

Moon Area School District Curriculum Map

Course: AP Art History

Grade Level: 9-12

Content Area: Fine Arts

Frequency: Full Year Course

Big Ideas

1. Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms.
2. Art and art making takes many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
3. The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors, including, but not limited to, other disciplines, available technology, and the availability of evidence.
4. Art considered Ancient Greek includes works from the Archaic, Classical, and Hellenistic periods, as defined according to artistic style, not by political units such as governments or dynasties. Etruscan art is typically considered as a single cultural unit even though Etruria was composed of separate city-states. Roman art includes works from the republican, early imperial, late imperial, and late antique periods, as defined using governmental structures and dynasties rather than stylistic characteristics.
5. Art and art making take many different forms within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
6. A variety of factors lead to and motivates interaction between and among cultures, and this interaction may influence art and art making: such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
7. A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function.
8. The early modern Atlantic World (from approximately 1400 to 1850 ce) encompasses what is known today as Western Europe—specifically Italy, Spain, France, Germany, England, Belgium, and the Netherlands—and those territories in the Americas that were part of the Spanish empire, including the Caribbean, the Western and Southwestern regions of the United States, Mexico,

Central America, and South America - study of this art historical period, and specifically of the European material traditionally identified by the more familiar labels of Renaissance and Baroque, is canonical in the discipline and is thus extremely well documented.

9. During the 16th century production of religious imagery declined in northern Europe, and nonreligious genres, such as landscape, still life, genre, history, mythology, and portraiture, developed and flourished. In the south, there was an increase in the production of political propaganda, religious imagery, and pageantry, with the elaboration of naturalism, dynamic compositions, bold color schemes, and the affective power of images and constructed spaces.
10. Medieval artists and architects were heavily influenced by earlier and contemporary cultures, including coexisting European cultures. Early medieval and Byzantine art was influenced by Roman art and by motifs and techniques brought by migratory tribes from eastern Europe, West Asia, and Scandinavia; high medieval art was influenced by Roman, Islamic, and migratory art; and European Islamic art was influenced by Roman, migratory, Byzantine, and West Asian art.
11. The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization: European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization.
12. Developments in the form and use of visual elements, such as linear and atmospheric perspective, composition, color, figuration, and narrative, enhanced the illusion of naturalism.
13. From mid-1700s to 1980 Europe and the Americas experienced rapid change and innovation in the arts.
14. Artists of the mid-1700s to 1980 were affected by exposure to diverse cultures, largely as a result of colonialism.
15. Women artists slowly gained recognition during the mid-1700s to 1980 as many competed for admiration of individuality and genius.
16. Art of the Indigenous Americas emphasizes unity with the natural world, spirituality, animal-based media, and creation of aesthetic objects with a strong functional aspect.
17. Connecting the concept of culture to African art is critical to understand the art itself, as well as the role it plays in the many and varied African societies.
18. Artistic expression is an integral part of social life within the African continent, connecting daily practices to beliefs, systems of authority, and social structures.
19. Asian art was and is global, as the cultures of these regions were connected to each other and to West Asia and Europe, with clear reciprocal influences.
20. Many religious and philosophical traditions developed in South, East, and Southeast Asia, and the art generated shows strong influence of these traditions as art was created for the express purpose of supporting such beliefs and practices.
21. The arts of West and Central Asia provide evidence of the cultural transfer of ideas and art forms throughout this region.
22. Many artworks of West and Central Asia were created for a specific religiously-affiliated purpose, patron, or audience. They play a key role in the history of world art, serving as an example of the vast cultural exchanges that link European and Asian peoples.
23. Pacific arts are composed of objects, acts, and events that are forces in social life. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented.
24. The sea is ubiquitous as a theme of Pacific art and as a presence in the daily lives of a large portion of Oceania, as it both connects and separates the lands and peoples of the Pacific.

25. The acts of creation, performance, and even destruction of a mask, costume, or installation often carry the meaning of the work of art, instead of the object itself carrying the meaning).
26. Global contemporary is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness.
27. The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship.

