



ADVANCED PLACEMENT ART HISTORY COURSE SYLLABUS

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	AP Art History Course Overview	3		
	Big Ideas, Essential Questions, & Learning Objectives	4		
	Architecture Through the Ages	2500 BCE - 2009 CE	7	(~23%)
Content Area 1	Global Prehistory	30,000 BCE - 500 BCE	8	~4%
Content Area 2	Ancient Mediterranean	3,500 BCE - 300 BCE	8	~15%
Content Area 3	Early Europe and Colonial Americas	200 - 1750 CE	9	~20%
Content Area 4	Later Europe and Americas	1750 - 1980 CE	10	~22%
Content Area 5	Indigenous Americas	1000 BCE - 1980 CE	11	~6%
Content Area 6	Africa	1100 CE - 1980 CE	11	~6%
Content Area 7	West and Central Asia	500 BCE - 1980 CE	12	~4%
Content Area 8	South, East, and Southeast Asia	300 BCE - 1980 CE	12	~8%
Content Area 9	The Pacific	700 CE - 1980 CE	13	~4%
Content Area 10	Global Contemporary	1980 CE - Present day	13	~11%
End of year	AP AH Exam Review	Independent Projects	13	

LIST OF ABBREVIATIONS

CR	(AP Board) Curricular Requirement	EU	Enduring Understanding(s)
BI	Big Idea(s)	EK	Essential Knowledge Statement(s)
EQ	Essential Question(s)	LO	Learning Objective(s)
APAH	Advanced Placement Art History	CED	Course Exam Description



TIMELINE (halfway)
FLASH CARDS
GAME (WAR)

SUGGESTED SUMMER WORK: 'SMARTHISTORY'/KHAN ACADEMY APAH 250 IMAGES - BROWSING / SELF - QUIZ

REQUIRED SUMMER WORK: MUSEUM VISIT / REACTION PAPER: DUE 9/21/16

DAILY CLASS READINGS - TO BE DONE BEFORE CLASS

'2FACTS/2QUESTIONS' are required for assigned readings. These readings should be completed **BEFORE** the class for which the images are listed and shared via a Google doc to *my email address
Students will keep **1 master document** for all 250 images
Students should give commenting privileges when they share doc w/ me.
I will evaluate this 30 pt. assignment at the end of each week

***Readings before class:**
G= Gardner's Art Through the Ages EBOOK
K= Khan Academy (WEBSITE)

ANALYSIS METHODS
VISUAL
CONTEXTUAL
COMPARATIVE

ASSIGNED WRITINGS: 3 PER QUARTER = 12 TOTAL
Details on assignments to follow

'TIMELINE FLASH CARDS' for each piece in the 250 IMAGE SET will act as Instructional tools to help students learn the material



CARNEGIE MUSEUM FIELD TRIP: THURS. APRIL 6, 2017

'UNIT EXAMS' based on roughly 30 images each

'AP ART HISTORY EXAM' TUES. MAY 2, 2017

DOCUMENTARY FILM BASED ON A 250 IMAGE PIECE

'HANDS ON' STUDIO PROJECTS (FRIDAYS)

'CONCEPT MAPS' for each piece in the 250 IMAGE SET will act as Instructional tools to help students learn the material

***Students will collaborate with partners to create Concept Maps 250 images / 4 quarters = 62.5**

AP ART HISTORY

MATERIALS

MATERIALS NEEDED FOR THE COURSE			
3 RING BINDER	LINED PAPER	EARBUDS/ HEADPHONES	PEN / PENCIL
OPTIONAL MATERIALS			
WHITE OUT	HIGHLIGHTER	BINDER DIVIDERS W/ TABS (COLOR- CODED)	APP STUDY GUIDE / BARRON'S AP ART HISTORY

GRADING (before midterm & final)

APPROXIMATE BREAKDOWNS OF GRADING FOR APAH					
MISC ASSIGNMENTS/ TASKS: I.E. DAILY READIN GS: FLASH CARD GAMES REVIEW GAMES, ETC.	ASSIGNED 1-2 PG. WRITINGS (3 per quarter) *includes Q1:1 - Summer Assignment Visual Contextual Comparative	CONCEPT MAPS (1 FOR EACH OF THE 250 APAH IMAGES) *You are responsible for 21 per quarter - X teams of 3	2F/2Q: 2FACTS/ 2QUESTIONS on each of the 250 images - due on the assigned date	UNIT EXAMS (EACH COVERS ROUGHLY 30 IMAGES)	STUDIO PROJE CTS
~5%	~14%	~20%	~25%	~28%	~8%

