Presentations:* Students have the opportunity to earn extra credit by researching and sharing with the class their own place of worship or a religious site of any denomination they have visited on a college trip or vacation. In their presentations they are to make connections to sacred architecture from beyond the European tradition.
- *Group Sessions and Discussion:* Students compare the Romanesque *Bayeux Tapestry* with narrative images from other cultures, including non-Western art like Tao-Chi's *Bamboo in Wind and Rain* hanging scroll (Ch'ing Dynasty, China)

### Test

- Review and test on Unit 16, plus bonus questions. A short essay question on art beyond the European tradition is included on the test.

**Note:** We spend five days on this unit. I usually show the first four videos in the Terry Jones series, which combines facts with great images. The concept of sacred space plays a large role in the development of the cathedral. Therefore, this unit also provides an opportunity to elaborate on the sacred sites of other cultures we have already studied (i.e., the art and architecture of India, Egypt, Asia, and Islam) and to make connections to the importance of location, materials, processional path, interior and exterior sculpture, and painting programs. We discuss floor plans throughout the units of study, but in this instance, I require the



use of correct architectural terminology. I always encourage class discussions on painting, tapestry, Giotto's frescos in the Arena Chapel, and more in comparison to non-Western art. Later, after the AP Exam, we take a walking tour of religious architecture in Stamford.

### Midterm Exam

The midterm has seven short essay questions and one long essay question covering Units 1 through 16. Each of the short essay questions covers one of the main areas of study: Egypt, the Ancient Near East, Greek art, Roman art, non-Western art (Asia, India, Mesoamerica, Islamic), art of the Middle Ages, and Romanesque and Gothic art. For the long essay question, students pick one from a list of three to five questions; these questions come from the published AP Exams.

Midterms are given from January 20 through January 23 at the end of the second quarter. The third nine-week quarter runs from January 26 to March 27. Students have a one-week winter break from February 16 through 20, which usually falls during one of the Baroque areas of study.

## UNIT 17

### African Art

- Ancient Africa, Saharan rock art
- Sub-Saharan Nok and Benin cultures; ironworking
- Importance of generations and continuity of life; ancestors
- Yoruba culture, Benin; *ibeji* figures
- Masks, rituals, and initiation ceremonies
- Spiritual world
- Power and leadership

### Objectives

- Understand that the primary concern of African art is to present truths about human existence related to the forces of nature and the cosmos, and fundamental concerns about human existence
- Recognize that much of African art is created for ritual purpose, portraying the spiritual and social life of the community; the spiritual world is stressed because spirits exist in all people and things, even the dead and the unborn
- Understand that art can make the invisible visible and give identity to that which is intangible
- Recognize that nothing appears in African design accidentally and that all components have meaning that conveys tradition and standards of behavior in the community
- Recognize qualities of African art: rhythm of forms, positive and negative space, and rich texture
- Recognize the various human and physical contexts of African art
- Know that major deities are far removed from everyday human life and rarely depicted
- Discuss the African view of death—a transition into a new phase of life, not an end of life

### Reading Assignments

- Chapter 18, “The Arts of Africa,” in *Gardner’s Art Through the Ages*, pp. 596–617
- Optional reading: Chapter 13, “Art of Ancient Africa,” in *Art History*, pp. 464–77
- Optional reading: Chapter 25, “Art of Africa in the Modern Era,” in *Art History*, pp. 908–25

## Chapter 3

### Class Activities

- *In-class Writing:* Students make a written comparison of any previously studied sculpture, ritual object, or figure with a similar object from an African culture. I remind my students that any of these images may appear on future tests.
- *Pick 12—Research on Art Beyond the Western Tradition:* I give my students four topics and have them fully identify three examples of art to research for each of the topics. An example of topics may include religious or secular architecture, deity figures, ritual objects, and sacred spaces. They turn in their lists, and the best example from each category is selected, which gives students four good examples of non-Western art to research on their own time. Through the remaining weeks of the semester, I include questions on these examples of art on unit tests to verify the students' understanding and ability to make cross-cultural connections.
- *Notes:* Notes from *Gardner's* are collected for grading

**Note:** I have used the *Arts of Africa* instructor slides and packet from the Art Institute of Chicago to put together my own slide list of distinctive figurative sculpture, ritual objects, and masks from Africa. In my lectures I make connections with modern art and abstraction, as well as with the influence African art had on the artists of the twentieth century. I assign a research assignment on non-Western art forms and tell my students that each remaining test before the AP Exam will integrate a 10-minute or longer question that will require them to provide a fully identified example of art beyond the European tradition. The research assignments vary, and I try to make them relatively easy. For example, "Pick a culture and research an artifact that has not been covered in class, fully identifying the object and its purpose, function, date, media, unique characteristics, and who it was made for." We spend three or four days on this unit.

## UNIT 18

### Early Renaissance Art

- Rebirth of Classical art and architecture
- Scientific perspective (Brunelleschi); the importance of science and mathematics
- The artist as genius
- Building campaign in Florence
- Competition among artists and patrons in the fifteenth century (Ghiberti and Brunelleschi)
- Contributions of Giotto to the Early Renaissance art of Masaccio (Brancacci Chapel)
- Humanism and Neo-Platonism

### High Renaissance Art

- Leonardo da Vinci, "The Renaissance Man"
- Papacy and patronage of Pope Julius II
- Michelangelo and the Sistine Chapel
- Renaissance in Rome and Venice

### Mannerism

- Develops in opposition to High Renaissance order

## Objectives

- Recognize Florence as the birthplace of the Italian Renaissance
- Understand how artists outside of Florence emulated Florentine artists and brought Florentine style into their regions
- Understand the importance of patronage by wealthy merchant families (e.g., the Medici, the Pazzi), aristocracy, and the church
- Recognize the significant developments of Italian Renaissance art and its impact on future artistic movements
- Identify Greek and Roman sources that influenced Renaissance artists
- Identify key patrons and artists of the High Renaissance period
- Understand how early-sixteenth-century art in Florence was reacting to High Renaissance forms and the Reformation
- Connect the Mannerist period with the expansive reforms of Pope Paul III following the Council of Trent
- Recognize Mannerism as a movement promoting “pure aesthetic ideals” and elegance
- Identify Andrea Palladio as an influence on future architectural movements

## Reading Assignments

- Chapter 12, “The Early Renaissance in Italy,” in *History of Art*, pp. 402-51
- Chapter 13, “The High Renaissance in Italy,” in *History of Art*, pp. 452-85
- Chapter 14, “The Late Renaissance in Italy,” in *History of Art*, pp. 486–511
- Selected readings from Vasari’s *Lives of the Artists*
- Taking notes on the readings

## Class Activities

- *Analytical Tracings*: Students use tracing paper and enlarged images from their textbook to make analytical tracings of paintings. I also project images on the wall so students may trace them on a larger scale. I frequently use Leonardo’s *Last Supper* (1495-98) to discuss the order of the Renaissance composition with its neat triangular components. Analytical tracings show the change in composition toward the diagonal and the forceful arrangements of future Baroque works, such as those of Caravaggio, and they help students understand how scientific perspective really works. Since many of my students have no studio art background, they are better able to comprehend the concepts and functions of vanishing points, horizon lines, and orthogonals through this exercise.
- *Dramatic Readings*: I distribute selected readings from Vasari’s *Lives of the Artists* and other primary sources. Students take turn sharing tales and tidbits about the lives of Renaissance artists. Some favorite readings include stories from the lives of Piero di Cosimo, Leonardo da Vinci, and Sandro Botticelli.
- *Class Discussion*: I highlight Paolo Veronese and his painting *Christ in the House of Levi* (1573), which the Inquisition charged with lacking reverence for God. Instead of changing the painting, Veronese changed the title, which was originally *The Last Supper*. This painting’s importance is revisited in future classes when students discover later works also associated with censorship, such as Honoré Daumier’s *Rue Transnonain, April 15, 1834* (1834), artists identified by the Nazis as degenerate, and contemporary art like Chris Ofili’s *The Holy Virgin Mary* (1996) or Andres Serrano’s *Piss Christ* (1989).

## Chapter 3

### Video

- *Empires: The Medici, Godfathers of the Renaissance*

### Test

- Review and test on Unit 18, plus bonus questions. A short essay question on African art is included on the test.

**Note:** In spite of the vast material covered in this 10-day unit, students are familiar with several of the artists and images. As the workload greatly increases, I try to provide time for study groups and taking notes in class to alleviate stress. I also give my students time to work on their “Pick 12” subjects assigned in Unit 17, using supplemental texts in the classroom or going to the media center when time permits. By this point in the year we begin to have more formal class discussions on specific works of art. I am able to do this now because the art has become more narrative and is better documented. Also, the histories of individual artists make the discussions spontaneous and questions more frequent.

## UNIT 19

### Late Gothic and Northern Renaissance Art

- Disguised symbolism
- Development and use of oil paint in the Low Countries (Holland and Belgium)
- Architecture in France (palaces and chateaux)
- Effects of the Reformation and iconoclasm in Central Europe
- More secular themes in art (e.g., landscape, portrait, and mythology) are the result of a decline in church patronage
- Portraiture: Hans Holbein

### Objectives

- Make a clear distinction between the symbolism and the realism of late Gothic and Northern Renaissance art
- Understand that ordinary objects were used as image signs to convey religious meaning
- Recognize how Northern Renaissance artists, such as Albrecht Dürer, differed from their Italian Renaissance counterparts by representing the natural world instead of using references to antiquity
- Understand how the work of German artists, such as Dürer, reflected a blend of Italian High Renaissance influence with the Northern technical approach
- Identify how the new technology of printmaking impacted the visual arts and made art accessible to more people
- Discuss how the rise of Protestantism led to a decline in church patronage
- Recognize how Henry VIII and Elizabeth I were instrumental in defining the standard of portraiture in art

### Reading Assignments

- Chapter 15, “Late Gothic’ Painting, Sculpture, and the Graphic Arts,” in *History of Art*, pp. 512-33
- Chapter 16, “The Renaissance in the North,” in *History of Art*, pp. 534-57
- Taking notes on the readings

### Class Activity

- *Group Discussion:* I break the students into small groups to make lists of the differences in the representation of two works of art from different origins. For example, they discuss the treatment of space and physical world in Robert Campin's *Mérode Altarpiece* (1425) and Fra Angelico's *Annunciation* (1437). An alternative approach is to compare a Japanese woodblock print or other non-Western illustration showing an interior space and objects to a Flemish interior, such as van Eyck's *Arnolfini Portrait* (1434) or *Annunciation* (1434).

### Test

- Review and test on Unit 19, plus bonus questions. A short essay question on art beyond the European tradition is included on the test.

**Note:** I combine late Gothic and Northern Renaissance art in one unit, which lasts four to five days. During lectures, I often compare images like Hans Memling's *Madonna and Child with Angels* (1480) with Renaissance images like Raphael's *Alba Madonna* (1510). The differences help students define the style and appearance of art from each respective period. I repeat this lesson with portraits and self-portraits, including those from France.

## UNIT 20

### Baroque and Rococo Art

- Caravaggio and Gentileschi
- Basilica of Saint Peter's in Rome and other architecture
- Sculpture in Italy: Bernini, theatricality, and the invisible complement
- Louis XIV and the French domination of Baroque art
- Palace of Versailles
- Catholic Flanders and Hapsburg rule
- Democratic and Protestant Holland
- Flemish artist Peter Paul Rubens and his Italian Baroque connections
- *Vanitas* paintings after the Reformation
- Rembrandt: taking artistic license with group portraiture
- Poussinistes versus Rubenistes
- Tradition of *fête galante* painting

### Objectives

- Understand why seventeenth-century Rome was the birthplace of the Baroque style under the patronage of the Catholic Church
- Understand that the purpose of the Counter-Reformation was to oppose Protestantism and revitalize the Catholic Church
- Discuss the obstacles facing women painters like Artemisia Gentileschi, Judith Leyster, and Rachel Ruysch in their respective countries
- Connect Baroque music with the architecture, religious and secular illusionistic ceiling paintings, and acoustics of Baroque churches

## Chapter 3

- Recognize how Louis XIV established the standard for art in France during the seventeenth century while Paris took the place of Rome as the center of art
- Recognize the influence of the Royal Academy of Painting and Sculpture
- Connect Flanders with Catholicism and the Hapsburg rule
- Discuss the influence of Caravaggism on Flemish artist Peter Paul Rubens and the development of the Baroque style in Holland
- Recognize Protestant Holland as independent from Hapsburg rule
- Understand how the prohibition of artwork in Calvinist Protestant Dutch churches led to the wide range of subject matter for painters to produce for their middle-class patrons
- Discuss how Holland's growing middle class prospered from international trade
- Recognize that Baroque art in Germany and Austria was delayed by the Thirty Years' War
- Recognize Spain's close association with sixteenth-century Italy and the Netherlands through the commission of artists from those countries
- Recognize the eighteenth century as a time of great change in Europe
- Recognize that powerful European aristocrats, many of whom were women, dictated the tastes of early-eighteenth-century Rococo art
- Identify architecture, satire, and morality plays in Rococo England
- Discuss American artists in the eighteenth century

### Reading Assignments

- Chapter 17, "The Baroque in Italy and Spain," in *History of Art*, pp. 558-85
- Chapter 18, "The Baroque in Flanders and Holland," in *History of Art*, pp. 586-605
- Chapter 19, "The Baroque in France and England," in *History of Art*, pp. 606-23
- Chapter 20, "The Rococo," in *History of Art*, pp. 624-43
- "Primary Sources and Timeline" for part 3 in *History of Art*, pp. 644-63
- Taking notes on the readings

### Class Activities

- *Group Discussion:* I divide the students into small groups and tell them to compare the Classically balanced French Baroque painting style of Louis XIV with the emotional and asymmetrically balanced art of the Italian Baroque. Students cite their own examples for the comparison when they present to the class.
- *Class Discussion:* We look at Jan Vermeer's *Allegory and the Art of Painting* (1665) and the intent of the artist. Students discuss the meaning of the map in the background that symbolically divides Catholic and Protestant areas, and the sailing ships that reflect the trade and shipping interests of the Dutch at the time. The introduction of Chinese tea to Europe in 1600 led to many sailing expeditions seeking the coveted brew, which allows us to make a non-European connection with the period of study.

### Test

- Review and test on Unit 20, plus bonus questions. A short essay question on art beyond the European tradition is included on the test.

**Note:** Lecture with music! While viewing the images of Baroque churches and art, the class listens to the music of Johann Sebastian Bach, Handel, Haydn, Mozart, or Beethoven. Music became an important part of daily life, especially in Vienna and the rest of Austria during this time, and it complements the organic curves of the Baroque architecture. Hearing period music puts students in tune with the times they are studying. I spend 10 to 12 days on this unit.

## UNIT 21

### Neo-Classical and Romantic Art

- Neo-Classical style: renewed interest in Classical antiquity following archaeological discoveries in Pompeii and Herculaneum
- Empire style: Napoleon Bonaparte's power over politics, art, and the academies
- Royal Academy of Art in England (Angelica Kauffman)
- Enlightenment ideals
- Decline in church patronage
- A time of revolution and patriotism; American colonies gain independence
- Romantic art as a reaction to Neo-Classicism
- Hudson River School
- Industrial Revolution (England)
- Photography: considered a scientific device unrelated to art

### Objectives

- Understand that the late eighteenth and early nineteenth centuries were a time of rapid change in Western society
- Understand how Neo-Classicism and Romanticism rejected the frivolity of the Rococo style
- Associate Neo-Classical art with Greek and Roman art forms
- Understand the influence of Enlightenment ideals and historicism on art, science, politics, and society
- Recognize Romantic revivals in architecture (e.g., the Gothic Revival) and the influence of non-European elements in architecture
- Discuss freedom of expression in Romantic art as opposed to the uniformity and societal controls of Neo-Classicism
- Connect the writing of Byron, Keats, Shelley, and Wordsworth with the historical period
- Identify Romantic painting by region through subject matter
- Discuss the role of women artists like Angelica Kauffman and Élisabeth Vigée-LeBrun
- Discuss how photography became a practical tool for artists

### Reading Assignments

- Part 4, "The Modern World," and Chapter 21, "Neo-Classicism and Romanticism," in *History of Art*, pp. 664–737, and taking notes on the readings



## Chapter 3

### Class Activity

- *Class Discussion:* David's *Oath of the Horatii* (1784) is a good painting to use in a class discussion on narrative as well as on patriotism. How would Napoleon Bonaparte, who compared himself to Roman emperors, react to this painting and subject matter?

### Test

- Review and test on Unit 21

**Note:** I teach part 4 and chapter 21 together during this five-day unit because it makes it easier to compare and contrast the differences in representation and subject matter. Seeing the power Napoleon Bonaparte had over politics, art, and the academies is an important connection. As the patronage of the church continued to decline, the high ranking of the history painting complemented the popularity of the Greek style. The Age of Enlightenment brought vast changes in art, science, politics, and society.

The fourth nine-week quarter runs from March 28 to June 19. Students have a spring break from April 20 to 24. When they return, the remaining three weeks before the AP Exam is crunch time, and we have roughly 30 days to complete the material in the textbook. Final exam week begins on June 15.

## UNIT 22

### Realism and Impressionism

- Realism: investigation of life, unemotional view of genre subjects, and detailed observation of contemporary existence
- Realism: presentation of vernacular scenes as great art without succumbing to the demands of public taste
- Impressionism in France: optical mixing, cropping, candid views, offhand glimpses, spontaneity, instantaneous sensation, color-patch theory, broken color, light
- Japonisme
- Pre-Raphaelite Brotherhood: alternative type of aesthetic reform for social change
- American Barbizon School
- Nineteenth-century architecture introduced new, progressive materials and methods in construction

### Objectives

- Understand that Realism formed as a reaction against Neo-Classicism and Romanticism and served as a springboard for Impressionism
- Recognize that Realists rejected standards of academic and romantic art
- Connect thematic and aesthetic subjects of Realism to Impressionism
- Recognize the focus of Impressionist subject matter on the changing conditions of light and color in an instant “impression”
- Know the meaning and impact of avant-garde art in France
- Recognize Impressionism as the first revolutionary movement in France since the birth of the Gothic style
- Recognize that the rapid industrialization during Reconstruction that followed the American Civil War brought social and economic changes as well as an American cultural bond with Europe
- Discuss how American painters reacted against the Hudson River and Rocky Mountain Schools and adopted a more personal, poetic style with the American Barbizon School

**Reading Assignment**

- Chapter 22, “Realism and Impressionism,” in *History of Art*, pp. 738-67, and taking notes on the reading

**Note:** As the date for the AP Exam draws near, material gets covered at a very fast pace. During this three- to four-day unit I try to arrange some nonlecture time in class for students to practice writing, especially with subjects from beyond the European tradition. Because the Impressionists were fascinated with Japanese woodblock prints, this is an ideal time to revisit Japanese art, including the works of Katsushika Hokusai, who was very popular in the mid-nineteenth century. *The Great Wave at Kanagawa* (1832) from the series *Thirty-six Views of Mt. Fuji* is a memorable and well-known work of art. We also use Monet’s portrait of Madame Monet, *La Japonaise* (1876), to discuss the interest in Japanese culture. These are two of many examples of art that demonstrate the influence of the Japanese culture on French Impressionism. An opportunity to practice writing from the “Pick 12” assignment is also put into practice during the scarce free moments that occur during the daily class meetings.

**UNIT 23****Post-Impressionism, Symbolism, and Art Nouveau**

- Post-Impressionism: emphasis on form, structure, emotion
- Pioneers of modern art
- Written documentation of art history and criticism
- Symbolism: reaction to the moral upheaval and materialism of the modern world
- Pablo Picasso’s Blue Period
- Art Nouveau (Paris, Germany, Austria, Germany, and Spain)

**Objectives**

- Understand that Post-Impressionism was not an organized movement
- Identify the Post-Impressionist focus on design and composition versus the Impressionist focus on color and light
- Recognize that Post-Impressionism was a revolt against Realism and Impressionism
- Connect Symbolism with the works of Paul Gauguin
- Connect the Blue Period works of Picasso with Mannerism
- Understand how Post-Impressionists used personal means to express emotions and personal messages while setting the foundation for the Expressionist movement
- Recognize the visual motifs associated with Art Nouveau (e.g., curves, whiplash lines, and lily shapes) and the influence of organic Rococo forms
- Connect the Art Nouveau style of architecture, ironworks, jewelry, glass, and fashion with the artists’ intention of raising crafts to the level of fine arts

**Reading Assignment**

- Chapter 23, “Post-Impressionism, Symbolism, and Art Nouveau,” in *History of Art*, pp. 768–801, and note taking on the reading

## Chapter 3

### Class Activities

- *Class Discussion:* I cite works like Picasso's *The Tragedy* (1903) and *Old Guitar Player* (1903) and then help my students make a Mannerist connection with works of similar tendencies. Most students can relate Picasso's Blue Period work to the elongated figures of Parmagianino, El Greco, and Tintoretto.
- *Class Discussion:* We discuss the unprecedented nude self-portraits by Paula Modersohn-Becker during the Post-Impressionist period. In what ways will her paintings change the course of modern figurative painting?