Essential Questions:

- A. How does the study of art contribute to our greater understanding of cultural practices and belief systems?
- B. How does art provide clues for understanding a culture and its history when we have nothing else to investigate?
- C. In what ways does the study of global prehistoric art require the contributions of other disciplines?
- D. How do the materials and technique of global prehistoric art shape and define those works?
- E. What can the physical setting of a work of art tell us about what was important to the culture in which it was created?
- F. How does purpose or function influence works of art and express cultural characteristics of societies?
- G. How do the cultural values and belief systems of Early European and Colonial American art relate to the purpose and function of the art and art making?
- H. How are the cultural interactions that developed throughout this period demonstrated in the works of art?
- I. What do the purpose, patron, and intended audience for Early European and Colonial American art communicate about the context in which it was created?
- J. How did cultural interactions influence or shape the creation of art and artistic traditions in Later Europe and America?
- K. How is art and art making during Later Europe and America shaped by advances in technology, increased availability of materials, and wider dissemination of techniques?
- L. What similarities and differences appear in the art of the Indigenous Americas?
- M. How do the similarities and differences apparent in the art of the Indigenous Americas help us understand how diverse these cultures were from one another?
- N. What do the intended purposes or audience for the art of the Indigenous Americas demonstrate about the cultures that created it?
- O. What do the various theories and interpretations of the art of Africa tell us about the different cultures?
- P. How do the purposes and functions of African art compare to the art of other cultures in other time periods and locations? What is the significance of these similarities and differences?

- Q. How have the cultural interchanges between West and Central Asia and the rest of the world had an influence on the development of art and artistic traditions?
- R. How have the materials, processes, and techniques employed in art making in West and Central Asia influenced art within and across cultures?
- S. How do style and form convey the belief systems and cultural practices of South, East, and Southeast Asian art?
- T. How is the global nature of art in this region a result of cultural interactions, and how is this demonstrated through the artistic traditions of Asian Art?
- U. How do the materials, processes, and techniques demonstrate the unique aspects and situations of the cultures of the Pacific?
- V. How does the purpose, function, or intended audience both define and often constitute an active part of the arts of the Pacific?
- W. How has globalization influenced art and art making from 1980-the present, and how has art and art making in turn, influenced global culture?
- X. How does a global culture contribute to theories and interpretations of contemporary art and art making?
- Y. How have art making and artistic traditions both changed and retained continuities despite the modern materials, processes, and techniques employed by artists?

Primary Resource(s) & Technology:

AP Classroom resources, Khan Academy resources, *Gardner’s Art Through the Ages: 13th Edition*

Pennsylvania and/or focus standards referenced at:

www.pdesas.org

www.education.pa.gov

Big Ideas/ EQs	Focus Standard(s)	Assessed Competencies (Key content and skills)	Timeline
1, 2, 3 A, B, C, D	9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K	<ul style="list-style-type: none"> • Identify a work of art (or group of related art). • Describe contextual elements of a work of art (or group of related works of art). • Describe visual elements of a work of art (or group of related artworks). • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 	AP Recommen s 3-5 class periods

	<p>9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<ul style="list-style-type: none"> • Describe visual elements of a work of art (or a group of related works of art) beyond the image set. • In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • Describe one or more art historically relevant interpretations of a work of art (or group of related works of art), its reception, or its meaning. • Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning. <p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 1</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. Apollo 11 stones 2. Great Hall of Bulls 3. Camelid sacrum in the shape of a canine 4. Running horned woman 5. Beaker with ibex motif 6. Anthropomorphic stele 7. Jade cong 8. Stonehenge 9. The Amburn stone 10. Tlatilco female figurine 11. Terracotta fragment 	
<p>1, 2, 3, 4, 5, 6, 7</p> <p>E, F</p>	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p>	<ul style="list-style-type: none"> • Identify a work of art (or group of related art). • Describe visual elements of a work of art (or group of related artworks). • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • Describe contextual elements of a work of art (or group of related works of art). • Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or 	<p>AP recommends 16-18 class periods</p>