CURRICULAR REQUIREMENTS



CR		see page(s)
CR1 a	Students and teachers use a college-level art history textbook	2
CR1 b	Students and teachers use primary sources of different types.	3, 14
CR1 c	Students and teachers use secondary sources	3, 14
CR2	The big ideas (BI) and essential questions (EQ) in the AP Art History (APAH) and Course Exam Description (CED) are used as a conceptual foundation for the course.	4
CR3	Each of the 10 AP AH content areas in the APAH CED receives explicit attention	3, 7-13
CR4	Students have opportunities to engage with all 12 course learning objectives (LO) in the APAH CED through specific assignments and activities.	4, 14
CR5	Students are provided opportunities to analyze works of art both visually and contextually.	6, 15, 16, 17
CR6	Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources	4, 14
CR7	Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.	3, 19
CR8	Students have opportunities to use Enduring Understandings (EU) and Essential Knowledge Statements (EK) as a foundation to conduct research on a specific work of art.	11, 16, 21
CR9	Students are provided opportunities to experience actual works of art or architecture.	3, 19

RESOURCE REQUIREMENTS

Pine Richland school district has provided access to:

- a college-level art history textbook: *Gardner's Art Through the Ages, 15th Edition eBook*
- digital projectors in both the studio and computer labs.
- digital images comprising the **250 required image set** and beyond, where appropriate.
- additional college-level art history resources through **Oxford Art Online & ABC-CLIO**, JSTOR.

SAMPLE ENDURING UNDERSTANDING AND ESSENTIAL KNOWLEDGE STATEMENTS

	CONTENT AREA 1: GLOBAL PREHISTORY: EU's and EK's 30,000 - 500 BCE (~4%)	
<p style="text-align: center;">ENDURING UNDERSTANDING 1 - 1</p> <p>Human expression existed across the globe before the written record.</p> <p>While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly:</p> <p style="text-align: center;">CONCERN WITH THE NATURAL WORLD, and</p> <p style="text-align: center;">HUMANS' PLACE WITHIN THE NATURAL WORLD.</p>	<p style="text-align: center;">ESSENTIAL KNOWLEDGE 1 - 1a</p> <p>Periods of time before the written record are often defined in terms of geological eras or major shifts in climate and environment. The periods of global prehistory, known as lithic or stone ages, are:</p> <p style="text-align: center;">PALEOLITHIC (old stone age) MESOLITHIC (middle stone age), and NEOLITHIC (new stone age).</p> <p>A glacial period produced European ice ages; Saharan agricultural grassland became desert; and tectonic shifts in southeast Asia created land bridges between the continent and the now-islands of the Pacific south of the equator.</p> <p style="text-align: center;">HUMAN BEHAVIOR AND EXPRESSION WAS INFLUENCED BY THE CHANGING ENVIRONMENTS IN WHICH THEY LIVED.</p>	

CR8	Students have opportunities to use Enduring Understandings (EU) and Essential Knowledge Statements (EK) as a foundation to conduct research on a specific work of art.
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SCHOOL DEMOGRAPHICS
Suburban public school district in Southwestern Pennsylvania.
9 - 12 Population: 1,538 Students
Ethnic breakdown: 92.07% Caucasian 3.77% Asian 2.21% Hispanic 1.37% African American .33% Multi-Racial .26% Native American
Gender Breakdown: Male - 797 students / Female - 741 students
91% of students take SAT exam

AP ART HISTORY: COURSE OVERVIEW

TEXT
F. Kleiner, . <i>Gardner's Art Through the Ages</i> . 15th edition (2015) *electronic version
*[CR1 a] Students and teachers use a college-level art history textbook *[CR1 c]

AP ART HISTORY: COURSE OVERVIEW..cont

AP Art History Course Syllabus

250 IMAGE SET

The course will give equal time to each of the images in the APAH 250 Image Set (APAH course description available / teacher-created slideshows)

***[CR3]** Each of the 10 AP AH content areas in the APAH CED receives explicit attention

PRIMARY SOURCES

Sources that originate with or are contemporary with the works of art under discussion (i.e. written documents, performances on video, interviews, etc.) will be utilized as a resource for class, and will be of utmost value in student writings & documentary films - see sample rubrics *pgs 17 - 20 (*made available via course website and/or handouts)

*Teacher will reference primary sources in class discussions / slideshows / assigned readings (i.e. (not limited to) Vincent van Gogh's letters to his brother Theo)

(i.e. (not limited to) video interview with Ai Wei Wei:

[https://www.youtube.com/watch?v=PueYywpk\]W8](https://www.youtube.com/watch?v=PueYywpk]W8))