### Video

- The Vincent van Gogh sequence in *Dreams* (Martin Scorsese plays van Gogh)

### Test

- Review and test on Units 22 and 23, plus bonus questions

**Note:** I test Impressionism and Post-Impressionism as one unit before moving on to twentieth-century art. One 30-minute question relates to art beyond the European tradition, another explores the role of women artists of the Impressionist and Post-Impressionist periods (Berthe Morisot, Mary Cassatt, and Paula Modersohn-Becker), and a third is a primary source question. Sample questions may compare the subject matter, composition, and technique of the prints of Henri de Toulouse-Lautrec with Japanese *ukiyo-e* prints and also speculate on whether the subject matter of Cassatt and Morisot was determined by their gender. I spend three days on this unit.

## UNIT 24

### Twentieth-Century Painting

- Art before World War I, between the wars, and following World War II
- Influence of Cubism on other modern art movements (Futurism, Orphism, Suprematism)
- Analytical and Synthetic Cubism
- Impact of Fauvism and Cubism
- German Expressionism: *Die Brücke* and *Der Blaue Reiter*
- Mexican artists develop a national style of Expressionism
- American art: the Ashcan School
- Freud and Surrealism
- Mexican muralists
- American Regionalism
- Pop Art: culture as subject matter
- Color Field Painting
- Abstract Expressionism: America's original avant-garde movement
- Harlem Renaissance
- Realism (1970s) and New Realism
- Minimalism and Post-Minimalism
- Conceptual Art

## Objectives

- Understand how a large number of art styles and avant-garde movements developed in the first half of the twentieth century (“-isms”)
- Recognize how twentieth-century art generally falls into three, nonmutually exclusive currents—Expressionism, Abstraction, and Fantasy—that run parallel to Realism
- Connect Cubism, Expressionism, and Abstraction to a variety of twentieth-century movements
- Understand how Futurism addressed the relationship between form and space to illustrate movement
- Discuss the connection between World War I and Dadaism (Marcel Duchamp’s readymades)
- Connect the Mexican Revolution with the art of Diego Rivera and the development of a national style of art that referenced Pre-Columbian models
- Understand how America’s artists focused on a variety of interests ranging from spiritual to regional, as well as those of racial identity
- Recognize the events and people that defined this period, including the Great Depression, World Wars I and II, Freud and Jung, Lenin, and communism

## Reading Assignment

- Chapter 24, “Twentieth-century Painting,” in *History of Art*, pp. 802-65, and taking notes on the reading

## Class Activity

- *Group Discussion:* Students discuss the themes in Diego Rivera’s art and how he expresses them. They connect the national style of Rivera to historical events, including the fall of the dictator Porfirio Diaz and the spirit of the Revolution. Then they compare Rivera’s work to the European artists they have previously studied who also commented on revolution and patriotism.

## Video

- *20th-Century American Art: Highlights of the Permanent Collection* (Whitney Museum of American Art)

**Note:** The pressure is really on as we read the final pages of the textbook and see the exam date approaching in about three weeks. In order to allow time for review and reflection, I present the four units on twentieth-century art (painting, sculpture, architecture, and photography) as one historical period, stressing the influence of Abstraction, Expressionism, and Fantasy in all four art forms. It takes a total of 13 or 14 days to cover all four art forms, and there may or may not be time for a test on the three days we spend on painting. I prefer to use the time in class for review, knowing that my students are already under a great deal of pressure. Since they completed their first-semester “The ’70s Show” presentations on artists from the 1970s (and/or the 1980s), students have a foundation of twentieth-century images. More time for study groups is built into each week in 15- or 20-minute blocks.

## UNIT 25

### Twentieth-Century Sculpture

- Influence of twentieth-century painting movements (Abstraction, Expressionism, Fantasy) on sculpture
- Role of women in American sculpture since the mid-twentieth century (e.g., Louise Nevelson, Meret Oppenheim, Judy Chicago)

## Chapter 3

- Performance Art: Alan Kaprow's Happenings in the 1970s
- Art and technology

### Objectives

- Recognize how painting styles like Cubism and Surrealism were easily adapted to three-dimensional sculpture
- Discuss the growing numbers of women in contemporary art
- Understand the wide range of new materials, techniques, and styles used by twentieth-century sculptors

### Reading Assignment

- Chapter 25, "Twentieth-century Sculpture," in *History of Art*, pp. 868-95, and taking notes on the reading

### Video

- *Isamu Noguchi* (time permitting)

**Note:** During the two days we spend on sculpture, I maintain the idea that Abstraction, Expressionism, and Fantasy formulas are a constant foundation of sculpture before World War I, between the wars, and after World War II.

## UNIT 26

### Twentieth-Century Architecture

- Before World War I: modernism in an industrial world
- Louis Sullivan
- Frank Lloyd Wright: Prairie School
- The Bauhaus
- De Stijl movement and the International Style
- International Style
- Expressionism in architecture between World War I and World War II
- Architecture from 1945 through 1980: high modernism

### Objectives

- Understand the meaning of "form follows function"
- Discuss how modern architecture removes all traces of historicism by favoring functionalism and Machine Age ideals
- Understand how the invention of steel and metal-frame construction led to the development of the skyscraper
- Recognize Frank Lloyd Wright's Prairie Style architecture and its connection to Cubism
- Identify the Bauhaus as the driving source of the International Style that unified art and design while promoting artistic and social reform
- Identify Bauhaus artists Walter Gropius, Wassily Kandinsky, Paul Klee, Laslo Moholy-Nagy, Josef Albers, and Mies van der Rohe

- Recognize the use of steel, reinforced concrete (ferroconcrete), and glass by modernist architects
- Discuss how the Nazis and Hitler declared some of the best German architects “un-German” and degenerate

### Reading Assignment

- Chapter 26, “Twentieth-century Architecture,” in *History of Art*, pp. 896–921, and taking notes on the reading

**Note:** We discuss contemporary architecture, and I give my students opportunities to make connections with local architecture, such as Philip Johnson’s Glass House in New Canaan, Connecticut. I usually spend about four days covering architecture.

## UNIT 27

### Twentieth-Century Photography

- Struggle of early-twentieth-century photography to establish itself as art
- Development of photojournalism
- George Eastman and the handheld camera
- Louis Lumière: cinematographer and documentary reporter
- Alfred Steiglitz: founder of contemporary photography
- Margaret Bourke-White: new photojournalism
- Man Ray: photograms and rayographs
- Berenice Abbott: science and physics in photography
- Documentary photography

### Objectives

- Understand why early photography was not yet recognized as a legitimate form of art
- Discuss how photography responded to Expressionism, Abstraction, Fantasy, and Realism
- Recognize Alfred Steiglitz’s contribution to photography as an art form
- Identify the purpose and people involved in the Photo-Secession movement
- Discuss Margaret Bourke-White’s connections with *Fortune* and *Life* in the flourishing magazine business
- Discuss how Futurism and Precisionism influenced the form of new photojournalists
- Understand how Fantasy and Abstraction influenced Dada and photomontage of the 1920s

### Reading Assignment

- Chapter 27, “Twentieth-century Photography,” in *History of Art*, pp. 922-41, and taking notes on the reading

### Class Activity

- *Class Discussion:* I have my students refer to images like W. Eugene Smith’s *Tomoko in Her Bath* (1971), which documents mercury poisoning in Minamata, Japan, and relate them to documentary photography and social commentary. I also direct my students to draw comparisons with other works of art in any media that define and comment on social conditions and injustices.

## Chapter 3

**Note:** We spend a couple of days on photography. Time permitting, students take a tour of the school's darkroom and experiment with light-sensitive paper (rayographs). A brief demonstration of the photographic process is also presented during this two-day unit.

### UNIT 28

#### Post-Modernism: Into the Twenty-First Century

- Post-Modernism
- Appropriation
- Deconstructivism
- Neo-Expressionism
- Post-Minimalism
- Installation Art
- Video and other media
- Art of the Information Age (aka Third Wave)

#### Objectives

- Understand that Post-Modernism is the rejection of the steel-and-glass ideals of High Modernism
- Recognize that Post-Modernism differs by country, includes a variety of artistic tendencies, and reflects postindustrial society
- Observe nontraditional approaches in Post-Modern art with an emphasis on emotion, fantasy, intuition, mysticism, magic, and anarchy
- Understand that much of Post-Modern art can be traced back to conceptualism (performance and installation)
- Understand that Post-Modern architecture is eclectic, simultaneously merging many styles, including those of non-European origins

#### Reading Assignments

- Chapter 28, “Post-Modernism,” in *History of Art*, pp. 942-61
- “Primary Sources and Timeline” for part 4 in *History of Art*, pp. 962-85
- Taking notes on the readings

Note: When time permits, I give an open-notes test to review the twentieth century through Post-Modern art (Units 24–28). I like to finish this one- to two-day unit before the first week of AP Exams, because many of my students take exams in other AP subjects during the week before the Art History Exam. I try to have five days of in-class review, and I schedule a few after-school review sessions as well. The after-school sessions are optional, and about half the students attend.

#### AP Exam: The Final Assessment



## After the Exam

About a week after AP Exams, those students who did not take the AP Art History Exam take a final, cumulative exam for the course. I give a published AP Exam from a previous year and use its scoring guidelines to grade it. Because of the length of the class periods, I may give this final over two days while the other students work on class projects.

Despite all of the interruptions that happen during the last three weeks of school after the AP Exam, I estimate that we spend about 10 days working on a series of activities that relate to art history, including:

- Taking an architecture walk in the city
- Doing egg tempera painting
- Constructing clay Sumerian votive figures, African *ibeji* figures, etc.
- Discussing the history of censorship after hearing a lecture on it
- Watching the video *Basquiat* (parental permission slips are required to view this movie)
- Conducting a student assessment of the course and teacher

## Teaching Strategies

Teaching a rigorous college-level course to high school students is a challenging feat in itself. Many students are overwhelmed with honors' and AP courses, new terminology, reading assignments, and the general size of the art history textbook. With that in mind, I organize study groups of three or more students to review and share notes. I also address different student learning styles by giving students a chance to research and “be the teacher” without the daily slide lecture.

During the class period I look for teachable moments, where a student's question might spark a conversation about a totally different style of art from what is in the slide tray. Or perhaps a 100-year birthday celebration with cake and candles for Picasso's *Les Femmes d'Alger (O. J. R. M.)* (1907) leads to a discussion on the birth of Modernism, while temporarily interrupting the study of Romanesque architecture. By using differentiated instruction and truly believing that failure is not an option, I find that happy and responsive art historians emerge.

I try to keep to a timeline, completing Gothic art and a good amount of art beyond the European tradition during the first semester. This schedule prepares students to research non-Western art images during the second semester, when we are covering art from the Renaissance to the twenty-first century. However, I also incorporate some modern art movements from the 1970s or 1980s in the first half of the year to avoid the “rush to the finish line” as the exam date approaches. Do I usually finish the textbook and cover all the material I would like to include? Yes. Sometimes, however, those times that we stray from the boundaries of the curriculum are the classes that are most memorable for my students. No year is ever the same.

## Lectures and Class Discussions

The AP Art History class meets in a studio art classroom with two screens, two slide projectors, and room-darkening blinds. As of this writing, digital technology is not available. Students sit at butcher-block tables, and they may or may not be crowded, depending on the size of the enrollment.

The class period is characterized by slide lectures, discussions, and activities in which students talk about symbols, make comparisons of types of art and architecture, and analyze individual works of art. Lecture and discussion, which constitute about 80 percent of the class time, go together in this course

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because one encourages the other; discussion is very important because asking questions opens doors and leads to more discoveries. The remaining 20 percent of the class time is used for activities, projects, videos, and so on. I show videos infrequently, and I usually show sections rather than the whole film. Sometimes a segment can explain something better and more quickly than I can. When I show a video, I introduce the content and ask my students to watch for specific points.

When I began teaching AP Art History at Stamford High School, the second school at which I have taught this course, I inherited many old (pink) slides. I later acquired the slides to accompany Janson's *History of Art*. I also ordered images of art beyond the European tradition because the old collection had no usable images. I did plenty of research to find frequently used images in the *Gardner's* and Stokstad textbooks and reference books.

### Readings

Students are responsible for reading and outlining chapters in the primary textbook, Janson's *History of Art*. Whatever formula students use for their notes is up to them, but the notes should be organized, demonstrate an understanding of the art contextually, and indicate knowledge of the “who, what, when, where, and why” of the art. Occasionally I assign a chapter from *Gardner's Art Through the Ages* and Stokstad's *Art History*, as well as readings from primary sources and assorted articles and journals. I encourage my students to read art journals and keep up with artistic discoveries and events in the daily newspapers. They clip articles that identify art and artists in the news to post on the wall outside the classroom.

### Writing Practice

Students engage in regular writing practice in the form of exercises involving primary sources and 30-minute essay questions. I use these exercises as a break from lecturing. I may provide two slide images or ask students to select two images of their own. Early in the year we practice how to read and respond to a question. Most errors are made because the student has not read the question correctly. Later in the year I ask students to cite fully identified examples in their responses and then properly respond to primary source questions, such as those in past AP Exams or based on quotes I have found.

I give students 10 to 15 minutes for the actual writing, and then we spend another 10 minutes sharing and discussing the exercise so that students can get an idea of the strengths and weaknesses in their individual responses. I give rubrics to the students so they can assess their responses, but I do the grading with a standard rubric and specific expectations that students will discuss at least three points, fully identify the works of art, and so on. We practice 30-minute essays less frequently because of the time it takes. Sometimes we spend 20 to 30 minutes on a writing exercise and sometimes a whole period. Short exercises like this fall into the daily evaluation. These in-class writing exercises decrease in frequency as the year goes on because students become more proficient at this skill.

### Art Beyond the European Tradition

Teaching art beyond the European tradition really requires the instructor to read and research. To incorporate non-Western art I have had to reach beyond the textbook to satisfy curriculum requirements. I rely heavily on the teaching materials produced by the Art Institute of Chicago. Using its information and slide sets, I have put together my own presentations for Units 6 (China, Japan, and Korea), 12 (Pre-Columbia and Mesoamerica), and 17 (Africa). I have used the slides for *Gardner's Art Through the Ages* and *Art History* to create a slide list for Units 11 (India) and 14 (Islamic art). In Unit 17 students do research for the AP Exam involving art beyond the European tradition. Possible areas of study include narrative, the human figure, sacred spaces, how art and architecture reflect power and authority, objects related to religious ritual, secular architecture, and cross-cultural influences.

## Museum Visits

I believe that the study of art requires viewing original works, so I encourage my students to make trips to area museums on weekends and vacations, as well as during college visits, to engage in independent evaluation of sculpture, painting, and architecture. Museums I suggest my students visit include the Metropolitan Museum of Art, Brooklyn Museum, Storm King Art Center (Mountainville, New York), Bruce Museum (Greenwich), Wadsworth Athenaeum Museum of Art (Hartford), Yale University, Dia:Beacon (Beacon, New York), and the New Britain Museum of Art. They are to bring back a brochure, if available, or take photos, if allowed. I ask for a short explanation of what they saw and any highlights of their visit. Extra-credit points are added to the total grade.

## Student Evaluation

The four quarters are worth 80 percent of the students' final grade, and the midterm and final exams are worth 20 percent each. The breakdown for student assessments is as follows:

Unit tests	34%
Notes	16%
Writing	10%
Presentations and participation	10%
Research	10%

Everything has its own point value; for example, 75 percent is a C. Tests and large research projects are worth double, so a test that earns a 90 percent is marked as *90%*, *90%* in the gradebook.

Extra credit is extra credit. I do not accept extra credit from students who have missed assignments, so it cannot be used as a way to make up for a semester of not making an effort.

## Unit Tests

All first- and second-semester unit tests follow the AP Exam format, with 20 multiple-choice questions based on slides and 2 or 3 short essay questions (5- and 10-minutes). Each unit test has bonus questions that range from 5 to 10 to 30 minutes in length. The AP Released Exams are an excellent resource to use when creating unit tests. I include questions based on “unknowns” (unfamiliar images) and primary source documents in about half of my unit, midterm, and final exams. I use rubrics based on the scoring guidelines for the Released Exams during our post-test discussion. I keep track of the questions my students missed so I can review and retest for understanding at a later date; this is also a way for me to monitor the clarity and format of the questions I ask my students on the tests. On the day of a unit test, students turn in their notes for a grade. This encourages them to take class and book notes, and it helps them prepare for the test.

## Midterm Exam

I write the questions for the 90-minute midterm exam, basing them on the questions in the published AP Art History Exams; I also use the actual published questions when they enhance the exam. The exam consists of seven short essay questions based on slides, including one primary source question and one question that addresses art beyond the European tradition. Questions are scored on a 5-point scale (0–4), as they are on an actual AP Exam. The test also has one 30-minute question that gives students a choice of 5 questions and asks them to choose the question that best addresses their knowledge and ability to fully identify two images in a complete discussion. The rubrics are set on a 10-point scale (0–9), as they are for an actual AP Exam.

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### The AP Exam

I consider the AP Exam in May to be part of a student's final assessment. Although the grades are not known until summer, seeing the course through to the end is a very important part of learning. I am eager for my students to do well on the exam, but I am also satisfied with their full participation in spite of their final grade, which may not always reflect what they have truly learned during the year. Annual participation in the AP Exam ranges from 87 percent to 100 percent. If a student is unable to pay the exam fee, I will arrange for it to be covered. I feel it is a reflection on the character and commitment of the student to see the course through to the end—the AP Exam.

## Teacher Resources

### Primary Textbook

Janson, H. W., and Anthony F. Janson. *History of Art*. Rev. 6th ed. 2 vols. Upper Saddle River, N.J.: Prentice Hall, 2004.

An interactive CD-ROM accompanies the textbook. Study guides, quizzes, and essay questions can be found on the Web site for this text at [www.prenhall.com/janson](http://www.prenhall.com/janson). Textbook study guides and chapter reviews for iPod™ and other MP3 players can be purchased for each chapter in the seventh edition of Janson's *History of Art* from VangoNotes at [www.audible.com](http://www.audible.com).

### Supplementary Reading

Anonymous. *The Code of Hammurabi*. [www.wsu.edu/~dee/MESO/CODE.HTM](http://www.wsu.edu/~dee/MESO/CODE.HTM).

Anonymous. *The Epic of Gilgamesh: An English Version*. Introduced and translated by N. K. Sandars. Rev. ed. Harmondsworth: Penguin Classics, 1977.

Anonymous. *Poems of Heaven and Hell from Ancient Mesopotamia*. Introduced and translated by N. K. Sandars. Harmondsworth: Penguin Classics, 1971.

Ferguson, George. *Signs and Symbols in Christian Art*. New York: Oxford University Press, 1972.

Holt, Elizabeth Gilmore, ed. *The Middle Ages and the Renaissance*. Vol. 1, *A Documentary History of Art*. 3 vols. Princeton, N.J.: Princeton University Press, 1981.

Hudson, Suzanne, and Nancy Noonan-Morrissey. *The Art of Writing About Art*. Fort Worth, Tex.: Harcourt College, 2001.

Lee, Sherman E. *A History of Far Eastern Art*. 5th ed. Edited by Naomi Noble Richard. Englewood Cliffs, N.J.: Prentice Hall, 1994.

Sayre, Henry M. *Writing About Art*. 5th ed. Upper Saddle River, N.J.: Prentice Hall, 2006.

Stokstad, Marilyn. *Art History*. Rev. ed. 2 vols. With the collaboration of Bradford R. Collins and chapters by Stephen Addiss et al. New York: Abrams, 1999.

Tansey, Richard, and Fred Kleiner. *Gardner's Art Through the Ages*. 10th ed. Fort Worth, Tex.: Harcourt Brace College, 1996.

Tucker, Amy. *Visual Literacy: Writing About Art*. Boston: McGraw-Hill, 2002.

Vasari, Giorgio. *The Lives of the Artists: A Selection*. 2 vols. Original work (*Lives of the Most Excellent Painters, Sculptors, and Architects*) published in Italy in 1550; revised in 1568. Translated by George Bull. Baltimore: Penguin Books, 1965.

## Multimedia

*Ancient Mysteries: Incredible Monuments of Rome*. 1996. A&E.

*Arts of Africa*. Chicago: Teacher Services, Department of Museum Education, The Art Institute of Chicago, 1989. Slides.

[www.artic.edu/aic/education/trc/purchase](http://www.artic.edu/aic/education/trc/purchase).

*The Arts of the Ancient Americas*. Chicago: Teacher Services, Department of Museum Education, Art Institute of Chicago, 1992. Slides.

[www.artic.edu/aic/education/trc/purchase](http://www.artic.edu/aic/education/trc/purchase).