<p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>		<p>meaning of a work of art (or group of related works of art).</p> <ul style="list-style-type: none"> • Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. • Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. • Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set. <p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 2</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. White Temple and its ziggurat 2. Palette of King Narmer 3. Statues of votive figures, from the Square Temple at Eshnunna 4. Seated scribe 5. Standard of Ur from the Royal Tombs at Ur 6. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx 7. King Menkaura and queen 8. The Code of Hammurabi 9. Temple of Amun-Ren and Hypostyle Hall 10. Mortuary temple of Hatshepsut 11. Akhenaton, Nefertiti, and three daughters 12. Tutankhamin's tomb, innermost coffin 13. Last judgement of Hunefer, from his tomb (page from the Book of the Dead) 14. Lamassu from the citadel of Sargon II 15. Athenia agora 16. Anavysos Kouros 17. Peplos Kore from the Acropolis 18. Sarcophagus of the Spouces 19. Audience Hall (apadana) of Darius and Xerxes 20. Temple of Minerva and sculpture of Apollo 21. Tomb of the Triclinium 22. Niobides Krater 23. Doryphoros (spear bearer) 24. Acropolis 25. Grave stele of Hegeso 26. Winged Victory of Samothrace 27. Great Altar of Zeus and Athena at Pergamon 	
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		<p>28. House of the Vettii 29. Alexander Mosaic from the House of Faun, Pompeii 30. Seated boxer 31. Head of a Roman patrician 32. Augustus of Prima Porta 33. Colosseum 34. Forum of Trajan 35. Pantheon 36. Ludovisi Battle Sarcophagus</p>	
<p>8, 9, 10, 11, 12, G, H, I</p>	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<ul style="list-style-type: none"> • Describe contextual elements of a work of art (or group of related works of art). • Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception. • Explain how two or more works of art are similar and/or different in how they convey meaning. • Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures. • Explain the meaning or significance of continuity and/or change between works of art (or a related works of art) within a related artistic tradition, style or practice. • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or a group of related works of art). • Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or a group of related works of art). • Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception. • Describe one or more historically relevant interpretations of a work of art (or group of 	<p>AP Recommends 21-25 class periods</p>

		<p>related works of art), its reception, or its meaning</p> <ul style="list-style-type: none"> • Articulate a defensible claim about one or more works of art (or group of related works of art). • Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art). • Explain how the evidence justifies the claim. <p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 3</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 37. Catacomb of Priscilla 38. Santa Sabina 39. Rebecca and Eliezer at the Well and Jacob Wrestling the Ange, from the Vienna Genesis 40. San Vitale 41. Hagia Sophia 42. Merovingian looped fibulae 43. Virgin (Theotokos) and Child between Saints Theodore and George 44. Lindisfarne Gospels: St Matthew, cross-carpet page; St. Luke portrait page, St. Luke incipit page 45. Great Mosque, Cordoba 46. Pyxis of al-Mughira 47. Church of Sainte-Foy and reliquary 48. Bayeux Tapestry 49. Chartres Cathedral 50. DedicationPage with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from Bibles moralisees 51. Rottgen Pieta 52. Arena (Scrovegni) chapel, including Lamentation 53. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover) 54. Alhambra 55. Annunciation Triptych 56. Pazzi Chapel 57. The Arnolfini Portrait 58. David 59. Palazzo Rucelai 60. Madonna and Child with Two Angels 	
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		<p>61. Birth of Venus 62. Last Supper 63. Adam and Eve 64. Sistine Chapel ceiling and altar wall frescoes 65. School of Athens 66. Iseheim Altarpiece 67. Entombment of Christ 68. Allegory of Law and Grace 69. Venus of Urbino 70. Frontpiece of the Codex Mendoza 71. Il Gesu, including the Triumph of the Name of Jesus ceiling fresco 72. Hunters in the Snow 73. Mosque of Selim II 74. Calling of Saint Matthew 75. Henri IV Receives the Portrait of Marie de' Medici from the Marie de' Medici Cycle 76. Self-Portrait with Saskia 77. San Carlo alle Quattro Fontane 78. Ecstasy of St. Theresa 79. Angel with Arquebus, Asiel Timor Dei 80. Las Meninas 81. Woman Holding a Balance 82. The Palace of Versailles 83. Screen with the Siege of Belgrade and hunting scene 84. The Virgin of Guadalupe 85. Fruit and Insects 86. Spaniard and Indian Produce a Mestizo 87. The Tete a Tete, from Marriage a la Mode</p>	
1, 5, 6, 7, 13, 14, 15 J, K	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.H 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D</p>	<ul style="list-style-type: none"> • Explain how cultural practices, belief systems, and/or physical setting affect art and art making. • Explain how interactions with other cultures affect art and art making. • Explain how purpose, intended audience, or patron affect art and art making. • Explain how materials, processes, and techniques affect art and art making. • Explain how theories and interpretations of works of art are shaped by visual analysis as well as any other disciplines, technology, or the availability of evidence. • Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. 	AP Recommends 21-25 class periods

	<p>9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<ul style="list-style-type: none"> • Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. • Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set. • Articulate a defensible claim about one or more works of art (or group of related works of art). • Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art). <p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 4</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. Portrait of Sor Juana Ines de la Cruz 2. A Philosopher Giving a Lecture on the Orrery 3. The Swing 4. Monticello 5. The Oath of the Horatii 6. George Washington 7. Self-Portrait (Le Brun) 8. Y no hai remedio (And There’s Nothing to Be Done), from Los Desastres de la Guerra (The Disasters of War), plate 15 9. La Grande Odalisque 10. Liberty Leading the People 11. The Oxbow 12. Still Life in Studio 13. Slave Ship 14. Palace of Westminster (Houses of Parliament) 15. The Stone Breakers 16. Nadar Raising Photography to the Height of Art 17. Olympia 18. The Saint-Lazare Station 19. The Horse in Motion 20. The Valley of Mexico from the Hillside of Santa Isabel 21. The Burgers of Calais 22. The Starry Night 23. The Coiffure 24. The Scream 25. Where Do We Come From? What Are We? Where Are We Going? 26. Carson, Pirie, Scott and Company Building 	
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		<p>27. Mont Sainte-Victoire 28. Les Desmoiselles d'Avignon 29. The Steerage 30. The Kiss (Klimt) 31. The Kiss (Brancusi) 32. The Portuguese 33. Goldfish 34. Improvisation 28 (second version) 35. Self-Portrait as a Soldier 36. Memorial Sheet for Karl Liebknecht 37. Villa Savoye 38. Composition with Red, Blue, and Yellow 39. Illustration from the Results of the First Five-Year Plan 40. Object (Le Dejeuner en fourrure) 41. Falling Water 42. The Two Fridas 43. The Migration of the Negro, Panel no. 49 44. The Jungle 45. Dream of a Sunday Afternoon in the Alameda Park 46. Fountain (second version) 47. Woman I 48. Seagram Building 49. Marilyn Diptych 50. Narcissus Garden 51. The Bay 52. Lipstick Ascending on Caterpillar Tracks 53. Spiral Jetty 54. House in New Castle County</p>	
1, 2, 3, 6, 16, L, M, N	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p>	<ul style="list-style-type: none"> • Describe contextual elements of a work of art (or group of related works of art). • Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or related works of art). • Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • Describe visual elements of a work of art (or group of related works of art). • Explain how one or more art historically valid interpretation of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning. 	AP Recommend s 5-7 Class periods

	<p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 5</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. Chavin de Huantar 2. Mesa Verde Cliff Dwellings 3. Yaxchilan 4. Great Serpent Mound 5. Templo Mayor (Tenochtitlan) and accompanying minor artworks from this location 6. Ruler’s feathered headdress 7. City of Cusco, Qorikancha, Walls at Saqsa Waman 8. Maize Cob 9. City of Machu Picchu 10. All-T’oqapu tunic 11. Bandolier Bag 12. Transformation mask 13. Painted elk hide 14. Black-on-black ceramic vessel 	
<p>1, 2, 6, 7, 17, 18, O, P</p>	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<ul style="list-style-type: none"> • Explain how and/or why context influences artistic decisions about form, style, materials, content and/or function in the creation or meaning of a work of art (or group of related works of art). • Describe visual elements of a work of art (or group of related artworks). • In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or a group of related works of art). • Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. • Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set. 	<p>AP Recommen s 5-7 Class periods</p>

		<p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 6</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. Conical tower and circular wall of Great Zimbabwe 2. Great Mosque of Djenne 3. Wall Plaque, from Oba’s palace 4. Sika dwa Kofi 5. Ndop (portrait figure) of King Mishe miShyaang maMbul 6. Power figure (nkisi n’kondi) 7. Female (Pwo) mask 8. Portrait mask (mblo) 9. Bundu mask 10. Ikenga 11. Lukasa 12. Aka elephant mask 13. Reliquary figure (byeri) 14. Veranda post of enthroned king and senior wife (Opo Ogoga) 	
<p>1, 2, 3, 6, 7, 21, 22, Q, R</p>	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<ul style="list-style-type: none"> • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or related works of art). • Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • Corroborate, qualify, or modify a claim in order to develop a complex argument. <p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 7</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. Petra, Jordan; Treasury and Great Temple 2. Buddhas from Bamiyan 	<p>AP Recommends 3-5 Class periods</p>

		<ol style="list-style-type: none"> 3. The Kaaba 4. Jowo Rinpoche 5. Dome of the Rock 6. Great Mosque, Isfahan 7. Folio from a Qur'an 8. Basin (Baptistere de St. Louis) 9. Bahram Gur Fights the Karg, folio from the Great Il-Khanid Shahnama 10. The Court of Gayumars, folio from Shah Tahmasp's Shahnama 11. The Ardabil Carpet 	
<p>1, 2, 3, 6, 7, 19, 20, S, T</p>	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<ul style="list-style-type: none"> • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. • Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. • Explain how possible intent, purpose, and/or function shape the creation or meaning of a work of art (or a group of related works of art). • Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or related works of art). • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • Articulate a defensible claim about one or more works of art (or group of related works of art). • Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art). 	<p>AP Recommen s 7-10 Class periods</p>