*Basquiat*. 1996. Directed by Julian Schnabel. Produced and distributed by Miramax Films, 2002. DVD. 106 minutes. (Note that this movie is R-rated. Be sure to check with your principal on your school's policies before showing to your students.)

*Cathedral*. 1986. Hosted by David Macaulay. Distributed by PBS Home Video, 2000. DVD and VHS. 60 minutes.

Available from the PBS Store at [www.shoppbs.org](http://www.shoppbs.org) and from Amazon.com.

*Crete and Mycenae*. 1987. Distributed by Specialty Video Company, 2003. DVD. 54 minutes.

*The Crusades*. 1995. Presented by Terry Jones and Anthony Smee. Produced by A&E Television Networks and BBC Entertainment. Distributed by A&E Home Video, 2002. DVD. 200 minutes.

Available from The History Channel at <http://store.aetv.com> and from Amazon.com.

*Dreams*. 1990. Directed by Akira Kurosawa. Produced by Warner Brothers Pictures. Distributed by Warner Home Video, 2003. DVD. 120 minutes.

*Empires: The Medici, Godfathers of the Renaissance*. 2004. Presented by Dale Kent and Mario Biagioli. Directed by Justin Hardy. Distributed by PBS Home Video, 2004. DVD and VHS. 220 minutes.

Available from Amazon.com and the PBS Store.

*Giotto and the Pre-Renaissance*. 1986. Produced by Kartes Video Communications, 1986. VHS. 47 minutes.

Available from Amazon.com.

*Isamu Noguchi*. 1980. Written, directed, and presented by Bruce W. Bassett. Produced by Home Vision, Whitgate Productions, Phaidon, 1980. 56 minutes.

"Love Hurts . . . and So Does Art." 1997. Episode 18 in *King of the Hill: The Complete Third Season*. Produced and distributed by 20th Century Fox Television, 2004. DVD.

*The Tale of Genji*. 1993. Distributed by Films Media Group. DVD and VHS. 60 minutes.

This can be ordered from Films Media Group at <http://ffh.films.com>.

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*The True Story of Alexander the Great*. 2005. Hosted by Peter Woodward. Directed by Jim Lindsay. Produced and distributed by A&E Home Video, 2005. DVD. 150 minutes. This three-part film is available from The History Channel at <http://store.aetv.com> and from Amazon.com.

*20th-Century American Art: Highlights of the Permanent Collection*. 2000. Produced by the Whitney Museum of American Art. Distributed by Homevision, 2000. VHS. 27 minutes. Available from Amazon.com under the title *20th-Century American Art: Whitney*.

“The Village of the Craftsmen.” Episode 1 in *Ancient Lives*. 1984. Hosted by John Romer. Produced by Peter Spry-Leverton for Channel 4 (London). Distributed by PBS, n.d. VHS. 23 minutes. This eight-episode series is based on *Ancient Lives: Daily Life in Egypt of the Pharaohs* by John Romer (New York: Holt, Rinehart & Winston, 1984).

### Web Sites

Art History Links, <http://witcombe.sbc.edu/ARTHLinks.html>

## Student Activities

### Greek Art Student Presentations

To break up the massive amount of material I present during Unit 8 (Greek art), I give my students one or two images from the Greek period to research and present on the day of the lecture. The number of researched items depends on the size of the class. Each presentation should last 5 to 10 minutes, and we can hear approximately three or four presentations during a class period.

Students make additional copies of the information they present to share with their classmates. Their summaries are one to two pages, with or without images. I make a booklet out of the students' summaries and hand it out as a study guide.

I encourage my students to cite information from major art history texts and not rely solely on the Internet, where information is too often cut and pasted without much understanding of its content. By presenting their information along with that of mine, students can add their own interpretations and observations of the images. I encourage them to question the presenter and draw comparisons with other cultures. This is considered homework unless extra time is available in class.

### Sample Lesson Plan: “The '70s Show”

During Unit 10 (Roman art) I assign a project that requires students to research artists from the 1970s. A sampling of the artists my students have researched in the past include Joseph Beuys, Christo, Donald Judd, Judy Pfaff, Claes Oldenburg, and Chuck Close. As a way to break up the heavy lecture schedules, every Friday for the rest of the second quarter, three to four students make a 5- to 10-minute presentation on the information they have discovered. If time allows, I assign a consecutive research project on artists of the 1980s. This is a good way to introduce variety into the week, making Fridays a day for something different and giving students an opportunity to present what they have learned to the class.



## Overview and Purpose

Students will research and present information on a variety of artists from the 1970s while determining how art was defined by history, society, war, politics, and the cultural changes of the time. Knowledge gained will include deep historical and contextual understanding of the events of the 1970s, including the war in Southeast Asia, antiwar protests on college campuses, the shooting of students at Kent State by the National Guard, the Ayatollah Khomeini and Iraq, *Roe v. Wade*, affirmative action, civil rights, feminism, the Watergate scandal, and new technology, including pocket calculators, the Sony Walkman®, and floppy disks. Movements preceding the 1970s will also set the foundation for the events and art of the decade as it is scrutinized in its many forms and media. Past movements and influences will also be explored.

## Educational Standards

- School learning expectations and state standards are embedded in this lesson.

## Objectives

- Students will make the connection between modern art and modern history.
- Students will research and understand the forces behind such movements as Performance Art, Pop Art, Conceptualism, Feminism, Environmental Art, Mixed Media, Neo-Expressionism, Minimalist, and Post-Minimalist genres.
- Students will discuss and present evidence of purpose and patronage in specific works of art.
- Students will be able to identify artists utilizing a variety of media from this decade.

## Materials Needed

- Slides or digital images of works by artists from the 1970s

## Other Resources

- *The 1970s, Set of 25 Images with Image Guide*, written by Amanda Schurr and available from Universal Art Images at [www.universalartimages.com/store/show\\_image\\_set/11449](http://www.universalartimages.com/store/show_image_set/11449) (item number DB914325). The images are available in both slide and digital formats.
- Personal slide collection to complement the Universal slides, or images by different artists
- Class textbooks, reference books, and so on
- Various Internet sites

## Procedure

1. Students pick three or four 1970s artists from a list generated by slides in the teacher's personal collection. Many of the artists on the list are women and conceptual artists who present unique media and messages that reflect the turbulent and changeable decade. Sculpture is also included on the list. The artists selected for this project may change from year to year.
2. Students independently research in the media center both historical and biographical information about the artists, their specific styles, and any past or present factors that influenced their work. It is important to diverge from purely biographical information while getting to the heart of the 1970s and considering earlier personal influences and movements the artists may have experienced. Students are encouraged to use books, journals, and references beyond the Internet to place works of art in historical context with the events of the 1970s. They are to cite the sources they use.
3. On a specified day of the week, students take turns presenting slides with handouts and images of the information pertaining to the unique qualities of the works of their artists. Historical, social, political, and personal ideas must be incorporated into each short (10-minute) presentation.



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4. A question-and-answer opportunity follows each presentation, and students may comment on the art and question the presenter.
5. At the end of all of the presentations, students have a collection of handouts with information and images to use as a study reference while they prepare for the AP Exam.

*Note:* If the art of the 1980s is more appealing, see *The 1980s II, Set of 25 Images with Slide Guide*, written by Dorinda Davis and available from Universal Art Images at [www.universalartimages.com/store/show\\_image\\_set/11446](http://www.universalartimages.com/store/show_image_set/11446) (item number DB9141). The images are available in both slide and digital formats.

### Verification

1. Students will illustrate their learning and understanding with responses to short essay queries during class discussion and by referencing artists in oral and written responses.
2. Students will make references to a variety of artists from the 1970s throughout the year.

### Activity

The learning environment is important. An early discussion on the historical events, Vietnam War, music (*Saturday Night Fever*, disco), my own personal experiences (such as where I was on the first Earth Day) set the tone for the decade. Schools often have 1960s, '70s, and '80s dress-up days. This is one way to make a connection with an often-stereotyped decade in history. The research becomes more than the music of the Bee Gees and the birth of the first test-tube baby. The fast pace of the 1970s is reflected in the variety of art movements within the time frame.

### Notes

Upon completion of the lesson, students will reflect on the material covered and provide feedback on the assignment and materials collected.

## Sample Syllabus 7

**Scott Montgomery**

University of Denver, Colorado

### University Profile

**Location and Environment:** The University of Denver, which sits slightly to the south of the city's downtown, is highly rated among small private universities in the United States. Known predominantly as a teaching university, it also demonstrates a strong commitment to research. Roughly 40 percent of students are from Colorado, though most of them live away from home; all first- and second-year undergraduates are required to live on campus. One of the popular initiatives in the past decade involves study abroad, with approximately 70 percent of the student population now spending at least one quarter overseas.

**Type:** Private university

**Total Enrollment:** Total undergraduate enrollment for the fall of 2007 was 4,907; the total student population—including undergraduates, graduates, and those in the professional schools—was 10,713.

**Ethnic Diversity:** Of the 2007 first-year class, 7.1 percent were Hispanic/Latino; 6.7 percent were Asian American/Pacific Islander; 2.8 percent were Black, non-Hispanic; and 1.2 percent were American Indian/Alaska Native. International students composed 3 percent of the class.

### Personal Philosophy

As a dedicated teacher and scholar, I have a strong commitment to the advancement of both the scholarship and the pedagogy in my field and in the humanities in general. I do not see these two facets of my professional life as divergent or conflicting but rather as inextricably linked. As such, I feel it is imperative that I teach not only facts and information but, more important, critical thinking. My personal philosophy, at least with regard to teaching the history of art, acknowledges that students not only need to study history but also need to understand the importance of historical inquiry—how it relates to the present as well as to personal, intellectual growth.

History and art history are subjects that many students all too often deem to be distant, arcane, and dull. I endeavor to dismantle this misconception by introducing the dynamic workings of historical inquiry. Fueled by a rather unbridled enthusiasm, I endeavor to convey the ways in which art has always been about engaging its audience and therefore presents itself in active relationship to the viewer, whether ancient or contemporary. Since much of the history of art has involved the creation of images intended to express grand ideas with far-reaching connections, I work to introduce my students to this dynamic web of connectivity so as to open up a larger discourse on the meanings of art history. Issues of self and community, divine-human relations, political aspirations and pretensions, perceptions of truth, and varying aesthetic notions are but a few of the factors involved in art historical study. By relating these themes to contemporary issues and concerns, I strive to demonstrate the ways in which historical study remains cogent.

Arguably the most important skill that I can teach—and that all of us ought to teach—is critical thinking. Students should never leave my course without being able to challenge anything they read in a newspaper, an article, or a book. I give them the skills to hypothesize and to prove and disprove theories. There is no more effective way to get students involved in learning. Often students begin their study of art history with a tremendously static and dry sense of chronology and style. I aim to push them beyond this,

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so that they understand not only what a work of art means but how it conveys its meanings. I feel that it is not only the facts and data of our subjects that we teach but also the approach.

I want to convey to my students the excitement, the joy, of intellectual pursuit. In addition to this level of engagement with the material, I constantly push my students (and myself) to think more broadly and deeply about historical topics. Because history (and its subset, art history) is a discipline based on developing highly attuned analytical skills, linguistic aptitude, rhetorical ability, and clarity in writing, I stress the augmentation of these practices in all my courses.

### Class Profile

The first part of the art history survey course is offered every year during the fall quarter, and the second part is offered every winter quarter. The survey course, which is taught by one faculty member per quarter, is a requirement for all art history and studio art majors. Most students who take the course do so in their first or second year.

The course meets for lectures twice a week for 80 minutes. The year I taught the course outlined in this syllabus, the class met on Tuesdays and Thursdays from 3:00 to 4:20 p.m. A normal quarter lasts 10 weeks, so the class meets for 20 sessions during the quarter. Typically, 35 students are in the class, though occasionally this number is augmented by graduate students and members of the community who audit the course.

The University of Denver generally grants credit, which counts toward any undergraduate degree, for grades of 4 or 5 on the AP Exams. Having said that, however, each department sets the equivalency policy for specific exams. In the case of AP Art History, for example, we only exempt from the survey course those students who earned a grade of 5 on the AP Exam. In this way, a student may earn units toward the degree but not toward a specific course of major requirement.

### Course Overview

Art History Survey I: Caves to Renaissance (ARTH 1810) is designed to serve as an introduction to the development of Middle Eastern and European art forms, from the earliest prehistoric cave paintings through the monuments created amidst the rise of the cities in the Late Middle Ages and Early Renaissance. We examine the art of ancient Mesopotamia, Egypt, Greece and Rome, the Middle Ages, and the Early Renaissance to circa 1500. The university offers distinct survey courses for the art of Asia and the Americas, and all art history majors are required to take courses that are dedicated to non-Western art. The rationale for this approach is that students get a much more intensive and expansive background on non-Western art and cultures when they take a course that covers nothing but that topic. To us, this is preferable to the paltry treatment allowed in a 10-week, quarter-long survey course.

Art History Survey I emphasizes the meaning and function of works of art in their historical and social contexts. We look at the ways in which art reflects and fashions social understanding. Thus this course is intended to augment an understanding of the relationships between the economic, social, political, and religious systems of various societies and the ways in which these relationships were fashioned and revealed in the visual arts. We analyze and assess both differences and commonalities across a diverse array of cultures. Each culture, cultural system, and its attendant visual/artistic language is examined in its own right, with the intention of fostering appreciation and respect for the diversity of human cultures and their artistic production. By the end of the quarter, students are familiar with the visual traits and historical contexts of the major art styles/periods of Middle Eastern and European cultures from prehistory through circa 1500.

The textbook for this course is the current edition of *Art History* by Marilyn Stokstad. I recommend that my students purchase the version that combines volumes 1 and 2 of this text because the course covers material contained in both volumes. Furthermore, students who plan to take Art History Survey II: Renaissance to the Present will use the remainder of volume 2 as the textbook for that course.

## Course Planner

Tuesday, September 12	Introduction: What is art history? Prehistoric Art I: The Paleolithic Era
Thursday, September 14	Prehistoric Art II: The Neolithic Era Writing about art history—an introduction to basic approaches and terminology that writers about art have used, and how students are to approach the course’s writing assignments <i>Reading:</i> Introduction, pages xxix–xlvii; chapter 1, pages 1–25 Paper #1 (visual analysis) assigned
Tuesday, September 19	The Ancient Near East I: Sumer and Akkad <i>Reading:</i> Chapter 2, pages 26–37
Thursday, September 21	The Ancient Near East II: After Akkad <i>Reading:</i> Chapter 2, pages 37–51 Paper #1 due
Tuesday, September 26	Egypt I: Old Kingdom <i>Reading:</i> Chapter 3, pages 53–68
Thursday, September 28	Egypt II: Middle Kingdom and New Kingdom <i>Reading:</i> Chapter 3, pages 68–87
Tuesday, October 3	Midterm Exam #1 Cycladic Art, Minoan Art Paper #2 (compare and contrast) assigned
Thursday, October 5	Mycenean Art, Ancient Greece I: Geometric Period <i>Reading:</i> Chapter 4, pages 88–111; chapter 5, pages 112–20
Tuesday, October 10	Ancient Greece II: Archaic and Early Classical Periods <i>Reading:</i> Chapter 5, pages 121–57 Paper #2 due

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Thursday, October 12	Ancient Greece III: Late Classical and Hellenistic Periods <i>Reading:</i> Chapter 5, pages 157-79 Paper #3 (art in context analysis) assigned
Tuesday, October 17	Etruscan Art, Rome I: Roman Republic <i>Reading:</i> Chapter 6, pages 181-95
Thursday, October 19	Rome II: The Early and High Empires <i>Reading:</i> Chapter 6, pages 195–233 Paper #3 due
Tuesday, October 24	Rome III: The Late Empire and Early Christian Art <i>Reading:</i> Chapter 6, pages 234-47; chapter 7, pages 249-70
Thursday, October 26	Midterm Exam #2
Tuesday, October 31	Islamic Art, Early Medieval Art <i>Reading:</i> Chapter 7, pages 270–301; chapter 8, pages 302-27, chapter 14, pages 440-60 Paper #4 (Unknown) assigned [See my Student Activities section for a discussion of this and other paper topics.]
Thursday, November 2	Romanesque Art <i>Reading:</i> Chapter 15, pages 460–511
Tuesday, November 7	Gothic I: Early Gothic and High Gothic <i>Reading:</i> Chapter 16, pages 512-44 Paper #4 due
Thursday, November 9	Gothic II: Late Gothic <i>Reading:</i> Chapter 16, pages 544-75
Tuesday, November 14	The Early Renaissance in the North <i>Reading:</i> Chapter 17, pages 577–610
Thursday, November 16	The Early Renaissance in Italy <i>Reading:</i> Chapter 17, pages 610-43
Wednesday, November 22	Final exam, 4–5:50 p.m.

## Teaching Strategies

### Lectures, Discussions, and Readings

Each class meeting consists of a lecture with slides and occasionally other visual material, when applicable. The lectures and assigned textbook readings are not interchangeable; both are required as complementary aspects of the course. Material covered in class is material that is not treated in the textbook, and vice versa. Since students are responsible for all of the material we cover, I highly recommend to them that they attend every class. Repeated absences may result in confusion, art historical ignorance, general frustration, and poor grades.

I also stress the importance of studying the textbook. To ensure greater comprehension, assigned textbook readings should be completed prior to the pertinent lecture. This greatly enhances the students' ability to process the material presented in the lecture and provides them with a forum for asking questions and clarifying the readings. I urge my students to ask questions and make comments during the class meetings. Despite the general lecture format, I prefer a more dynamic dialogue within the class and want my students to speak up and contribute. Discussion is both welcome and highly encouraged.

In the past, I have not assigned supplemental readings for the survey course, though I do this regularly for my upper-division courses. I am, however, considering adding supplemental readings, particularly secondary sources, to the survey course. Some of the professors at the University of Denver are more apt to use writing style guides with their students than I am. I find that students are more often in need of basic guides that discuss how to approach art, but if they have generic writing questions, I suggest they consult *The Chicago Manual of Style*.

### Study Lists

Throughout the quarter I give students five study lists that identify the major themes, events, and works of art that will be covered during each class period. A comprehensive study list for the quarter helps them prepare for the final exam. Two of those study guides are listed here.

#### Sample Study List, October 12: Ancient Greece III, Late Classical and Hellenistic Periods

##### Late Classical Period (Fourth Century B.C.E.)

###### Corinthian Order

- Temple of Apollo Epikourios, Bassae, c. 450–420 B.C.E.
- Monument of Lysicrates, Athens, c. 334 B.C.E.

Theater, Epidauros, begun c. 300 B.C.E.

Lysippos, *Apoxyomenos (The Scraper)*, c. 330 B.C.E.

Praxiteles?, *Hermes and Dionysus*, c. 320 B.C.E.

Praxiteles, *Aphrodite of Knidos*, c. 350 B.C.E.

Mausoleum (Tomb of Mausolas), Halikarnassos, 359–352 B.C.E.

##### Hellenistic Period (c. 300–30 B.C.E.)

*Nike of Samothrace*, c. 190 B.C.E.

*Barberini Faun*, c. 220 B.C.E.

Monument of Attalus I of Pergamon (*Gaul and His Wife; Dying Gaul*), c. 230–220 B.C.E.

Altar of Zeus and Athena, Pergamon, c. 166–156 B.C.E.

Hagesandros, Polydoros, and Athanadoros of Rhodes, *Laocoön and His Sons*, first century C.E.

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*Aphrodite of Melos*, c. 150 B.C.E  
*Old Woman at Market*, second century B.C.E  
*Sleeping Eros*, second century B.C.E  
*Boy Strangling a Goose*, second century B.C.E  
*Veiled Dancer*, c. 200 B.C.E  
*Drunken Old Woman*, c. 180 B.C.E

### Sample Study List, November 14: The Early Renaissance in the North

#### New Developments

- Rise of cities; urban middle class—merchants
- Development of more personal forms of devotion
- Greater interest in portraying the natural world (rise of empiricism)
- Development of portraiture

#### Jean Pucelle

*Book of Hours of Jeanne d'Evreux*, c. 1325-28

#### Master of Burgundy Painter

*Book of Hours of Mary of Burgundy*, *Mary of Burgundy at Her Devotions*, c. 1481

#### Melchior Broederlam

*Chartreuse Altarpiece* (Annunciation, Visitation), 1394-99

#### Claus Sluter

*Well of Moses*, Chartreuse de Champmol, Dijon (Burgundy), 1395–1406

#### Limbourg Brothers

*Les Très Riches Heures du Duc de Berry* (calendar scenes, *February*), 1413-16

#### Robert Campin

*Mérode Altarpiece* (Annunciation, Donors, *Saint Joseph*), c. 1425-28

#### Jan van Eyck

*Ghent Altarpiece* (*Altarpiece of the Lamb*), Saint Bavo, Ghent, 1432

*Annunciation*, c. 1436

*Man in a Red Turban*, 1433

*Arnolfini Betrothal Portrait*, 1434

#### Rogier van der Weyden

*Deposition*, c. 1442

*Last Judgment* (*Beaune Altarpiece*), c. 1444

*Portrait of a Lady*, c. 1460

*Portrait of a Carthusian Monk*, c. 1460

#### Petrus Christus

*Saint Egegius in His Workshop*, 1449

#### Konrad Witz

*Miraculous Draft of Fish*, 1444



Hans Memling

*Altarpiece of the Saint Johns*, c. 1485

*Shrine (Reliquary) of Saint Ursula*, 1489

Development of Printing: Woodblock

- *Saint Christopher*, 1423
- Albrecht Dürer, *Saint Jerome in His Study*, 1514

Development of Printing: Engraving

- Martin Schongauer, *Temptation of Saint Anthony*, c. 1480-90

**Multimedia**

DU VAGA and DU VAGA II are successive versions of the University of Denver online digital media base that allow faculty from all disciplines to organize and show images and add more images to the collection. We use the media base to create study galleries, self-guided quizzes, and other materials for our students. We also use it to project images in our classrooms. Students enrolled in the survey course are provided access to the course’s study galleries on DU VAGA.

In addition to images, films and audio files can be accessed through DU VAGA. I use video very sparingly, as there is hardly enough time to cover even the requisite material. Usually students view videos when I am forced to be away for a lecture. On occasion, I use the Internet to show materials that I feel will help explain/illustrate important points (usually this involves monumental complexes), but normally I do not use the Internet when teaching.

**Field Trips**

I would love to be able to arrange class field trips to museums, but scheduling makes it impossible. Instead, I assign papers on works of art that students view on their own in the Denver Art Museum. (At the time I taught the course described in this syllabus, the museum was largely closed for major renovation, so I was not able to give that assignment.)

**Student Evaluation**

The breakdown of grading for the course is roughly as follows:

Midterm exam 1	18%
Midterm exam 2	18%
Papers (four @ 9% each)	36%
Final exam	28%

These are general guidelines, however. I take attendance, class participation, and marked improvement into consideration when computing the final grades. An excess of five absences over the course of the quarter results in the lowering of a student’s grade. All assignments must be completed in order for a student to pass the course. Failure to complete all of the assignments automatically results in a final grade of F.

Cheating and plagiarism are not tolerated by the university, or by me, and they result in disciplinary action for academic misconduct, including a grade of F for the course. I tell my students that if they are not absolutely clear on what constitutes plagiarism to ask me for an explanation.

## Chapter 3

### Tests

I give three tests during the quarter: two midterm examinations (one hour each during the first hour of class on Tuesday, October 3, and Thursday, October 26) and one cumulative final examination (two hours on Wednesday, November 22). The exams are predominantly essay based and consist of up to three parts:

- 1. Slide Identification and Short Essay.** Students are shown a slide (or slides) of a single work of art. They are to identify it as completely as possible (title/name/subject, date, culture that produced it, location, period/style, and artist, when known). Then they are to compose a brief essay (a paragraph) in which they discuss the significant points and art historical traits of the work. Periodically I include unknowns, sometimes for extra credit. Students have seven minutes for each essay.
- 2. Slide Comparison and Essay.** Students are shown slides of two different works of art. They are to identify both works as completely as possible (title/name/subject, date, culture that produced it, location, period/style, and artist, when known). Then they are to compose an essay in which they compare and contrast the two works of art, discussing what each work reveals about the culture that produced it. They are to consider what point(s) are revealed by the juxtaposition of these two works. Students have 14 minutes for each essay.
- 3. Terms.** Students may be given a list of art historical terms to define or explain. They may also be given a plan or a diagram and asked to name the art historical features that are indicated (e.g., architectural terms for a Greek temple).

We discuss the format of the three exams in class as the quarter progresses. All exams, including the final, must be taken on the assigned date, as specified in this syllabus.

### Sample Rubrics for the Midterm Exams

#### Part I: Individual Slide Essays (12 points each)

Generally, students can earn 3 to 4 points for the identification, depending on the completeness of the identification, and 2 to 4 points per detail about the work cited in the essay, depending on how in-depth students go: a mention is worth about 1 to 2 points, while a discussion that is a bit more thorough is good for 4 points. Students should cover at least three details per essay.

#### Examples of Individual Slide Essays

##### **Temple of Pharaoh Ramses II, Abu Simbel, Egypt, New Kingdom, c. 1257 B.C.E.**

- Emphasizes the power of the pharaoh.
- Traditionalism/conservatism of Egyptian art.
  - Could compare to Old Kingdom statues of pharaohs, such as Khafre.
- Giganticism of Empire, typical of New Kingdom.
- Asserts dominance of Ramses II (and by extension Egypt) over conquered lands of Nubia.

##### ***Ti Watching a Hippopotamus Hunt*, painted limestone relief from the Tomb of Ti, Saqqara, Egypt, Old Kingdom, c. 2400 B.C.E. (Fifth Dynasty)**

- Tomb—preparation for afterlife is a primary impetus to the creation of art in ancient Egypt.
- Hieratic scaling used—most significant figure is largest.

- Varying “styles” used for different “classes,” denoting varied social status (Ti is static, observing; servants are active).
- Ti’s figure in particular reveals the common Egyptian convention of figural depiction.
- Could compare to other tombs—Nebamun, Tutankhamen.

***Lamassu from the Citadel of Sargon II, Khorsabad (Dur Sharrokin), Assyrian, c. 721–706 B.C.E.***

- Assyrian art—sense of empire, power.
- Intimidation of those entering palace.
- Apotropaic figure—warding off evil and unwelcome guests (guardian figure).
- King’s image is grafted onto the creature—king’s facial features and crown.
- Five legs—expresses both static frontal view and dynamic side view.
- Other Assyrian images also stress the power of the king via hunting and warfare.

**Part II: Comparison Essays (26 points each)**

Generally, students can earn 3 to 4 points for each identification, depending on its completeness; thus, 6 to 8 points are possible for the combined identifications. Depending on how in-depth students go, they can earn 2 to 4 points per detail about the work cited in the essay: a mention is worth about 1 to 2 points, while a bit more thorough discussion is good for 4 points. But students must do some comparing—they cannot just talk about each work separately—and they must make some attempt to discuss the juxtaposition. They should cover at least four details per essay.

**Example of a Comparison Essay**

***Palette of King Narmer, Egypt, Early Dynastic Period, c. 3000 B.C.E.***

***Stele with the Law Code of Hammurabi, Babylonian, c. 1780 B.C.E.***

- Both show the stylistic conventions of their time/culture.
- Both relate to rulers and their relationship to gods.
  - Hammurabi is a servant of Shamash but closely linked.
  - Narmer is on a level with Hathor and Horus.
- Both use inscriptions in conjunction with images (text and image complement one another). Indications of the development of writing and its attendant historical self-awareness. (Both works are thus “historic” works of art.)
- Both are about legitimizing authority to rule.
- Both use hieratic scaling.
  - *Palette of Narmer* uses both symbolic and narrative formats to relate the idea of the unification of Upper and Lower Egypt by Narmer.
  - Could note the evocation of a ziggurat below Shamash in the *Stele with the Law Code of Hammurabi*—this indicates the continuity of the Mesopotamian tradition of ziggurat construction and the ziggurat’s role as the abode of the gods.

## Chapter 3

### Grading Scale

100 = A+	83–86 = B	70–72 = C-
93–99 = A	80–82 = B-	60–69 = D
90–92 = A-	77–79 = C+	0–59 = F
87–89 = B+	73–76 = C	

## Teacher Resources

### Primary Textbook

Stokstad, Marilyn. *Art History*. Upper Saddle River, N.J.: Prentice Hall.

This is the combined edition and contains both volumes in one book. I use the most recent edition.

## Student Activities

It generally takes students at least two to three weeks to become familiar enough with the material and the discipline to even begin to approach preparing a research paper, which leaves little time to carry out the research that is necessary for making a research paper assignment anything other than perfunctory. Assigning four short papers instead of a research paper is more feasible for the amount of time we have in the quarter; however, these papers do allow me to introduce the types of looking and analyzing required by art historical writing. The idea is to use Art History Survey I to introduce many of the ideas and approaches, and then let students apply this knowledge in a research paper for the Survey II course in the following quarter.

### ARTH 1810 Paper Assignments Handout

You will be assigned **four papers** that will entail composing short essays in which you will analyze and compare works of art. The images and details of each assignment will be posted on the course Web site on DU VAGA a week prior to the due date. These papers are intended to help you become more familiar with the art historical techniques of visual analysis, description, and compare and contrast. They are also designed to help you acquire and practice writing techniques that are appropriate to the field. As such, they should help you in preparing for exams and the practice of art history in general.

All papers should develop a clearly articulated discussion and be well organized. As with all papers, be sure to polish and proofread what you have written so that you hand in a finished product of which you are proud. Papers may not be submitted electronically; they must be submitted in hard copy, and they must be typed. Papers will be marked down one grade for each class meeting that they are late.

- **Paper #1: Visual Analysis.** An image will be posted on the course Web site in the gallery called *Paper #1*. You are to compose a brief essay (one to two pages) in which you discuss the image's significant points. Analyze the ways in which this work of art reveals important values and artistic practices of the culture that made it. Consider its style, function, and location. You may wish to compare it with other works of art to further illustrate its significance. Due on Thursday, September 21.
- **Paper #2: Compare and Contrast.** A pair of images will be posted on the course Web site in the gallery called *Paper #2*. You are to compose a brief essay (one to two pages) in which you discuss what is revealed by the juxtaposition of these two images. Consider how each work divulges important values and artistic practices of the culture that made it. What similarities and/or differences between the cultures can be surmised from comparing these two works? Due on Tuesday, October 10.

- **Paper #3: Art in Context Analysis.** An image will be posted on the course Web site in the gallery called *Paper #3*. You are to compose a brief essay (one to two pages) in which you discuss the ways in which this work of art is intended to function within its context/setting. How is it to be used? By whom is it to be seen? When? Analyze the ways in which the context for this piece influences its meaning(s). You may wish to compare it with other works of art to support your discussion. Due on Thursday, October 19.
- **Paper #4: Unknown.** An image will be posted on the course Web site in the gallery called *Paper #4*. It will not be identified, so consider it an unknown. You are to compose a brief essay (one to two pages) in which you identify the culture, date (approximate), and location (place of origin) of the work of art shown. Then discuss the ways in which it is intended to function within its context/setting. You may wish to compare it with other works of art to support your discussion. Due on Tuesday, November 7.

# Sample Syllabus 8

**Heather McPherson**

University of Alabama at Birmingham

## University Profile

**Location and Environment:** The 80-block campus of the University of Alabama at Birmingham is located in the city's downtown. Especially noted for its medical school and graduate programs in the health sciences, the university has been recognized by the Carnegie Foundation for its high level of research activity. This dynamic and relatively young urban institution has had a major impact on the city since it became an autonomous campus in 1969. The university has a diverse student population. The majority of students come from the greater Birmingham area and the state of Alabama, but there are a growing number of international students.

**Type:** Public university

**Total Enrollment:** Enrollment in the fall of 2007 was 16,246, with 10,796 undergraduates and 4,449 graduate students.

**Ethnic Diversity:** In 2007, Blacks, non-Hispanics/Latinos made up 23.6 percent of the student population; Asian Americans or Pacific Islanders, 4.4 percent; Hispanics/Latinos, 1.4 percent; and American Indians/Alaska Natives, less than 0.4 percent.

## Personal Philosophy

An art history survey course allows me to introduce students not only to art but also to ideas, history, music, philosophy, literature, and different cultures. Image-based lectures, class discussions, the reading of primary sources, and trips to museums all combine to stimulate my students' interest and help them see the connections between art, history, and culture. Although most will not go on to major in the subject or become art historians, I hope they will come away from my course with a more informed appreciation of the art and architecture around them, an appreciation they will enjoy for the rest of their lives.

## Class Profile

The Department of Art and Art History is part of the School of Arts and Humanities. The department offers undergraduate B.A. degree concentrations in art history, studio art, and art education; a B.F.A. degree in studio art; and M.A. degrees in art history and art education. The art history faculty consists of four full-time art historians with specializations in Renaissance and Baroque art, European art (eighteenth through the twentieth centuries), American art, contemporary art and criticism, and Asian art.

Four sections of the survey course are offered during both the fall and the spring semesters: one section covering ancient through medieval art, one covering Asian art, and two covering Renaissance through modern art. The entire art history faculty teaches these sections every semester. The course meets two or three times a week for 50 or 75 minutes, depending on the days the class is scheduled during the week. Enrollment for the survey courses is capped at 47 students, and very few of them have taken the AP Art History course. The school has almost no requests for AP credit for art history but would be inclined to grant them, depending on students' scores on the AP Exam.

## Course Overview

Survey Renaissance Through Modern Art (ARH 204) introduces students to the major stylistic tendencies in Western art from the Renaissance to the present. In a world increasingly dominated by visual culture and the media, it is essential to understand how images function and convey meanings. The course provides a conceptual framework for analyzing and interpreting works of art, and it considers how art reflects broader sociocultural, political, and technological developments—from changing notions about artistic practice, to the advent of public exhibitions and the development of the art market, to the rise of photography—that have shaped and redefined the modern era. Viewing original works of art at the Birmingham Museum of Art—an activity that involves learning about artistic techniques and media, and exhibition practices—is an important component of the course. Through the study of art history, students gain useful analytic and critical skills for interpreting images and understanding their multilayered aesthetic, historical, and ideological significance.

This course is required for art history and studio majors. It is a prerequisite for upper-level art history courses covering the Renaissance through contemporary art. Completion of ARH 204 satisfies the university's fine arts requirement for nonmajors. The textbook for the course is the second volume of the most recent edition of *Gardner's Art Through the Ages* by Fred S. Kleiner and Christin J. Mamiya.

## Course Planner

The short additional readings assigned throughout the course are available to students on electronic reserve through the university libraries' Web site. URLs are provided for those readings that can be found on the Internet.

### Lecture/Discussion Topics and Readings

#### January

- 4 Introduction
- What is art history?
  - Notion of style and period style, both a formal system *and* a vehicle of expression (changing fashion as an example)
  - What is a masterpiece? Leonardo da Vinci's *Mona Lisa* as an example

All assignments for the course are given at this time: 1) visual analysis paper; 2) review of photography exhibition; 3) first comparative analysis paper; 4) response paper to lecture; 5) second comparative analysis paper. The guidelines for all of these papers can be found in the Student Activities section of this syllabus.

- 9 The Early Renaissance in Italy Ch. 19, pp. 521-43
- Discussion on Vasari's project; the notion of art history as progressive, culminating in the High Renaissance; what approaches and strategies does Vasari employ?
  - Discussion on the shift away from medieval and Byzantine conventions toward greater naturalism and how this is manifested in the works of Cimabue, Duccio, and Giotto

*Additional Reading:*

"Cimabue and Giotto: Giorgio Vasari's Lives of the Artists"

Text: [www.fordham.edu/halsall/basis/vasari/vasari1.htm](http://www.fordham.edu/halsall/basis/vasari/vasari1.htm)

Images: <http://easyweb.easynet.co.uk/giorgio.vasari/giotto/giotto.htm>



## Chapter 3

- 11 The Italian Renaissance Ch. 21, pp. 573–611
- What is the Renaissance? Discuss humanism, empiricism, perspective, study of human proportions; Classical revival; civic and religious patronage; focus on pioneering Renaissance artists: Brunelleschi, Ghiberti, Donatello, and Masaccio
- 16 The Northern Renaissance (Fifteenth Century) Ch. 20, pp. 545-71
- Focus on how the Northern Renaissance was distinctive and differed from the Italian Quattrocento; conquest of the visual world; attention to detail; emphasis on secular subjects and settings; less theoretical visual approach to painting, with van Eyck, Campin, van der Weyden, and van der Goes as key examples; age of print; moveable type and letterpress; rise of printmaking
- 18 High Renaissance Ch. 22, pp. 613-38
- Discussion on what information an artistic contract includes and how it safeguards artist and patron; notion of the artist as an intellectual; cult of genius; the *paragone* (learned debate over the superiority of painting versus sculpture)
  - Discussion on why the High Renaissance is seen as the culmination of earlier Renaissance art and an artistic summit; notion of synthesis; monumentality; Leonardo da Vinci, Raphael, and Michelangelo as the epitome of the High Renaissance
- Additional Reading:*  
Leonardo da Vinci, *Treatise on Painting*  
Michelangelo, “Contracts for the *Pieta* and the *David*”
- 23 Venetian Art and Mannerism Ch. 22, pp. 638-61
- Focus on the importance of color and light; Arcadian landscape; development of the nude; Bellini, Giorgione, Titian, Tintoretto, and Palladio (the villa idea)
  - Mannerism as reaction against High Renaissance canon; focus on the invention of the artist; virtuosity; refinement; Pontormo, Parmigiano, G. da Bologna; elegant court idiom (e.g., Bronzino and the School of Fontainebleau)
- 25 The Age of Reformation (Northern Europe and Spain) Ch. 23, pp. 663-87
- Impact of the Protestant Reformation on Northern art; humanism; Erasmus; Dürer printmaking techniques; Italian influence flowed North; Grünewald, Dürer, Altdorfer, Holbein, and Bruegel
- 30 Southern Baroque Ch. 24, pp. 689–713
- Discussion of the term *Baroque*; impact of the Counter-Reformation; resurgence of the Catholic Church, especially in Rome; key concepts associated with Baroque art, including manipulation of light and space; theatricality; naturalism; chiaroscuro
  - Baroque architecture; focus on Bernini and Caravaggio, as well as Carracci; illusionistic ceiling painting
  - Spain: Strong naturalistic current; Ribera, Zurbaran, Velázquez, *Las Meninas*

### February

- 1 Northern Baroque Ch. 24, pp. 713-47
- Discussion on Rubens as learned artist and courtier; studio practices; influence of antique statuary; role of copies (e.g., Rubens’s drawing of *Laocoön*)

- Discussion on concept of allegory in *Marie de Medici* series and *Allegory of the Outbreak of War*; van Dyck and aristocratic style of portraiture
- Seventeenth-century Holland: unique political, social, and religious situation and how it shaped Dutch art; open art market; different categories of painting, such as the militia portrait (Hals and Rembrandt), genre painting, landscape, and still life; vanitas imagery; art concerned with scrutiny of the visible world

*Additional Reading:*

Rubens, “Letters” (on the imitation of statues, the decline of art)

- 6 Visit the Birmingham Museum of Art
- View Renaissance, Baroque, and eighteenth-century collections
  - Discussion of techniques and media; condition of works; conservation practices; importance of decorative arts in the eighteenth century

- 8 Seventeenth-Century French Art, the Enlightenment, and Eighteenth-Century Art Ch. 28, pp. 797–814

- Focus on Versailles: Louis XIV and the political role of the arts; formal gardens; grandiose scale; mythology of the Sun King; illusionism (e.g., Hall of Mirrors)
- Founding of the Académie Royale and the hierarchy of genres; Poussin
- Rise of the Rococo; decorative aesthetic; asymmetry; lightness; new focus on nature; Watteau and the *fête galante*; the pastoral; writings of Rousseau
- What was the Enlightenment, and how was it reflected in art and culture?