		<p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 8</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. Great Stupa at Sanchi 2. Terracotta warriors from mausoleum of first emperor Qin 3. Funeral banner of Lady Dai 4. Longmen Caves 5. Gold and jade crown from the Silla Kingdom 6. Todai-ji 7. Borobudur Temple 8. Angkor; the Temple of Angkor Wat and the city of Angkor Thom 9. Lakshmana Temple 10. Travelers Among Mountains and Streams 11. Shiva as Lord of Dance 12. Night Attack on Sanjo Palace 13. The David Vases 14. Portrait of Sin Sukju 15. Forbidden City 16. Ryoan-ji 17. Jahangir Preferring Sufi Shaikh to Kings 18. Taj Mahal 19. White and Red Plum Blossoms 20. Under the Wave off Kanagawa 21. Chairman Mao en Route to Anyuan 	
<p>23, 24, 25, U, V</p>	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D 9.3.12.E</p>	<ul style="list-style-type: none"> • Describe visual elements of a work of art (or group of related works of art) • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art) • Describe visual elements of art beyond the image set • In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape art • Describe contextual elements of art • Explain how the possible intent, purpose, and/or function shape the creation or meaning of the art 	<p>AP Recommen s 3-5 Class Periods</p>

	<p>9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>	<ul style="list-style-type: none"> • Explain how/why context influences artistic decisions about form, style, materials, context and/or function in the creation or meaning of art • Describe one or more historically relevant interpretations of a work of art, its reception, or its meaning • Explain how one or more art historically valid interpretations of a work of art are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning <p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 9</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. Nan Madol 2. Moai on platform (Easter Island) 3. Ahu’ula 4. Staff god 5. Female deity 6. Buk (mask) 7. Hiapo (tapa) 8. Tamati Waka Nene 9. Navigation Chart 10. Malagan display and mask 11. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II 	
<p>26, 27, W, X, Y</p>	<p>9.2.12.A 9.2.12.B 9.2.12.C 9.2.12.D 9.2.12.E 9.2.12.F 9.2.12.G 9.2.12.I 9.2.12.J 9.2.12.K 9.2.12.L</p> <p>9.3.12.A 9.3.12.B 9.3.12.C</p>	<ul style="list-style-type: none"> • Describe the visual elements of artworks • Explain how artistic decisions about form, style, materials, technique, and/or content shape an artwork (or group of related artworks) • Explain how the possible intent, purpose and/or function shape the creation or meaning of a work of art (or group of related works of art). • Explain how artistic decisions about form, style, materials, content, function and/or context of a work of art (or group) elicit a response or shape its reception. • Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. 	<p>AP Recommen s 10-13 class periods</p>

<p>9.3.12.D 9.3.12.E 9.3.12.F 9.3.12.G</p> <p>9.4.12.A 9.4.12.B 9.4.12.C 9.4.12.D</p>		<ul style="list-style-type: none"> • Explain how two or more works of art are similar and/or different in how they convey meaning. • Explain how and why a specific work of art (or group) demonstrates continuity and/or change within an artistic tradition, style, or practice. • Explain the meaning or significance of continuity and/or change between works of art (or group) within a related artistic tradition, style, or practice. • Describe and explain how one or more art historically valid interpretations of a work of art (or group) are derived from an analysis of its form, style, materials, content, function, context, reception and/or meaning. • Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might: <ul style="list-style-type: none"> ○ Explain nuance of an issue by analyzing multiple variable ○ Explain relevant and insightful connections ○ Explain how or why an art historical claim is or is not effective ○ Qualify or modify a claim by considering diverse or alternative views or evidence <p>Considering the form, function, content, and context, identify, describe, analyze, and interpret the following artworks from <u>Content Area 10</u>: <i>(Artworks subject to change based on the discretion of the College Board.)</i></p> <ol style="list-style-type: none"> 1. The Gates 2. Vietnam Veterans Memorial 3. Horn Players 4. Summer Trees 5. Androgyne III 6. A Book from the Sky 7. Pink Panther 8. Untitled #228, from the History Portraits series 9. Dancing at the Louvre, from the series The French Connection, Part1; #1 10. Trade (Gifts for Trading Land with White People) 	
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