*Additional Reading:*

Diderot and d’Alembert, *Encyclopedia*,

<http://quod.lib.umich.edu/d/did/index.html> (browse through the encyclopedia and print out one article to bring to class)

- 13 Neo-Classicism Ch. 28, pp. 814-24

- Reformist agenda; self-conscious revival of antiquity; influence of excavations of Herculaneum and Pompeii; David as Revolutionary artist; intersection of art and politics

*Additional Reading:*

David, short texts on art

Paper on visual analysis of seventeenth- or eighteenth-century work in the Birmingham Museum of Art is due today

- 15 Romanticism Ch. 28, pp. 824-45

- Romanticism and the cult of the artist; emphasis on individual subjectivity and emotions; notion of the sublime and Romantic landscape painting
- Goya; French Romanticism; Géricault and Delacroix; Romantic landscapes; literary parallels; Constable and Turner

*Additional Reading:*

Delacroix, excerpts from his *Journal*

- 20 Review of major artistic trends with representative slides

## Chapter 3

22 **Midterm** covering the first half of course (Early Renaissance through Romanticism)

27 Invention of Photography Ch. 28, pp. 846-50

- View clips based on Muybridge from the DVD *Landmarks of Early Film*
- Consideration of the impact of photography and how it changed ways of seeing; polemics about art and photography; the daguerreotype; rapid technical development of photography
- Salon painting and the Academic tradition (e.g., Ingres)

### March

1 The Rise of Modernism, Realism Ch. 29, pp. 853-69

- What is Modernism? Mid-nineteenth century: sweeping technological changes; urbanization; notion of the avant-garde; contemporary subjects; objective representation of the real world; Courbet as model of socially engaged radical Realism; Millet and the peasant; Daumier, caricaturist; art as social commentary

Review of photography exhibition in the Visual Arts Gallery is due today

6 The Painting of Modern Life, Impressionism Ch. 29, pp. 869-79

- Discussion on Baudelaire's concept of modernity and how it is reflected in nineteenth-century painting
- Manet and the painting of modern life; the modern nude and why it was controversial
- Impressionism: plein-air painting; modern subjects, especially suburban leisure; optical approach to painting; focus on light, atmosphere, and the transitory

*Additional Reading:*

Baudelaire, "The Painter of Modern Life"

8 Post-Impressionism Ch. 29, pp. 879-90

- Influenced by Impressionism but also reaction against it and attempt to go beyond it; constructive and Expressionist tendencies; Seurat: scientific color theory and pointillism; Cézanne: exploration of perception; distortion of space; Gauguin and van Gogh: Expressionist color and brushwork; Gauguin: Synthetist style; primitivism; symbolist content

*Additional Reading:*

Van Gogh, *Letters*

11–17 Spring Break

20 Visit the Birmingham Museum of Art

- View nineteenth-century collections
- Portraiture and landscape painting

22 Late Nineteenth-Century Art: Symbolism, Art Nouveau Ch. 29, pp. 890–901

- Symbolism: anti-naturalist movement; art of evocation and suggestion; Redon and Moreau
- Art Nouveau as new decorative synthesis; crafts revival

First comparative analysis paper is due today

- 27 Fauvism, Expressionism Ch. 33, pp. 961-69
- Twentieth-century art: emphasis on innovation; breaking with the past
  - Fauvism: brilliant arbitrary color; rawness; influence of African art; Matisse and Derain
  - German Expressionists: The Bridge group; The Blue Rider group: leap to nonobjective painting (Kandinsky); parallels between art and music
- 29 Cubism, Futurism Ch. 33, pp. 970-80
- Development of Cubism; impact of African art; *Les Femmes d'Alger*; Analytic and Synthetic Cubism; use of collage; spread of Cubism and its impact on sculpture
  - Discussion of Futurist manifestos; emphasis on dynamism; modern themes; contrasted with Cubism
- Additional Reading:*  
Picasso, 1923 interview and 1935 conversation with Zervos

### April

- 3 Dada and Surrealism Ch. 33, pp. 980-1002
- Dada as international anti-art movement in Zurich, New York, and Germany; reaction to World War I; emphasis on chance; nonconventional or junk materials photomontage; Dada performance; New York Dada: Duchamp and the readymade
  - Surrealism: Freudian psychoanalysis; focus on dream imagery and the unconscious; importance of photography and film
  - View *Un Chien Andalou* video
- Response paper on the Robert Irwin lecture is due today
- 5 Utopian Art, Modern Art Ch. 33, pp. 1003-20
- Russian avant-garde; Constructivism and Suprematism; Modern architecture: new technologies; Bauhaus; International Style; focus on Wright, Le Corbusier, and Mies van der Rohe
- 10 Art and Politics, Abstract Expression Ch. 33, pp. 1020-29
- Social Realism; Mexican muralists; Picasso's *Guernica*
  - Rise of New York School; gesture and color field; discussion of Pollock interview ("My Painting") and why his drip-painting style was revolutionary
- Additional Reading:*  
Pollock, "My Painting"
- 12 Minimalism, Pop Art Ch. 34, pp. 1042-59
- Minimalism: focus on simple geometry and repetition; art as object
  - Pop Art: return of the object; commercial subject matter and techniques; consumerism; mass media; Warhol and celebrity
  - View *The Life and Times of Andy Warhol Superstar* video
- Additional Reading:*  
Warhol, "What Is Pop Art?"

## Chapter 3

- 17 Conceptual Art to Post-Modernism Ch. 34, pp. 1059-91
- New directions that evolved in the wake of Minimalism in the 1970s; pluralism; impact of the women's movement; Earthworks and site-specific art; impact of new media like video; shift from Modernism to Post-Modernism; appropriation
- Second comparative analysis paper is due today
- 19 Visit the Birmingham Museum of Art
- View contemporary collection
- 24 Review of major stylistic trends with representative slides

### May

- 3 **Final exam** covering the second half of the course (Ingres to the present)

## Teaching Strategies

Approximately 85 to 90 percent of each class is spent on lecture, and 10 to 15 percent consists of discussion. The course must be lecture-based because of the large amount of material that has to be covered. I do think discussion is important, however; I ask my students questions during class, and I use the additional readings in the syllabus to generate further conversation.

I want my students to get a firsthand flavor of a period by reading source materials written by the artists and critics of those times. Most of the supplemental readings I assign are discussed in class, and I also refer to them in lectures. I do not, however, test the students directly on the outside readings.

I project digital images that are accessible to the art history faculty and students through the university's site-wide license with ARTstor Digital Library ([www.artstor.org](http://www.artstor.org)), a collection of almost a million images. In addition, I show videos in class, usually snippets but occasionally entire films.

As a class and led by me, students visit the Birmingham Museum of Art three times during the course. Each visit lasts the entire class period (a little over an hour) because we have to drive from the campus. For our last visit of the semester, we view the museum's contemporary collection, which helps reinforce the final lecture's focus on twenty-first-century art and architecture. The students visit the university's Visual Arts Gallery on their own for the photography exhibition review assignment.

I expect my students to participate regularly in the class. Their presence is required, and I take attendance every day. Much of the material covered in class is not in the textbook. Students who miss class are responsible for getting notes from someone who was in class that day. Students who miss more than three classes may find that it impacts their grade.

## Student Evaluation

The course grade is based on two comparative analysis paper assignments (30 percent), a midterm (25 percent) a final exam (25 percent), and a visual analysis paper, an exhibition review, and a lecture response paper (20 percent).

Exams consist of slide identification, short essay, and long essay questions. I usually include a couple of unknown images on the midterm and final exams. I do not give any makeup exams under ordinary circumstances. If a student cannot be present for an exam due to serious illness or an emergency, that student must contact me by telephone before the exam and provide a written excuse.

## Teacher Resources

### Primary Textbook

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages*. Vol. 2. Belmont, Calif.: Thomson/Wadsworth. Most recent edition.

### Suggested Additional Readings

The following books provide supplemental information about the major artistic movements covered in the course. See also the bibliography in *Gardner's Art Through the Ages* for more titles that can be used for supplemental readings.

Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. Chicago: University of Chicago Press, 1983.

Arnason, H. H. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. 4th ed. Revised by Marla F. Prather. New York: Abrams, 1998.

Baxandall, Michael. *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*. 2nd ed. Oxford: Oxford University Press, 1988.

Blunt, Anthony. *Art and Architecture in France, 1500–1700*. 5th ed. Revised by Richard Beresford. New Haven, Conn.: Yale University Press, 1999.

Brown, Jonathan. *The Golden Age of Painting in Spain*. New Haven, Conn.: Yale University Press, 1991.

Bryson, Norman. *Tradition and Desire: From David to Delacroix*. Cambridge: Cambridge University Press, 1984.

Chadwick, Whitney. *Women, Art, and Society*. 4th ed. London: Thames & Hudson, 2007.

Chipp, Herschel B., comp. *Theories of Modern Art: A Source Book by Artists and Critics*. With contributions by Peter Selz and Joshua C. Taylor. Berkeley: University of California Press, 1968.

Clark, Kenneth. *The Romantic Rebellion: Romantic versus Classic Art*. London: John Murray, 1973.

Clark, T. J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Rev. ed. Princeton, N.J.: Princeton University Press, 1999.

Crow, Thomas E. *Painters and Public Life in Eighteenth-Century Paris*. New Haven, Conn.: Yale University Press, 1985.

Elsen, Albert E. *Origins of Modern Sculpture: Pioneers and Premises*. New York: George Braziller, 1974.

Freedberg, S. J. *Painting in Italy, 1500–1600*. 3rd ed. New Haven, Conn.: Yale University Press, 1993.

Fry, Edward F. *Cubism*. Translated by Jonathan Griffin. London: Thames & Hudson, 1966.

Gombrich, E. H. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. 5th ed. London: Phaidon Press, 1977.

## Chapter 3

- Herbert, Robert L. *Impressionism: Art, Leisure, and Parisian Society*. New Haven, Conn.: Yale University Press, 1988.
- Holt, Elizabeth Gilmore, ed. *A Documentary History of Art*. 3 vols. Princeton, N.J.: Princeton University Press, 1981-86.
- Kemp, Martin. *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*. New Haven, Conn.: Yale University Press, 1990.
- Levey, Michael. *Painting and Sculpture in France, 1700-1789*. New Haven, Conn.: Yale University Press, 1993.
- Martin, John Rupert. *Baroque*. New York: Harper & Row, 1977.
- Newhall, Beaumont. *The History of Photography: From 1839 to the Present*. 5th ed. Boston: Little, Brown, 1988.
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### Videos

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## Student Activities

I give my students all of the assignments for the course, and their writing guidelines, on the first day of class. Each assignment must be turned in on the day it is due. I do not accept any late assignments. All students are expected to abide by the university's academic honor code, and violators are punished; plagiarism is absolutely not tolerated.

### ARH 204 Guidelines for Written Assignments

#### Visual Analysis Paper

Select *one* seventeenth- or eighteenth-century work of art in any medium currently on view at the Birmingham Museum of Art. Your paper should provide a detailed thematic and stylistic analysis of the work you have selected. Be sure to discuss *both* form and content. Aspects of the work you may wish to discuss include composition, scale, space and use of perspective, lighting effects, color, medium or technique, and iconography or narrative content. In addition to analyzing the work, discuss its period style and the broader sociocultural and art historical context. Be sure to *analyze* rather than merely *describe*.

Your analysis should be shaped by a thesis, which is supported by specific visual evidence. You may find it helpful to formulate a set of questions about the work. I strongly recommend that you prepare a preliminary outline of the chief points you plan to discuss in your essay before you begin writing. For guidance, consult Barnett's *A Short Guide to Writing About Art*.

Note that this is not a standard research paper or a general account of the artist's career; it is a visual analysis of a specific work of art. It will require careful observation of the work you have selected. You will need to go to the museum and take notes in front of the work.

This paper should be typed, double-spaced, and two to three pages long. It is due on February 13.

## Chapter 3

### Photography Exhibition Review

Write a review of the William Greiner exhibition at the UAB Visual Arts Gallery. Your review should give the reader an overall impression of the exhibition and your responses to it. Do not be afraid to take a critical stand, but be sure to justify your opinions. It is not enough just to express an opinion—you need to explain why.

Consider the exhibition as a whole, and choose a few key works to analyze more fully in your review. What subjects are represented? What are the artist's principal concerns? What is it about the work that intrigues or baffles or challenges you? How would you characterize the artist's approach to the photographic medium? What messages does the work convey? These are the sorts of questions you should think about when preparing your review.

This paper should be typed, double-spaced, and two pages long. It is due on March 1.

### Comparative Analysis Paper I

Select one drawing from the French drawings exhibition on view at the Birmingham Museum of Art. Then identify a second drawing (not in the exhibition) by the same artist, and write a comparative analysis of the two works. Your paper should consider how the artist's style and technique are similar and/or different in the two works. Be sure to discuss content, period style, composition, technique, and so on, and include a reproduction of the drawing that is not in the French drawings exhibition.

This assignment requires careful visual analysis of the drawings and some background research on the artist and the movement so that you can discuss the artist's stylistic approach and technique and consider the works within the context of the artist's overall career and the movement or stylistic tendency. Be sure to focus on the works of art themselves and not on the artist's biography.

You must include a bibliography that lists all of the reference works you have consulted. Be sure to document your sources properly. See *Barnet* for proper bibliography and note forms.

This paper should be typed, double-spaced, and four to five pages long. It is due on March 22.

### Response Paper on the Robert Irwin Lecture

Attend the Robert Irwin Lecture at the Alys Stephens Center on Wednesday, March 28, and write a paper in response to it. In your paper discuss your responses to the lecture, and briefly summarize some of the main issues that were discussed. What was the lecture about, and what did you learn? Was the lecture informative? Interesting? Enlightening? Explain why or why not.

Alternative assignment: if you cannot attend the Robert Irwin Lecture, write a review of the Jason Varone exhibition at the UAB Visual Arts Gallery, following the guidelines and format previously outlined.

This paper should be typed, double-spaced, and two pages long. It is due on April 3.

### Comparative Analysis Paper II

Select one nineteenth- or twentieth-century work of art currently on view at the Birmingham Museum of Art, and then identify a second work (not in the museum) by the same artist. Your paper should provide a detailed comparative analysis of the two works and consider how the artist's style and technique are similar and/or different in the two works. Be sure to discuss content, composition, technique, space, lighting, and so on in your paper, as well as the art historical and sociocultural context and period style. You must include a reproduction of the second work you have selected. You may use ARTstor or other library resources to identify the second work.

This assignment requires careful visual analysis of the works of art and some background research on the artist and movement so that you can discuss the artist's stylistic approach and technique and consider the works within the context of the artist's overall career and the stylistic tendency or movement. Be sure to focus on the works themselves and not on the artist's biography.

Your paper should be clearly organized with an introduction, a body in which you develop your ideas, and a conclusion. Do not forget to proofread your paper for careless errors. You must include a bibliography that lists all the references you have consulted. You must also use footnotes or endnotes to document the sources you cite in your paper. Remember that this paper is primarily a visual comparison, so you should not rely heavily on outside references.

This paper should be typed, double-spaced, and four to five pages long. It is due on April 17.



# Chapter 4

## The AP Exam in Art History

The AP Exam in Art History is administered every May as a comprehensive, end-of-course test for a college-level survey course in art history. It covers ancient art through art of the twenty-first century, as well as both Western art and art beyond the European tradition, as shown in the chart on page 41. For many teachers, the AP Exam is the culminating event of the school year. This chapter describes the exam's format and administration and the scoring process. You will also find suggestions for ways to prepare your students for the exam and ideas for activities for the time after the exam and before the end of the school year.

### Exam Format and Administration

Students need approximately three hours to complete the AP Art History Exam, which consists of one hour for the multiple-choice questions (Section I) and two hours for the free-response questions (Section II); a 10-minute break falls between the two sections. Some of the multiple-choice and free-response questions require students to look at an image or pair of images in order to answer a question. Some of the multiple-choice and free-response questions are based on unknown works of art and/or primary sources and art historical documents.

Although the free-response questions are scored with scoring guidelines, they still involve a degree of subjectivity that requires a balance achieved from the objectivity of the multiple-choice questions in order to separate the good writer who has little art historical knowledge from the good writer who has significant art historical knowledge. The free-response questions are weighted more than the multiple-choice questions (approximately 60 percent of the exam grade versus 40 percent), the goal being to encourage students to develop strong analytical skills. Still, the multiple-choice questions provide an indication of whether or not students are able to ground their analysis within a specified context.

### Section I. Multiple-Choice

Students are given 60 minutes to answer 115 multiple-choice questions. In part A, which lasts approximately 16 minutes, students view images of art for about 4 minutes each and answer sets of questions based on the single image or pair of images they see. These questions “focus on such issues as the function of works of art, patronage, period styles, chronology, and technique.”<sup>22</sup> This part of the exam usually comprises about a quarter of the total multiple-choice questions. Part B contains no color images, though several black-and-white photographs of different works of art are reproduced in the exam booklet with related questions.

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22. 2010, 2011 *AP Art History Course Description*, 8.

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All of the multiple-choice questions, which are also known as *items*, are “designed to test the student’s knowledge of art history, such as basic information about artists, schools, and movements; chronological periods and significant dates; cross currents among artistic traditions; and the subjects, styles, and techniques of particular works of art.”<sup>23</sup> They are written in a variety of ways to accommodate the varying treatments of a work of art in standard college survey textbooks and to help students recall and analyze a work through the use of whichever methodology was employed in their classroom. Some items may appear to be testing students’ knowledge of esoteric information. The goal here, however, is not to encourage rote memorization but rather to see if students can separate a term, date, artist, place, and so on from the distracters (i.e., the incorrect choices in an item) in order to place works of art within a certain context. If students are unable to place works within a particular art historical period, then they will also likely fail to provide an informed analysis of the work using correct terminology.

No student is expected to know all of the answers to all of the multiple-choice items. What students are expected to have is in-depth knowledge of at least a good portion of the works tested, especially the canonical, iconic works, such as Michelangelo’s Sistine Chapel ceiling. The Course Description advises, “Substantive questions will continue to be asked about cultures that have traditionally been included in the survey (the ancient Near East, Egypt, Europe, and Islam). In addition, the questions in the multiple-choice section of the exam may address the following about art beyond the European tradition: general geographic origin (for example, students should be able to identify a work of art as Chinese but would not be expected to distinguish among dynastic styles) and cross currents among artistic traditions, including non-European ones. . . .”<sup>24</sup>

### Section II. Free-Response

This part of the exam consists of nine questions, also known as *prompts*, and lasts for 120 minutes. Two of the questions are 30-minute long essay questions that are not image based. The remaining seven questions are based on images and/or quotes from primary sources or art historical documents; students have 5 to 10 minutes to answer each short essay question. The short essay questions comprise 35 percent of a student’s score on the exam, while the long essay questions comprise about 25 percent.

- **Long Essay Questions.** The intent of these questions is “to address significant art historical problems, including contextual, stylistic, chronological, and patronage issues.”<sup>25</sup> Students need to be prepared to select and fully identify appropriate works of art to support the arguments they make in their essays. In the first long essay question, at least one of the works of art must be from beyond the European tradition.
- **Short Essay Questions.** These ask students about art and/or art issues, and their focus is drawn from the entire course curriculum. One of the short essay questions is based on a primary source or art historical document; this text-based question typically identifies the source or document from which the text was taken.

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23. 2010, 2011 *AP Art History Course Description*, 7.

24. 2010, 2011 *AP Art History Course Description*, 7.

25. 2010, 2011 *AP Art History Course Description*, 24.

## Changes to the AP Art History Exam Beginning in 2010

### Printed Inserts Replace Slides

Several questions on the AP Art History Exam require students to view two works of art at once, and in recent years the two images have been shown on slides sent to schools with the exam materials. Beginning with the 2010 exam administration, slides will no longer be used to administer the exam. Printed color inserts will be provided with each student's exam. For the most up-to-date information on this change, visit the AP Art History Home Page on AP Central.

### Order of Free-Response Questions

**Beginning in 2010**, free-response questions 1 and 2 will be 30-minute essay questions. Question 1 will require students to incorporate in their responses at least one example of art beyond the European tradition. Questions 3 through 9 will be 5- or 10-minute essay questions based on color images and/or text.

### Decision to Not Count Prehistoric Examples

The Art History Development Committee has been concerned over the years about students' use of prehistoric examples when answering the 30-minute long essay questions. These questions typically ask the student to provide contextual information about the work of art, but there is little known about the particular cultures that produced prehistoric art. Students who use prehistoric examples cannot earn full credit because they cannot provide a factual discussion of the context. **Therefore, beginning with the 2010 exam, prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge will not be accepted as appropriate examples.**

### Emphasis on Using Examples from Non-Western Cultures Other Than Egypt and Ancient Near East

The Development Committee is also concerned about the overuse of Egyptian and Ancient Near Eastern examples for the essay question that asks students to discuss art beyond the European tradition. To address this issue, the committee has added the following statement to the Art History Course Description: **"One of the 30-minute essay questions requires students to incorporate at least one example of art beyond the European tradition** into their essays. Ancient Egypt and the ancient Near East are fully covered in the multiple-choice questions in Section I and the short essay questions in Section II of the exam. The intent of this essay question is to draw from areas such as Africa (beyond ancient Egypt), the Americas, Asia, Islamic cultures, and Oceania."<sup>26</sup>

26. 2010, 2011 AP Art History Course Description, 25.



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In the free-response section, students can demonstrate their ability to use visual and contextual analysis when writing about a work of art or an art-related document. Some of the art will be familiar to students, but some of it will be unknown. Some of the questions require attribution or identification.

The Readers who score this part of the exam look for responses that show an understanding of the connection between a work of art and the time and place in which it was created. They are not interested in a mere description of the work or personal opinions concerning how “good” the work may or may not be. Essays that are well organized, articulate, and thoughtful—and that answer the question that has been asked—are more likely to receive a high score.

### Rules for Discussing the Exam Questions with Students

Teachers should take the opportunity to talk about each year’s AP Exam with their students, within established boundaries. Any discussion should start with a reminder to students about their agreement not to disclose any of the multiple-choice questions that appeared in Section I, Part B, since these may be used in future exams, as explained in the Scoring the Exam section below. However, the multiple-choice questions with color images from Section I, Part A, and the free-response questions from Section II are posted on AP Central 48 hours after the administration of the exam. Until that time, you cannot discuss them with students, but you may do so afterward. (Note that if some of your students take the alternate exam during the late-testing period, you are never allowed to discuss *any* of those questions, because the alternate exam is not released.)

### Scoring the Exam

Multiple-choice questions are scored electronically. One point is awarded for each correct answer, and one-third of a point is deducted from the number of correct answers for each incorrect answer. With this adjustment, students are not likely to benefit from random guessing. This type of scoring is appropriate for tests for which students are not expected to have mastered all of the material that might be tested.

About 20 percent of the multiple-choice questions come from previous AP Art History Exams, which allows statisticians to compare the performance of current students with that of students who took the exam in previous years. Reusing a percentage of the multiple-choice questions from prior exams guarantees the statistical reliability of each AP Exam from year to year. This statistical equating process—along with college comparability studies (studies that compare the AP Exam performance of college students with that of AP Art History students), the distribution of scores on different parts of the exam, and AP grade distributions from the past three years—is used when arriving at the final decision concerning the breakdown of the AP grades.

### The AP Reading

Scoring the free-response section of the exam is a collaborative, weeklong process that occurs every June and currently involves more than 100 AP Exam Readers. Readers are experienced AP Art History teachers and art history faculty from colleges and universities from all over the country who have applied to read and evaluate student essay responses. They are a diverse group with a good balance of gender, ethnicity, experience, geography, and institution size and type.

The responsibility for making sure each exam is scored fairly and consistently belongs to the Chief Reader, a college professor who typically serves a four-year term. In addition to overseeing the Reading, the Chief Reader selects Question Leaders, who supervise the scoring of individual questions, and Table Leaders, who supervise groups of Readers. The Chief Reader and the AP Art History Development Committee draft scoring standards, known as the scoring guidelines, or rubrics, for the free-response questions.

Before the Reading begins, the scoring leaders pull numerous examples of student essay responses for each question and revise the scoring guidelines to reflect the reality of the responses to the questions on the exam. The scoring guidelines must be free of any confusing language, and they should also make it possible to assign a full range of scores, so that an overall balance in the scoring can be achieved. The Question Leaders explain the scoring guidelines to the Readers, train the Readers in using them, and give the Readers sample responses on which to practice before they begin scoring actual exams.

The 5- and 10-minute short essay questions are scored on a scale of 0 to 4. The 30-minute long essay questions are scored on a scale of 0 to 9. Such scales take into consideration the fact that students may not fully comprehend a question or have specific, relevant knowledge of a particular work of art or period, but they can still demonstrate to some degree a sense of familiarity with the topic or work of art at hand.

A number of safeguards are established during the Reading to ensure fair and consistent scoring. Reader training includes advice on how to avoid certain types of biases, such as poor penmanship and the halo effect (i.e., carrying over one's opinion of the previously read response to the one currently being read). Other measures include assigning several Readers the same response to score, having Table Leaders reread responses to make sure Readers are on track, and working with individual Readers as needed. Daily printouts that monitor the Readers' scoring also help Table Leaders ensure that the Readers at their table are scoring consistently as a group. Furthermore, Readers never have access to the names, genders, schools, or geographic regions of the students whose responses they are scoring. They also are never able to see students' scores on other questions on the exam.

Participating in the AP Reading is an invaluable experience. In addition to gaining insight into the questions on the exam and how they are scored, Readers also have the opportunity to meet other educators from high schools, colleges, and universities, and to share teaching strategies and materials with them. While the thought of spending all day reading exams may sound boring, it is anything but tedious. Some educators refer to the AP Reading as “summer camp for teachers” because it is such an enjoyable experience. Breaks are built into the day, and fun and informative programs are held at night. Any teacher who has had three or more years of AP teaching experience is encouraged to apply to become a Reader by visiting the AP Community section of AP Central.

## Grade Setting

Once Readers' scores for the free-response section are in, statisticians weigh, convert, and combine them with the scores for the multiple-choice section and then derive a composite score for each student. A variety of data (statistical information based on test-score equating, college comparability studies, the distribution of scores on different parts of the exam, AP grade distributions from the past three years, and the Chief Reader's observations of students' free-response answers) are used to set cut-points that assign the composite scores to the 5-point scale on which AP grades are reported. This process means that colleges can be confident that an AP grade of 3 on this year's exam will represent, as nearly as possible, the same level of achievement as a grade of 3 on last year's exam.

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The AP grade scale is as follows:

- 5 Extremely well qualified
- 4 Well qualified
- 3 Qualified
- 2 Possibly qualified
- 1 No recommendation

In general, cut-points are selected so that the lowest AP 5 is equivalent to the average A in college, the lowest AP 4 is equivalent to the average B, and the lowest AP 3 is equivalent to the average C. Detailed information about the exam scoring process is available on the AP Exam Grades page on collegeboard.com.

### After the Reading

After the Reading, the Chief Reader reports back to the Development Committee with information about how the students performed on the free-response section. Specific suggestions for the development of future free-response questions may be made to the committee in the hope that future exams will reinforce the need for teachers to address those areas requiring improvement in both content and pedagogy. Such a process is vital in shaping new free-response questions and informing a review of the AP Art History curriculum.

### AP Grade Reports

AP grades are reported to students, their schools, and their designated colleges in July. Each school automatically receives an AP Grade Report for each student, a cumulative roster of all students, rosters of all students by exam, an AP Scholar roster for any qualifying students, and an AP Instructional Planning Report (described on page 199). (Note: Data for students testing late with an alternate form of the exam are not included in this report.) For a fee, schools may also request return of their students' free-response booklets.

### Published Exam Materials

As explained earlier in this chapter, the color image-based multiple-choice questions and free-response questions from each year's exam are posted on the AP Art History Exam page on AP Central 48 hours after the administration. Sample student responses and commentary and the Chief Reader's "Student Performance Q&A" for each question are posted later in the summer. A discussion of using the "Q&A" to help inform your teaching appears on page 200.

### College Credit for AP Exam Grades

Many colleges and universities offer students course credit or advanced placement based on their AP Exam grades. Each institution sets its own policy, and often the individual departments within an institution have their own policies as well. The College Board provides a free online search engine for the AP credit policies for hundreds of schools. Typing the institution's name into the search engine on collegeboard.com will yield a profile of the school, a synopsis of its policy, and a direct link to that school's Web page on course credit and advanced placement.

## Preparing Students for the Exam

Teachers are sometimes dismayed when they discover they failed to teach works of art that appeared on that year's AP Art History Exam. They should realize, however, that "the scope of the exam is meant to help students from widely varying courses demonstrate the degree to which they have accomplished the overall purposes of the AP course in Art History."<sup>27</sup> As such, the exam is composed of questions of low difficulty, moderate difficulty, and high difficulty so that the final outcome reflects a wide array of proficiencies demonstrated by a full scoring range. The AP Art History Exam page on AP Central has examples of questions that demonstrate the types of competencies and the range of subject matter the exam tests.

Students are *not* expected to score high on every part of the exam. In fact, some of the exam questions are written with the intention of presenting works of art and architecture that students probably have not seen before. Therefore, students are expected to use their skills of *visual observation*, not information committed to memory, when responding to questions about works of art they do not recognize. Those students who have developed strong skills of visual analysis can still do well, and some earn a grade of 5 on the AP Exam, even though they were unable to perform satisfactorily on all parts of the exam. Students may feel more at ease if they are reminded that they will be assessed alongside their peers, not against college professors, graduate students, or scholars in the field.

This section identifies a few ways in which you can help your students prepare throughout the school year for the AP Exam in May. These include identifying any weak areas in your students' knowledge, working with your students to help them understand the types of questions on the exam, and providing them with frequent opportunities to practice writing short and long essay responses to questions.

## Identifying Weak Areas

The Development Committee consciously writes an exam that teachers can use in the future as a pedagogical tool. The committee considers areas in need of enrichment (a topic that is covered on page 33 in chapter 2) to encourage teachers to endeavor to address those areas that have been overlooked in the past. For example, your syllabus may have relatively less emphasis on architecture than it does on painting and sculpture, with the result being that your students are not able to read an architectural plan or differentiate between Romanesque and Gothic churches. You can address such weaknesses by giving more emphasis to the content areas of the exam where your students performed less well. In this way, the exam can be instrumental in strengthening your syllabus.

## Using the AP Instructional Planning Report

How can you tell which areas of your syllabus you need to strengthen? The AP Instructional Planning Report indicates how your students as a whole performed on the AP Exam and compares their performance in certain broad content areas on the AP Exam to the performance of students worldwide in those same areas. The report breaks down the grades into categories on the exam so you can see which free-response questions your students scored well on and which they had trouble answering. Without identifying the students, the report notes the number who earned each of the five AP grades and shows how many students were in the lowest to highest fourths for both sections on the exam. Having this information will help you target those areas that need increased attention and focus in your curriculum. To get the most out of the report, please read the interpretive information on the document. This section explains how the data, when used correctly, can provide valuable information for instructional and curricular assessment, as well as for planning and development. Contact the AP Coordinator for this report, which is sent to your school in September of every year.

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27. 2010, 2011 AP Art History Course Description, 7.

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### Using the *Student Performance Q&A*

Supplement the statistical information in the AP Instructional Planning Report with the narrative “Student Performance Q&A,” the Chief Reader’s report on how well students performed on that year’s AP Exam. These reports are located in the Scoring column of the AP Art History Exam page on AP Central. For each free-response question, the Chief Reader answers the following questions:

- What was the intent of this question?
- How well did students perform on this question?
- What were common student errors or omissions?
- Based on your experience of student responses at the AP Reading, what message would you like to send to teachers that might help them to improve the performance of their students on the exam?

The Chief Reader notes problematic trends (e.g., students continuing to rely on ancient Egyptian and Near Eastern art instead of citing art outside of the traditional canon when answering the question about art beyond the European tradition) and areas of weakness (e.g., students relying more on description than on analysis when discussing function or historical context). The Chief Reader also identifies the qualities that defined the poorest and the best essay responses for each question. Most helpfully, the report lists specific corrective measures teachers can take when helping their students prepare for the exam: for example, when preparing students for the two 30-minute essay questions:

Practice with reading a question, considering what tasks might be involved when answering it, and sketching out possible strategies for a response (including the selection of appropriate works) would help many students. The two long questions provide space in the exam booklet for outlining answers and time for doing so, yet few students take advantage of this opportunity and too many essays show evidence of insufficient thought. Combining the standard chronological approach to art history with a thematic approach (considering how gender, belief systems, and the like influence the making of art) would help students develop the necessary flexibility to apply what they know to broad-based contextual questions like this one.<sup>28</sup>

Do not overlook this valuable tool. Its descriptive and detailed overview of how students worldwide performed on the exam will help you determine what issues need the most critical attention in your classroom.

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28. Susan Benforado Bakewell, “Student Performance Q&A: 2008 AP Art History Free-Response Questions,” available on the AP Art History Exam Page on AP Central.

## Improving Reading Comprehension

When preparing your students for the AP Exam, spend some time addressing reading comprehension as it applies to the instructions and questions on the exam. When reading questions that contain the words *NOT*, *LEAST*, or *EXCEPT*, students should be especially careful that they understand exactly what the question is asking of them. Understanding a question is the first step toward correctly answering it. As commonsensical as this sounds, it consistently emerges as the one critical barrier that prevents students from performing well on the exam. Students who do not understand a question will quickly venture off into a descriptive essay or an essay that ignores the intent of the question. Some teachers instruct their students to underline the parts of a question to ensure a careful reading. Others encourage prewriting or brainstorming techniques. Whatever your approach, make sure your students understand what a question is asking before they proceed further.

Art historical terminology should also be addressed so that students are not thrown off by the use of certain words in a multiple-choice or free-response question, or in the passage used in a text-based free-response question. Your role is not only to acquaint students with art history terminology but also to encourage the use of these words in classroom dialogues. Some of these terms have different meanings and should therefore be taught in the context of looking at and discussing works of art. Examples of such terms include:

- academic
- aesthetic
- allegory
- allusion
- analogous
- angst
- appropriation
- archetype
- articulate
- asymmetrical
- attribute
- attribution
- audience
- avant-garde
- balance
- bias
- biomorphic
- bourgeois
- classical
- cognitive
- commemorate
- commission
- commodity
- composition
- concatenation
- conceptual
- connoisseur
- contextual
- contrast
- criticism
- critique
- deconstruct
- eclecticism
- elongation
- ephemeral
- epistemology
- epitome
- equilibrium
- evoke
- expressive
- figurative
- formalism
- gestalt
- gestural
- homage
- horizontal
- humanism
- iconic
- iconography
- idealize
- illusionism
- innovative
- juxtaposition
- kitsch
- linear
- medium
- modality
- modeling
- modular
- motif
- narrative
- naturalism
- nonobjective
- ornamental
- painterly
- pastiche
- patronage
- perception
- perspective
- picture plane
- picturesque
- planar
- posthumous
- process
- proportional
- provenance
- radial
- rational
- recession
- representational
- satire
- scale
- semiotics
- sentiment
- sequential
- simulacrum
- site-specific
- still life
- stylization
- sublime
- symbolism
- symmetrical
- text and image
- tradition
- verisimilitude
- vertical
- viewer
- zeitgeist



## Improving Writing Skills

Students must be able to write essays that are composed in a clear, organized, and logical manner and that directly answer the question that has been asked. These are the essays that receive the highest scores on the AP Exam. Lower-scoring essays fail to address the question, and/or they simply describe features or aspects of the work of art. The strongest essays demonstrate careful *visual observation* that is related to the relevant *context*, which can be visual, functional, historical, political, cultural, religious, or social.

Being able to analyze a work of art visually and contextually in writing is so essential to success on the exam that the Course Description notes, “A student who cannot identify an image precisely but who can articulate clearly the relationship between the work of art and its function, meaning, and context is likely to earn a higher score than a student who can identify the image precisely but cannot articulate its relationship to function, meaning, and context.”<sup>29</sup> Learning to frame such a written argument is an essential key in preparing for the exam. This does not necessarily mean that a lengthy introduction or conclusion is needed. An outline that follows a strong thesis statement helps students stick with a given topic or theme. Although basing a written response on an outline runs the risk of creating an essay solely composed of regurgitated facts, it can also prevent students from rambling through irrelevant information.

Preparation for the written part of the AP Exam is most effective when it occurs over the entire length of the course. From the very first day of class, your role as an AP Art History teacher is not simply to pedantically outline main points but rather to engage your students in a way that gives them the opportunity *every class period* to clearly express, either through discussion or a written form of assessment, the relationship between image and context. Susan Bakewell, a former Chief Reader, advises, “Challenge students to think flexibly about images they encounter and to practice writing about works of art, known and unknown, from multiple vantage points.”<sup>30</sup> You may find it necessary to begin every class period with such an objective clearly defined, rather than a determination to “get through” a certain amount of material. What matters most is an acquired ability over time and on the part of each student to discuss works of art with the use of informed, contextual analysis. By the time they take the AP Exam, students should be able to frame a written argument and understand that individual value judgments about a work of art are not considered analysis.

### Writing Practice

Good advice, I’ve found, is to give students ample opportunity to write. If you can partner with an English teacher at your school, your students will benefit from expertise you may lack. During the last two weeks before the AP Exam, I give my students an essay question every day: quotes to respond to or images to look at and analyze for answers. We discuss writing styles as well as the proper way to answer the questions—knowing what to look for, organizing thoughts, and staying within the confines of the question. My experience as a new AP Reader has helped me realize that the eloquence of our students does not always answer the question; they really need practice at eliminating repeated ideas.

—Francis Bolte, Newman Smith High School,  
Carrollton, Texas

29. 2010, 2011 *AP Art History Course Description*, 24.

30. Susan Bakewell, “Comments from a Previous Chief Reader,” [apcentral.collegeboard.com/apc/members/homepage/32711.html](http://apcentral.collegeboard.com/apc/members/homepage/32711.html).



## Long Essay Questions

Further preparation for the exam involves practice in writing 30-minute timed essays. One of the long essay questions requires students to select and fully identify at least one work of art from beyond the European tradition. The work must relate to the theme or topic that has been stated in the question. In past exams these themes have included power and authority, sacred spaces, narrative content, and religious ritual, among others. You may be tempted to spend a great deal of effort trying to hit on the topic for this question on the upcoming exam; but in doing so, you will risk missing the whole point of teaching art beyond the European tradition, which is to help students grasp the significance of diversity within our global community. To privilege one artistic tradition above another is to blind oneself to the rich history of varied creative expression produced by humankind everywhere.

If you are able to see commonalities in artistic traditions from around the globe (e.g., sacred imagery, representations of nature, expressions of power), then you can enrich your course by incorporating, as a point of comparison, varied regional artistic traditions. Certain subjects beyond the European tradition have traditionally been incorporated into the art historical canon, namely the art of ancient Egypt, the ancient Near East, and Islam, but the Development Committee greatly encourages teachers to broaden their horizons by addressing more traditions outside of Europe and the traditional art historical canon. The better essay responses on the exam use examples of art from Asia, the Americas, Oceania, and Africa beyond Egypt.

Every year both of the long essay questions prove to be a challenge for AP students. Selecting appropriate works and fully identifying them in response to a certain theme or topic is the first step in writing a thoughtful essay, yet this is often a challenging task for many students. To prepare students for these questions, allow time for them to practice prewriting or brainstorming techniques. For example, present your students with a question and ask them to list at least five appropriate works of art that relate to the topic at hand. Then have them select two that are most likely to produce a good essay. Emphasize that students should write about the most appropriate or relevant work they can think of; writing about the first one that springs to mind is a mistake. Instead, they should select the one work they are *most familiar* with *and* that *best* answers the question and supports the argument they want to make. When your students become comfortable with this process, they will be less likely to panic on the actual exam, finding themselves unable to think of anything to write about or reflexively writing anything that comes to mind regardless of its relevance to the topic.

## Short Essay Questions

### Image-Based Questions

Most of the seven short essay questions are based on single images or pairs of images. When preparing your students for these questions, you must regulate the time students have for creating a written response. The exam's time limitation of either 5 or 10 minutes per question reinforces the importance of getting to the point quickly and of clearly and succinctly backing up a response with factual information. Because students can sometimes be thrown off by seeing a view of a building or sculpture that differs from the one their teacher has shown in class, you might occasionally show your students a familiar work, such as Versailles or Rodin's *Burghers of Calais*, but *not* from a perspective they have already seen; then ask them to write responses to short essay questions about that work. This will force your students to look at the image carefully, so that they can successfully associate what they see with features that are familiar to them from other views of the same building or work.

When students see an image on the AP Exam, they often begin their essay response by writing everything they know about that image instead of reading the question carefully and answering it with relevant information. To combat this ineffective approach, provide your students with three or four *different* questions for a given image, each question requiring a completely different response. This

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approach can be turned into a group activity in which each group must present to the class possible responses to an assigned question. The goal here is to help students in assigning a contextual or formal methodology to a given question. Contextual questions may deal with culture, patronage, historical events, and so on. Formal questions involve an analysis of style or process. Some questions may ask students to link contextual issues with formal issues; for example, a question may ask how an analysis of style provides insight into how political power is conveyed.

### Text-Based Questions

Some of the short essay questions present students with an image and/or a quotation from a primary source or an art historical document. The intent of the documents, which are usually identified for the students, is to stimulate thinking about the question. These text-based questions remind students that the study of art history is not just a study of art and architecture but also an examination of the discipline itself, namely the numerous writings and reflections on art that have been produced through the ages. Students should be familiar with a number of art historians and critics, such as Giorgio Vasari, Karel van Mander, Giovanni Pietro Bellori, Johann Joachim Winckelmann, John Ruskin, Charles Baudelaire, and Clement Greenberg, to name a few. A number of artists and patrons have also written well-known passages, many of which appear in the major art history survey textbooks. (Source documents are most notably organized with easy access in Janson's *History of Art*.)

When taking the exam, many students make the mistake of simply restating the quote instead of using it to support an idea or direct their visual observation. Another stumbling block is the vocabulary in the source documents. The documents generally use art terminology (like that listed earlier in this chapter) that may be unfamiliar to students, and this poses a challenge to their ability to understand the question and reply appropriately. Remind students to make direct references within their essays to the primary source and to the image, if one is provided.

If you appreciate the AP Exam as a useful pedagogical tool, consider using source documents frequently in your classroom teaching. One approach to doing this is to initiate class discussion by projecting on the screen or writing on the board a quotation like one of those printed here. Ask your students what is meant by the quote and how the ideas in that passage are exemplified in specific works of art.

- “The man who arrives at the doors of artistic creation with none of the madness of the Muses would be convinced that technical ability alone was enough to make an artist. . . . What that man creates by means of reason will pale before the art of inspired beings.” *Plato*
- “Men of genius sometimes accomplish most when they work the least, for they are thinking out inventions and forming in their minds the perfect idea that they subsequently express with their hands.” *Giorgio Vasari*
- “Beauty: the adjustment of all parts proportionately so that one cannot add or subtract or change without impairing the harmony of the whole.” *Leon Battista Alberti*
- “Sculpture, a very noble art, is one that does not in the execution require the same supreme ingenuity as the art of painting, since in two most important and difficult particulars, in foreshortening and in light and shade . . . the painter has to invent a process, [whereas] sculpture is helped by nature.” *Leonardo da Vinci*
- “I say that the art of sculpture is eight times as great as any other art based on drawing, because a statue has eight views and they must all be equally good.” *Benvenuto Cellini*
- “Raphael and Titian seem to have looked at Nature for different purposes; they both had the power of extending their view to the whole; but one looked only for the general effect as produced by form, the other as produced by colour.” *Sir Joshua Reynolds*

- “Color contributes to beauty, but it is not beauty. Color should have a minor part in the consideration of beauty, because it is not [color] but the structure that constitutes its essence.”  
*Johann Joachim Winckelmann*
- “I have told myself a hundred times that painting—that is, the material thing called a painting—is no more than a pretext, the bridge between the mind of the painter and the mind of the spectator.”  
*Eugene Delacroix*
- “Great nations write their autobiographies in three manuscripts—the book of their deeds, the book of their words, and the book of their art.” *John Ruskin*
- “Modernity is the transient, the fleeting, the contingent; it is one half of art, the other being the eternal and the immovable.” *Charles Baudelaire*
- “It is all very well to copy what one sees, but it is far better to draw what one now only sees in one’s memory. That is a transformation in which imagination collaborates with memory.” *Edgar Degas*
- “It is not the language of painters but the language of nature which one should listen to, the feeling for the things themselves, for reality is more important than the feeling for pictures.” *Vincent van Gogh*
- “Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposely, to cause vibrations in the soul.”  
*Wassily Kandinsky*
- “Creation is the artist’s true function. But it would be a mistake to ascribe creative power to an inborn talent. Creation begins with vision. The artist has to look at everything as though seeing it for the first time, like a child.” *Henri Matisse*
- “To finish a work? To finish a picture? What nonsense! To finish it means to be through with it, to kill it, to rid it of its soul, to give it its final blow . . . the coup de grâce for the painter as well as for the picture.” *Pablo Picasso*
- “We all know that Art is not truth. Art is a lie that makes us realize the truth, at least the truth that is given to us to understand.” *Pablo Picasso*
- “What is real is not the external form, but the essence of things . . . it is impossible for anyone to express anything essentially real by imitating its exterior surface.” *Constantin Brancusi*
- “I have always been amazed at the way an ordinary observer lends so much more credence and attaches so much more importance to waking events than to those occurring in dreams. . . . Man . . . is above all the plaything of his memory.” *André Breton*
- “They thought I was a Surrealist, but I wasn’t. I never painted dreams or nightmares. I painted my own reality.” *Frida Kahlo*
- “I found I could say things with color and shapes that I couldn’t say in any other way—things I had no words for.” *Georgia O’Keeffe*
- “It is a widely accepted notion among painters that it does not matter what one paints as long as it is well painted. This is the essence of academicism. There is no such thing as good painting about nothing.” *Mark Rothko*
- “Why do people think artists are special? It’s just another job.” *Andy Warhol*
- “Architecture is like a mythical fantastic. It has to be experienced. It can’t be described. We can draw it up and we can make models of it, but it can only be experienced as a complete whole.” *Maya Lin*

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Note that none of these quotes can be divorced from the context in which they were written or said. Mostly they raise questions that are critical to an art historical discourse of their time. Their voices direct our attention away from the preconceived notions we hold based on our present-day concepts of artistic value. Whether or not any of these quotes actually make their way onto the AP Exam is beside the point. What is important is using written passages and quotations in a way that habitually helps your students develop analytical skills.

### Reviewing

As exam day draws closer, take time to offer tutorial sessions, especially for students who have fallen behind. When reviewing, refrain from asking the types of questions that result in students blurting out random words in response. Rather, ask complex questions that test their skills of analysis as well as their knowledge. In other words, ask questions that must be answered in complete sentences. If words express knowledge, then sentences express thoughts; responses in full sentences will engage your students' thinking process, not just tap into their memory banks.

Use the Packet of 10 to administer an entire Released Exam under the same test conditions and time constraints as the AP Exam. Some teachers schedule a full Released Exam during a Saturday review session, while others have their students take the exam at home.

#### **Art Journals and –ism Books**

Throughout the year, my students keep a journal that catalogs one work of art from each chapter in the textbook. They must include either a color copy or, if the student is in a studio art course, a drawing of the work. Then they fully identify the work and address it with a series of questions. A full identification must include the following information: title, name of artist, style, size, medium, and date. The questions deal with five topics to be covered for each work: subject matter, function, artistic decision making, contextual analysis, and cultural impact. By the end of the year, every student has created an excellent review guide within a 125-page hardbound sketchbook.

Another book that every student is required to make to further their understanding of twentieth-century art is an “–ism book.” This is not as rigorous as the art journal, and it takes the place of the art journal for the last two chapters of the textbook. The –ism book is more of a creative expression that allows students to show their inventiveness and have some fun. Every major style, starting with Impressionism and going into Post-Modernism, is included. Each page is characterized by a style and decorated with primary motifs of that style; even the text must match the style. Included on each page are a fully identified color copy of a work and four main characteristics of the style. Students must also include the factors that influenced the style and discuss what influences the style might have on the future.

—Lloyd Cornwell, Liberty High School,  
Brentwood, California

## After the Exam

In some districts students attend school for a month or more after the administration of the AP Art History Exam. This time provides a wonderful opportunity for enrichment by allowing you to explore further the discipline of art history with your students. The following are some activities teachers have done with their students after the AP Exam. See the sample syllabi in chapter 3 for further suggestions.

- **Creating art.** Allow students to engage in hands-on experimentation with a variety of art media, creating work in different art historical styles.
- **Making predictions.** Ask students to present to the class their own predictions of what the twenty-first century will bring to the history of art. In the process they will invent an art historical style and exemplify that style either through artwork produced in class or in a written manifesto read aloud.
- **Building a collection.** By consulting online auction sites like Sotheby's or Christie's, students compose their own imaginary private collection of artwork comprised of works recently or about to be auctioned. Each collection should express the student's personal interests or tastes. Afterward have students design an exhibition space to showcase their collection, designating where the works will hang and writing informative labels for visitors.
- **Being art.** Help your students recreate famous works of art by creating props and using themselves as models. These tableaux vivants can be photographed and shown to classes in future years as a fun way to help students recall particular aspects or features of a work. They can also be used as a way to attract potential students to the course, as the fourth sample syllabus in chapter 3 explains.
- **Looking for local art.** Design a project that directs students to create a *PowerPoint* presentation or a Web page that illustrates architectural features or art historical styles found in local buildings or public spaces.

The time students spend after the exam in your classroom can be the most memorable part of the entire year. I join you in hoping that in years to come, your students' experiences in May and June, and throughout the year, will encourage them to be lifelong learners with a love of and appreciation for art.



# Chapter 5

## Resources for Teachers

### Useful Information Sources

This chapter provides AP Art History teachers with an extensive listing of resources that are useful for course preparation and instruction. The resources, which are categorized so that a particular subject or type of resource can be easily found, will give you background information and are intended to supplement the major art history textbooks. The Print Resources section contains survey texts, reference guides, general reading materials, readings listed by place and period, recent exhibition catalogs, museum publications, and classic art history and art criticism texts. Following the print materials, you will find lists of film and online resources, as well as a discussion about the different professional associations that are available to art history instructors.

In a field that sees so many new books, videos, and Web sites produced each year, it is impossible to compile an all-inclusive list of resources available to art history instructors. What you see in this chapter, however, will give you an idea of the kinds of materials that exist. Each of the sample syllabi in chapter 3 also contains a resource list, which will help you see the materials in a teaching context. The Teachers' Resources section of AP Central is another good place to browse through art history resources that work well in the AP classroom.

Every effort has been made to include the most up-to-date information in this chapter, but some items may go out of print or disappear altogether by the time you see this book. You should also understand that no one resource in this Teacher's Guide is favored over another, and inclusion of particular publications, multimedia, software, Web sites, or other types of resources does not constitute endorsement by the College Board, the AP Art History Development Committee, or ETS.

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To help you quickly find what you are looking for in this chapter, here is a breakdown of the resource listings with page numbers:

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## Print Resources

If you are teaching AP Art History for the first time, you may wish to begin by consulting some of the books listed under the Reference Guides and General Reading headings in the bibliography that follows. These books are revised from time to time, so visit the publishers' Web sites for information about the most recent editions; the Library of Congress online catalog ([www.loc.gov/index.html](http://www.loc.gov/index.html)) is another good place to look for information about updated resources. Throughout this section I have marked with an asterisk those books that are good introductory resources for new AP teachers.

### General Resources

#### Survey Textbooks

Adams, Laurie Schneider. *Art Across Time*. 3rd ed. 2 vols. Boston: McGraw-Hill, 2007.

Honour, Hugh, and John Fleming. *Visual Arts: A History*. 7th ed. 2 vols. Upper Saddle River, N.J.: Prentice Hall, 2006.

Kleiner, Fred S. *Gardner's Art Through the Ages: A Global History*. 13th ed. [Belmont, Calif.]: Thomson/Wadsworth, 2009.

Stokstad, Marilyn. *Art History*. 3rd ed. Upper Saddle River, N.J.: Prentice Hall, 2008.

#### Reference Guides

Arnold, Dieter. *The Encyclopedia of Ancient Egyptian Architecture*. Edited by Nigel Strudwick and Helen Strudwick. Translated by Sabine H. Gardiner and Helen Strudwick. Princeton, N.J.: Princeton University Press, 2003.

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- Lewer, Debbie, ed. *Post-Impressionism to World War II*. Malden, Mass.: Blackwell, 2006.
- \*Lucie-Smith, Edward. *Lives of the Great 20th-Century Artists*. New York: Thames & Hudson, 1999.
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- Miller, Mary, and Karl Taube. *An Illustrated Dictionary of the Gods and Symbols of Ancient Mexico and the Maya*. New York: Thames & Hudson, 1997.
- Murray, Peter, and Linda Murray. *The Oxford Companion to Christian Art and Architecture*. Oxford: Oxford University Press, 1996.
- Sperling, Joy. *Famous Works of Art in Popular Culture: A Reference Guide*. Westport, Conn.: Greenwood Press, 2003.
- \*Taylor, Richard. *How to Read a Church: A Guide to Symbols and Images in Churches and Cathedrals*. Mahwah, N.J.: HiddenSpring, 2005.
- Trench, Lucy, ed. *Materials and Techniques in the Decorative Arts: An Illustrated Dictionary*. Chicago: University of Chicago Press, 2000.
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\* Good introductory resource for new AP Art History teachers.

- \*Cole, Bruce. *The Informed Eye: Understanding Masterpieces of Western Art*. Chicago: Ivan R. Dee, 1999.
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- \*Kampen O'Riley, Michael. *Art Beyond the West*. 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 2006.
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\* Good introductory resource for new AP Art History teachers.

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- Nelson, Robert S., and Richard Shiff, eds. *Critical Terms for Art History*. 2nd ed. Chicago: University of Chicago Press, 2003.
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## Film Resources

Films are popular with both teachers and students. They enable students to acquire a greater sense of a place or time through a live-action format, and they may also be useful in generating interest in a particular art historical period or artist's life. Films can, however, fail to provide the scholarship and critical analysis required for the AP curriculum. In other words, exercise caution if the coverage appears to be brief, highly subjective, or sensationalized. Even when a film provides good information, students often miss it, attracted as we all are to the entertaining aspects of a presentation and not the content. Therefore films should be used judiciously, and only on rare occasions should they be shown in their entirety. A few selected titles available on DVD and/or VHS are listed here, as well as contact information for some of the larger film distributors and sellers.

*Against the Odds: The Artists of the Harlem Renaissance.* 1994. Distributed by PBS Home Video, 2006. DVD. 60 minutes.

*American Experience: Ansel Adams.* 2002. Produced by PBS Paramount. DVD issued 2004. 100 minutes.

*American Masters: The Artists (Richard Avedon, Alexander Calder, Robert Rauschenberg, Man Ray, Norman Rockwell, Alfred Stieglitz).* Produced by Winstar, 2004. Six DVDs. 540 minutes total.

*American Photography, A Century of Images.* 1994. Directed by Ellen Hovde and Muffie Meyer. Produced by Middlemarch Films. Distributed by PBS Home Video. DVD. 180 minutes.

*Ancient Voices.* 1998. Directed by Jean Claude Bragard. Produced by BBC Manchester, The Learning Channel, and Time Life Television Productions. Distributed by Time Life Video, 2003. DVD. 550 minutes.

*Andy Warhol: A Documentary Film.* 2006. Directed by Ric Burns. Produced by High Line Productions, Steeplechase Films, and Thirteen/WNET. Distributed by PBS Home Video, 2006. DVD. 240 minutes.

*Art City: Making It in Manhattan.* 2002. Directed by Chris Maybach. Produced by Twelve Films. DVD. 59 minutes.

*Art City: A Ruling Passion.* 2002. Directed by Chris Maybach. Produced by Twelve Films. DVD. 58 minutes.

*Art City: Simplicity.* 2002. Directed by Chris Maybach. Produced by Twelve Films. DVD. 59 minutes.

*The Art of Romare Bearden.* 2003. Directed by Carroll Moore. Produced for a National Gallery of Art show on Bearden. Homevision DVD, 2004. 30 minutes.

*Art of the Western World.* 1989. Hosted by Michael Wood. Produced by WNET/New York, Educational Broadcasting System. Distributed by Annenberg Media, 1989. DVD and VHS. 9 hours.

*Art21—Art in the Twenty-first Century.* Presented by PBS. Seasons 1 through 4 available on DVD at [www.pbs.org/art21](http://www.pbs.org/art21).

*Biography: Jackson Pollock.* 2004. Distributed by A&E Home Video, 2007. DVD. 50 minutes.

*Biography: Michelangelo, Artist and Man.* Distributed by A&E Home Video, 2004. DVD. 50 minutes.



## Chapter 5

*Biography: Pablo Picasso, A Primitive Soul.* Distributed by A&E Home Video, 2004. DVD. 100 minutes.

*Biography: Vincent van Gogh, Stroke of Genius.* 1997. Distributed by A&E Home Video, 2004. DVD. 50 minutes.

*Cézanne: Three Colours Cézanne.* 1996. Directed by Janice Sutherland. Distributed by Image Entertainment, 2001. DVD. 56 minutes.

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*Donatello, the First Modern Sculptor.* 1986. Distributed by Image Entertainment, 2001. DVD. 85 minutes.

*The Dutch Masters Boxed Set (Rembrandt, Vermeer, Rubens, Van Dyck, Bosch, Bruegel).* Distributed by Kultur Video, 2006. DVD. 300 minutes.

*Empires: Egypt's Golden Empire.* 2002. Distributed by PBS Home Video, 2002. DVD and VHS. 180 minutes.

*Empires: The Greeks: Crucible of Civilization.* 2000. Distributed by PBS Home Video, 2000. DVD and VHS. 150 minutes.

*Empires: Islam: Empire of Faith.* 2001. Distributed by PBS Home Video, 2001. DVD and VHS. 180 minutes.

*Empires: Japan: Memoirs of a Secret Empire.* 2004. Distributed by PBS Home Video, 2004. DVD and VHS. 180 minutes.

*Empires: The Medici, Godfathers of the Renaissance.* 2004. Distributed by PBS Home Video, 2004. DVD and VHS. 220 minutes.

*Empires: The Roman Empire in the First Century.* 2001. Distributed by PBS Home Video, 2001. DVD and VHS. 219 minutes.

*The Face: Jesus in Art.* 2001. With Craig MacGowen, Mel Gibson, Edward Hermann, and Bill Moyers. Distributed by Kultur Video, 2001. DVD. 120 minutes.

*Francis Bacon.* 1985. Directed by David Hinton. Produced by Image Entertainment. DVD, 2001. 55 minutes.

*Frank Lloyd Wright.* 1998. Directed by Ken Burns and Lynn Novick. Produced by Florentine Films and WETA. Distributed by PBS Home Video, 2004. DVD. 160 minutes. PBS maintains an accompanying Web site at [www.pbs.org/flw](http://www.pbs.org/flw).

*The Great Artists.* With Tim Marlow. Directed by Phil Grabsky. Distributed by Seventh Art Productions, 2002. DVD. 350 minutes.

*The Great Masters of the Italian Renaissance (boxed set).* Produced by Kultur, 2007. Nine programs on three DVDs, 367 minutes total.

- A History of Britain*. 2001. With Timothy West and Bill Paterson. Produced by British Broadcasting Corporation and The History Channel. Distributed by A&E Home Video, 2002. DVD. 900 minutes.
- How Art Made the World*. 2005. Produced by British Broadcasting Corporation and KCET. Distributed by BBC Video and Warner Home Video, 2006. DVD. 300 minutes.
- The Impressionists: The Other French Revolution*. 1986. Directed by Bruce Alfred. Distributed by A&E Home Video, 2001. DVD. 200 minutes.
- Jackson Pollock*. 1992. Directed by Kim Evans. Distributed by Image Entertainment, 2001. DVD. 52 minutes.
- The Life and Times of Frida Kahlo*. 2005. Directed by Amy Stechler. Produced by Daylight Films. Distributed by PBS Home Video, 2005. DVD. 90 minutes.
- Lost Civilizations*. 1995. Directed by Jenny Barraclough. Produced and distributed by Time Life Video and Television, 2002. DVD. 400 minutes.
- Mary Cassatt: A Brush with Independence*. 2002. Directed by Jackson Frost. Distributed by Homevision, 2003. DVD. 57 minutes.
- Michelangelo: Self-Portrait*. 1989. Directed by Robert Snyder. Produced by Homevision. DVD, 2003. 85 minutes.
- The Nude in Art*. 2003. Presented by Tim Marlow. Directed by Phil Grabsky. Produced by Seventh Art Productions. DVD. 100 minutes.
- PBS American Visions: The History of American Art and Architecture*. 1997. Produced by British Broadcasting Corporation, Planet 24 Productions, Time, and WNET Channel 13 New York. Distributed by PBS Home Video, 1997. VHS.
- Picasso: The Man and His Work, Part 1 (1881–1937)*. 1976. Directed by Edward Quinn. Distributed by View Video, 2003. DVD. 105 minutes.
- Picasso: The Man and His Work, Part 2 (1937–1973)*. 1976. Directed by Edward Quinn. Distributed by View Video, 2003. DVD. 107 minutes.
- Picturing Mary*. Narrated by Jane Seymour. Produced by Questar. Distributed by PBS Home Video, 2007. DVD. 57 minutes.
- The Private Life of a Masterpiece* (collection). Distributed by BBC Warner, 2008. Seven DVDs. 50 minutes per DVD.
- The Rape of Europa*. 2006. Narrated by Joan Allen. Produced by Mememsha Films. Distributed by PBS Home Video, 2008. 117 minutes. Describes Nazi art thefts during World War II and subsequent attempts to recover the stolen works. A hardcover book is also available.
- Rivers and Tides*. 2002. Featuring Andy Goldsworthy. Directed by Thomas Riedelsheimer. Distributed by New Video Group, 2004. DVD. 90 minutes.

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*Simon Schama's Power of Art*. 2006. Directed by Carl Hindmarch. Distributed by BBC Warner, 2007. DVD. 400 minutes.

*Sister Wendy: The Complete Collection (The Story of Painting / Grand Tour / Odyssey / Pains of Glass)*. 1992-97. Narrated by Sister Wendy Beckett. Directed by John Hooper. Distributed by BBC Warner, 2006. DVD. 520 minutes.

*Thomas Hart Benton*. 1989. Directed by Ken Burns. Produced by Florentine Films and WGBH. Distributed by PBS Home Video, 2004. DVD. 90 minutes.

### Distributors

A&E Shop

Phone: 888 423-1212

Web Site: <http://store.aetv.com>

PBS Shop

Phone: 800 531-4727

Web Site: [www.pbs.org](http://www.pbs.org)

Amazon.com

Web Site: [www.amazon.com](http://www.amazon.com)

Seventh Art Productions

Web Site: [www.seventh-art.com](http://www.seventh-art.com)

Annenberg Media

Phone: 800 532-7637

Web Site: [www.learner.org](http://www.learner.org)

SI Video Sales Group

Phone: 267 519-2222

Web Site: [www.sivideo.com](http://www.sivideo.com)

Kultur Films

Phone: 732 299-2343

Web Site: [www.kultur.com](http://www.kultur.com)

Time Life

Phone: 800 950-7887

Web Site: [www.timelife.com](http://www.timelife.com)

New Video Group

Phone: 800 314-8822

Web Site: [www.newvideo.com](http://www.newvideo.com)

Video Universe

Phone: 800 231-7937, 203 294-1648

Web Site: [www.cduniverse.com](http://www.cduniverse.com)

### Online Resources

The Internet provides the AP Art History teacher with a wealth of information and imagery that can be used for teaching. Locating useful, accurate information and images with good resolution, however, can be a challenge. The major textbooks, such as *Gardner's Art Through the Ages* and *Stokstad's Art History*, have good companion Web sites with images, maps, and numerous links. The popular Web site Wikipedia ([www.wikipedia.org](http://www.wikipedia.org)) has emerged as a convenient, if not always reliable, way to quickly find information on a wide range of subjects. Often Wikipedia entries display a number of images along with an extensive discussion of a topic, building, or work of art.

While the Internet makes innumerable resources easily available, it rarely offers the in-depth look at works of art found in print materials such as those listed earlier in this chapter. Art museums from around the world all have Web sites, but their images may not have good resolution, and sufficient information about individual works of art is rarely provided on them. This is not to say that free Internet sites cannot

be of great value. The Arts page of the *New York Times* ([www.nytimes.com/pages/arts/design](http://www.nytimes.com/pages/arts/design)), for example, is a treasure trove of articles on the visual arts, design, and architecture. Online auction sites like Sotheby's ([www.sothebys.com](http://www.sothebys.com)) and Christie's ([www.christies.com](http://www.christies.com)) are rich with images and exciting for students who are interested in how the art market works.

Extensive research on the Internet is possible if you are willing and able to purchase a subscription to an online database. Subscription databases like Questia ([www.questia.com](http://www.questia.com)) and Grove Art Online ([www.groveart.com](http://www.groveart.com)) contain a wealth of reliable research material on art and architecture. These databases may be available to you through the public, academic, and museum libraries in your community.

### General Web Sites

These free Web sites provide a wide range of articles, art historical information, links, and/or images.

About.com: Art History, <http://arthistory.about.com>

Artchive, [www.artchive.com](http://www.artchive.com)

Artcyclopedia, [www.artcyclopedia.com](http://www.artcyclopedia.com)

Art Historians' Guide to the Movies, <http://personal1.stthomas.edu/cdeliason/ahgttm.htm>

Arthistoricum.net, [www.arthistoricum.net](http://www.arthistoricum.net)

Art History Club, [www.arthistoryclub.com](http://www.arthistoryclub.com)

Art History Resources on the Web, <http://witcombe.sbc.edu/ARTHLinks.html>

Art Images for College Teaching (AICT), <http://arthist.clu.umn.edu/aict/>

Artlex Art Dictionary, [www.artlex.com](http://www.artlex.com)

Art Quotes and Famous Artists, [www.artquotes.net](http://www.artquotes.net)

Art:21, [www.pbs.org/art21](http://www.pbs.org/art21)

Arts on the Web: Art History, [www.zeroland.co.nz/art\\_history.html](http://www.zeroland.co.nz/art_history.html)

Glossary of Medieval Art and Architecture, [www.pitt.edu/~medart/menuglossary](http://www.pitt.edu/~medart/menuglossary)

Google Image Search, <http://images.google.com>

Great Buildings Collection, [www.greatbuildings.com](http://www.greatbuildings.com)

Looted Art, the Central Registry of Information on Looted Cultural Property 1933–1945:  
[www.lootedart.com](http://www.lootedart.com)

Masters of Photography, [www.masters-of-photography.com](http://www.masters-of-photography.com)

The Medieval Page II: Sources for Medieval Art on the WWW, [www.efn.org/~acd/medievalart.html](http://www.efn.org/~acd/medievalart.html)

New Advent: The Catholic Encyclopedia, [www.newadvent.org/cathen](http://www.newadvent.org/cathen)

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New York Carver, [www.newyorkcarver.com/museum.htm](http://www.newyorkcarver.com/museum.htm)

Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture,  
[www.19thc-artworldwide.org](http://www.19thc-artworldwide.org)

PBS: Fine Art, [www.pbs.org/arts/arts\\_fineart.html](http://www.pbs.org/arts/arts_fineart.html)

Sacred Places, <http://witcombe.sbc.edu/sacredplaces/sacredness.html>

smARThistory.org: The Multimedia Art History Web-Book, [www.smarthistory.org](http://www.smarthistory.org)

WebExhibits, [www.webexhibits.org](http://www.webexhibits.org) (see van Gogh's letters at [www.webexhibits.org/vangogh](http://www.webexhibits.org/vangogh))

Web Gallery of Art, [www.wga.hu](http://www.wga.hu)

Words of Art, <http://web.ubc.ca/okanagan/creative/links/glossary.html>

A World History of Art, [www.all-art.org/contents.html](http://www.all-art.org/contents.html)

The World Wide Web Virtual Library: History of Art, [www.chart.ac.uk/vlib](http://www.chart.ac.uk/vlib)

### **Museum Web Sites**

These recommended museum sites have useful information and images.

Art Institute of Chicago, [www.artic.edu/aic](http://www.artic.edu/aic)

British Museum, London, [www.britishmuseum.org](http://www.britishmuseum.org)

Brooklyn Museum of Art, [www.brooklynmuseum.org](http://www.brooklynmuseum.org)

Cleveland Museum of Art, [www.clevelandart.org](http://www.clevelandart.org)

Courtauld Institute of Art, London, [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

Dallas Museum of Art, <http://dallasmuseumofart.org>

Detroit Institute of Arts, [www.dia.org](http://www.dia.org)

The Fine Arts Museums of San Francisco, [www.famsf.org/](http://www.famsf.org/)

Frick Collection, New York, [www.frick.org](http://www.frick.org)

The Guggenheim Museum, New York, [www.guggenheim.org](http://www.guggenheim.org) (with links to other Guggenheims in Venice, Bilbao, Berlin, and Abu Dhabi)

High Museum of Art, Atlanta, [www.high.org](http://www.high.org)

J. Paul Getty Museum, Los Angeles, [www.getty.edu](http://www.getty.edu)

Kimbell Art Museum, Fort Worth, [www.kimbellart.org](http://www.kimbellart.org)

Los Angeles County Museum of Art, [www.lacma.org](http://www.lacma.org)

Louvre Muséum, Paris, [www.louvre.fr](http://www.louvre.fr)

Metropolitan Museum of Art, New York, [www.metmuseum.org](http://www.metmuseum.org)

Museum of Contemporary Art, Chicago, [www.mcachicago.org](http://www.mcachicago.org)

Museum of Fine Arts, Boston, [www.mfa.org/](http://www.mfa.org/)

Museum of Fine Arts, Houston, [www.mfah.org](http://www.mfah.org)

Museum of Modern Art, New York, [www.moma.org](http://www.moma.org)

National Gallery of Art, London, [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

National Gallery of Art, Washington, D.C., [www.nga.gov](http://www.nga.gov)

Nelson–Atkins Museum of Art, Kansas City, [www.nelson-atkins.org](http://www.nelson-atkins.org)

New Museum (contemporary art), New York, [www.newmuseum.org/](http://www.newmuseum.org/)

Philadelphia Museum of Art, [www.philamuseum.org](http://www.philamuseum.org)

Rijksmuseum, Amsterdam, [www.rijksmuseum.nl](http://www.rijksmuseum.nl)

Saint Louis Art Museum, [www.slam.org](http://www.slam.org)

San Francisco Museum of Modern Art, [www.sfmoma.org](http://www.sfmoma.org)

Seattle Art Museum, [www.seattleartmuseum.org](http://www.seattleartmuseum.org)

The Smithsonian Museums, Washington, D.C., [www.si.edu/museums](http://www.si.edu/museums)

Tate Britain and Tate Modern, London, [www.tate.org.uk](http://www.tate.org.uk)

The Vatican Museums, Vatican City, Rome, [http://mv.vatican.va/3\\_EN/pages/MV\\_Home.html](http://mv.vatican.va/3_EN/pages/MV_Home.html)

Virginia Museum of Fine Arts, Richmond, [www.vmfa.state.va.us](http://www.vmfa.state.va.us)

Walker Art Center, Minneapolis, [www.walkerart.org](http://www.walkerart.org)

Whitney Museum of American Art, New York, [www.whitney.org/](http://www.whitney.org/)

Yale University Art Gallery, New Haven, <http://artgallery.yale.edu>

### Professional Associations

You will benefit from participating in art history and art education professional associations. In addition to the exposure to current scholarship and pedagogical practices you will receive, you will also become part of a networking community of fellow educational professionals. Memberships often include publications and teaching materials.

Members of the AP Art History Development Committee often participate in sessions and/or exhibit booths at the annual conferences of the College Art Association (CAA), National Art Education Association (NAEA), and Southeastern College Art Conference (SECAC), and occasionally they are a presence at the annual conferences of the Midwest Art History Society (MAHS) and the National Council for the Social Studies (NCSS). The members of the CAA, the MAHS, and the SECAC are primarily college faculty, but secondary school teachers who join the associations and attend the conferences gain access to the very latest art history scholarship.

The NAEA provides instructional training for secondary school teachers in art history and art education. The NCSS offers a similar opportunity for those teaching social studies and history on the high school level. Participation in the NAEA and the NCSS provides valuable opportunities to share best practices not only in art history but also in studio art and other history courses in which AP Art History teachers may be involved. For more information about these organizations, visit their Web sites.

**College Art Association**, [www.collegeart.org](http://www.collegeart.org)

**Midwest Art History Society**, [www.mahsonline.org](http://www.mahsonline.org)

**National Art Education Association**, [www.naea-reston.org](http://www.naea-reston.org)

**National Council for the Social Studies**, [www.socialstudies.org](http://www.socialstudies.org)

**Southeastern College Art Conference**, [www.unc.edu/~rfrew/SECAC](http://www.unc.edu/~rfrew/SECAC)

### How to Address Limited Resources

Not all schools have sizable budgets to support an AP program. This means you may need to be creative when it comes to finding the equipment, books and periodicals, and enrichment opportunities you want for your AP Art History course. Sometimes experiential opportunities are as limited as teaching materials. What follows here are a few suggestions for ways to stretch your budget and tap into outside resources.

- **Check out the library.** If you are unable to obtain some of the books and films listed in this chapter from your department or school library, visit your local public and/or college or university libraries. If they do not have the resources you are looking for, they may be able to find them through interlibrary loan. Public, academic, and museum libraries may also have online subscription databases like AMICO Library™, Art Abstracts, Grove Art Online, or Questia for you to use free of charge.
- **Learn what local museums offer.** Visual arts museums often have a wide variety of creative and inexpensive community outreach programs for students and teachers, including exhibitions or workshops that bring art and instructors to the school, after-school sessions, free or low-cost transportation to the museum, teacher packets, professional development events, videoconferences and Webinars, research libraries, and resource lending programs that allow educators to borrow slides, multimedia, posters, and other teaching materials. Make a point of exploring the museums near you and learning about their education programs and support services.



- **Find used books.** In some school districts, students who enroll in AP courses are asked to purchase their own textbooks, just as students in college do. The Internet has opened up the used book market to people everywhere, making many of the texts and videos in this chapter highly affordable. You can also ask publishers for complimentary review copies of textbooks and other publications to add to your classroom collection of resources. Local universities, libraries, or community colleges may have used books they would be willing to donate.
- **Use digital images.** Slides are difficult to acquire and can be costly, while digital imagery is much easier to come by; thus, downloading images and primary resources from the Internet may be your best option if funds are limited. Scanned images can provide high resolution and enable you to build a collection of images from a wide range of sources. Most textbooks now come with a CD-ROM containing a fair number of digital images for classroom viewing.
- **Join an online community.** The AP Small Schools Electronic Discussion Group is a good place to meet other teachers at small schools who are faced with limited funds. By joining, you can become part of a group of AP teachers who understand your teaching situation and have ideas and resources to share. Register for this EDG through the AP Community Page on AP Central. (You can also register for the AP Art History EDG there; see discussion of this resource in chapter 2.)
- **Invite guest speakers.** You may wish to invite guest speakers to come talk on a variety of topics related to art history. Potential speakers can be graduate students in art history, architects, curators, gallery dealers, or historians. This is a good way to provide students with an experiential opportunity that does not require them to leave the classroom.
- **Acquire sponsors.** Sponsors in your community may be interested in funding workshops or field trips to museums. Others may be able to contribute print resources like a magazine subscription or art textbooks.

### Working with Limited Resources

As an art history teacher in an urban public high school, I know the challenges of working with limited resources. When I took over the course several years ago, I realized that purchasing slides would be prohibitively expensive, so I convinced **my school's alumni foundation** to buy a ceiling-mount LCD projector so I could use digital images instead. I was able to supplement the digital image CD-ROM that accompanies *Gardner's Art Through the Ages* with hundreds of free images I found online at Wikipedia, Art Images for College Teaching (AICT), AMICO (Art Museum Image Consortium), Artcyclopedia, and Sweet Briar College professor Christopher Witcombe's Art History Resources on the Web. By using my school's flatbed scanner and a slide converter attachment, I was also able to convert traditional slides into a digital format.

I've found that **parents and alumni** are more than willing to provide financial support for the art history program. They have helped pay for things like technology, textbooks, reference books, and art magazine subscriptions.

Many of my students have limited means, so I try to ensure that **class activities do not cost anything**. When I assign students a formal analysis paper, I send them to the local museum that has no admission fee and is on the bus line. For transportation for field trips, I found out about Art Bus, a nonprofit, citywide service that provides free busing to arts events and venues for students in all grades. Some museums offer transportation subsidies for qualifying schools.

A great source of expertise comes from the **American Institute of Architects** and its program that pairs schools with architects to work on a hands-on architectural model. It's a free and fun way for students to work with a professional architect while gaining insight into issues of architecture that are relevant to the AP course.

Working in a cash-strapped school can make it challenging to find resources for an art history program. My advice is to get to know your students' parents and the school's alumni because they are an invaluable resource. Also, keep your eyes open for the many **free arts opportunities** in your community.

—Sarah Wilkinson, Walnut Hills High School,  
Cincinnati, Ohio

# Professional Development

In this section, the College Board outlines its professional development opportunities in support of AP educators.

## Workshops and Summer Institutes

At the heart of the College Board’s professional development offerings are workshops and summer institutes. Participating in an AP workshop is generally one of the first steps to becoming a successful AP teacher. Workshops range in length from half-day to weeklong events and are focused on all AP courses and a range of supplemental topics. Workshop consultants are innovative, successful, and experienced AP teachers; teachers trained in Pre-AP skills and strategies; college faculty members; and other qualified educational professionals who have been trained and endorsed by the College Board. For new and experienced teachers, these course-specific training opportunities encompass all aspects of AP course content, organization, evaluation, and methodology. For administrators, counselors, and AP Coordinators, workshops address critical issues faced in introducing, developing, supporting, and expanding Pre-AP and AP programs in secondary schools. They also serve as a forum for exchanging ideas about AP.

While the AP Program does not have a set of formal requirements that teachers must satisfy prior to teaching an AP course, the College Board suggests that AP teachers have considerable experience and an advanced degree in the discipline before undertaking an AP course.

AP Summer Institutes provide teachers with in-depth training in AP courses and teaching strategies. Participants engage in at least 30 hours of training led by College Board–endorsed consultants and receive printed materials, including excerpts from AP Course Descriptions, AP Exam information, and other course-specific teaching resources. Many locations offer guest speakers, field trips, and other hands-on activities. Each institute is managed individually by staff at the sponsoring institution under the guidelines provided by the College Board.

Participants in College Board professional development workshops and summer institutes are eligible for continuing education units (CEUs). The College Board is authorized by the International Association for Continuing Education and Training (IACET) to offer CEUs. IACET is an internationally recognized organization that provides standards and authorization for continuing education and training.

Workshop and institute offerings for the AP Statistics teacher (or potential teacher) range from introductory to topic-specific events and include offerings tailored to teachers in the Pre-AP years. To learn more about scheduled workshops and summer institutes near you, visit the Institutes and Workshops area on AP Central: [apcentral.collegeboard.com/events](http://apcentral.collegeboard.com/events).

## Online Events

The College Board offers a wide variety of online events, which are presented by College Board–endorsed consultants and recognized subject-matter experts to participants via a Web-based, real-time interface. Online events range from one hour to several days and are interactive, allowing for exchanges between the presenter and participants and between participants. Like face-to-face workshops, online events vary in focus from introductory themes to specific topics, and many offer CEUs for participants. For a complete list of upcoming and archived online events, visit [apcentral.collegeboard.com/onlineevents/schedule](http://apcentral.collegeboard.com/onlineevents/schedule).

Archives of past online events are available. Archived events can be viewed on your computer at your convenience.

## AP Central

AP Central is the College Board's online home for AP professionals and Pre-AP. The site offers a wealth of resources, including Course Descriptions, Teacher's Guides, sample syllabi, exam questions, a vast database of teaching resource reviews, lesson plans, course-specific feature articles, and much more. Bookmark the AP Art History Home Page on AP Central to gain quick access to updated resources and information about AP Art History.

AP Program information is also available on the site, including exam calendars, fee and fee-reduction policies, student performance data, participation forms, research reports, college and university AP grade acceptance policies, and more.

AP professionals are encouraged to contribute to the resources on AP Central by submitting articles, adding comments to Teachers' Resources reviews, and serving as an AP Central content advisor.

## Electronic Discussion Groups

The AP electronic discussion groups (EDGs) were created to provide a moderated forum for the exchange of ideas, insights, and practices among AP teachers, AP Coordinators, consultants, AP Exam Readers, administrators, and college faculty. EDGs are Web-based threaded discussion groups focused on specific AP courses or roles, giving participants the ability to ask and answer questions online for viewing by other members of the EDG. To join an EDG, visit [apcentral.collegeboard.com/community/edg](http://apcentral.collegeboard.com/community/edg).

## AP Annual Conference

The AP Annual Conference (APAC) is a gathering of the AP and Pre-AP communities, including teachers, secondary school administrators, and college faculty. The APAC is the only national conference that focuses on providing complete strategies for middle and high school teachers and administrators involved in the AP Program. Conference events include presentations by each course's Development Committee, course- and topic-specific sessions, guest speakers, and pre- and post-conference workshops for new and experienced teachers. To learn more about the event, please visit [www.collegeboard.com/apac](http://www.collegeboard.com/apac).

AP professionals are encouraged to lead workshops and presentations at the conference. Proposals are due in the fall of each year prior to the event (visit AP Central for specific deadlines and requirements).

## Professional Opportunities

### College Board Consultants and Contributors

Experienced AP teachers and educational professionals share their techniques, best practices, materials, and expertise with other educators by serving as College Board consultants and contributors. They may lead workshops and summer institutes, sharing their proven techniques and best practices with new and experienced AP teachers, AP Coordinators, and administrators. They may also contribute to AP course and exam development (writing exam questions or serving on a Development Committee) or evaluate AP Exams at the annual AP Reading. Consultants and contributors may be teachers, postsecondary faculty, counselors, administrators, and retired educators. They receive an honorarium for their work and are reimbursed for expenses. To learn more about becoming a workshop consultant, visit [apcentral.collegeboard.com/consultant](http://apcentral.collegeboard.com/consultant).

### **AP Exam Readers**

High school and college faculty members from around the world gather in the United States each June to evaluate and score the free-response sections of the AP Exams at the annual AP Reading. AP Exam Readers are led by a Chief Reader, a college professor who has the responsibility of ensuring that students receive grades that accurately reflect college-level achievement. Readers describe the experience as providing unparalleled insight into the exam evaluation process and as an opportunity for intensive collegial exchange between high school and college faculty. (More than 10,500 Readers participated in the 2008 Reading.) High school Readers receive certificates awarding professional development hours and CEUs for their participation in the AP Reading. To apply to become an AP Reader, go to [apcentral.collegeboard.com/readers](http://apcentral.collegeboard.com/readers).

### **Development Committee Members**

The dedicated members of each course's Development Committee play a critical role in the preparation of the Course Description and exam. They represent a diverse spectrum of knowledge and points of view in their fields and, as a group, are the authority when it comes to making subject-matter decisions in the exam-construction process. The AP Development Committees represent a unique collaboration between high school and college educators.

### **AP Grants**

The College Board offers a suite of competitive grants that provide financial and technical assistance to schools and teachers interested in expanding access to AP. The suite consists of three grant programs: College Board AP Fellows, College Board Pre-AP Fellows, and the AP Start-Up Grant, totaling over \$600,000 in annual support for professional development and classroom resources. The programs provide stipends for teachers and schools that want to start an AP program or expand their current program. Schools and teachers that serve minority and/or low-income students who have been traditionally underrepresented in AP courses are given preference. To learn more, visit [apcentral.collegeboard.com/apgrants](http://apcentral.collegeboard.com/apgrants).

### **Our Commitment to Professional Development**

The College Board is committed to supporting and educating AP teachers, AP Coordinators, and administrators. We encourage you to attend professional development events and workshops to expand your knowledge of and familiarity with the AP course(s) you teach or that your school offers, and then to share that knowledge with other members of the AP community. In addition, we recommend that you join professional associations, attend meetings, and read journals to help support your involvement in the community of educational professionals in your discipline. By working with other educational professionals, you will strengthen that community and increase the variety of teaching resources you use.

Your work in the classroom and your contributions to professional development help the AP Program continue to grow, providing students worldwide with the opportunity to engage in college-level learning while still in high school.