***[CR1 b]** Students and teachers use primary sources of different types.

SECONDARY SOURCES

Sources written by scholars (i.e. journal articles, scholarly videos, museum interpretive materials, websites: i.e. 'Smarthistory'/Khan Academy, Oxford Art Online, ABC-CLIO) will be utilized as a resource for class, and will be of utmost value in student writings & documentary films * see attached rubric (*made available via course website and/or handouts)

*Teacher will reference secondary sources in class discussions / slideshows / assigned readings (i.e. (not limited to) Gardner's Art Through the Ages' interpretation of David's *Oath of the Horatii*)

***[CR1 c]** Students and teachers use secondary sources

STUDENTS ANALYZE INTERPRETATIONS OF ART (BY SCHOLARS/CRITICS)

Students will analyze interpretations of works of art from primary or secondary sources: (i.e. (not limited to) Michel Foucault's *The Order of Things*, 1966) * see attached rubric

***[CR6]** Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.

FIELD TRIP

* Students will participate in a field trip to the Carnegie Museum of Art.

Museum Educators and docents have created a tour of the museum that focuses on works of art in the collection that closely relate to the types, across times and cultures, outlined in the 250 Image Set, including *Stadia II*, which is in the CMoA collection.

* Students will also have an opportunity to analyze architecture in the Oakland neighborhood of Pittsburgh and the plaster casts of world famous monuments in the Carnegie Museum Hall of Architecture.

* Students are required to do a 'Summer Assignment: visit to a Museum of their choice and link their findings to a work in the 250 Image Set

* Following the experience at the CMoA, students are required to write a Comparative reflection paper in which they make connections between two of the works across cultures and content areas.

* Students should highlight the similarities and differences of these two selected works - they should also connect them to the works in the APAH 250 Image set. (See attached rubric)

***[CR9]** Students are provided opportunities to experience actual works of art or architecture.

***[CR7]** Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.

DOCUMENTARY FILMS (250 IMAGE SET)

*Please see summary on pg. 14

This course utilizes, as its conceptual foundation, the Big Ideas (BI) and Essential Questions (EQ) from the AP Art History Course and Exam Description. *[CR2]

BIG IDEA 1	
<ul style="list-style-type: none"> Artists manipulate materials and ideas to create an aesthetic object, act, or event. 	
BIG IDEA 1: ESSENTIAL QUESTION • <i>What is Art and How is it made?</i>	
LEARNING OBJECTIVE 1.1	Students differentiate the components of form, function, content, and/or context of a work of art.
LEARNING OBJECTIVE 1.2	Students explain how artistic decisions about art making shape a work of art.
LEARNING OBJECTIVE 1.3	Students describe how context influences artistic decisions about creating a work of art.
LEARNING OBJECTIVE 1.4	Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a work of art.
BIG IDEA 2	
<ul style="list-style-type: none"> Art Making is shaped by tradition and change. 	
BIG IDEA 2: ESSENTIAL QUESTION • <i>Why and how does Art change?</i>	
LEARNING OBJECTIVE 2.1	Students describe features of tradition and/or change in a single work of art or in a group of related works.
LEARNING OBJECTIVE 2.2	Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
LEARNING OBJECTIVE 2.3	Students analyze the influence of a single work of art or group of related works on other artistic production.
BIG IDEA 3	
<ul style="list-style-type: none"> Interpretations of art are variable. 	
BIG IDEA 3: ESSENTIAL QUESTION • <i>How do we describe our thinking about Art?</i>	
LEARNING OBJECTIVE 3.1	Students identify a work of art.
LEARNING OBJECTIVE 3.2	Students analyze how formal qualities and/or context of a work of art elicit(s) a response.
LEARNING OBJECTIVE 3.3	Students analyze how contextual variables lead to different interpretations of a work of art.
LEARNING OBJECTIVE 3.4	Students justify attribution of an unknown work of art.
LEARNING OBJECTIVE 3.5	Students analyze relationships between works of art based on their similarities and differences.

'LEARNING TO LOOK' - METHODS OF AH ANALYSIS

*see attached sample rubrics

VISUAL (FORMAL) ANALYSIS	
"Art Appreciation"	
<p>The course will require students to utilize the methods and paradigms of 'Visual Analysis.' Students will give detailed accounts of the 'Formal Elements' of Artwork(s) referencing the Elements & Principles of Design whenever appropriate.</p> <p>Students will progress to persuasive writing, in which a thesis or claim about a work is made, and supported with specific visual details from the work.</p>	
<p>*[CR5] Students are provided opportunities to analyze works of art both visually and contextually.</p>	
LEARNING OBJECTIVE 3.1	Students identify a work of art.
LEARNING OBJECTIVE 3.2	Students analyze how formal qualities and/or context of a work of art elicit(s) a response.

CONTEXTUAL ANALYSIS	
"Art History"	
<p>The course will require students to utilize the methods and paradigms of 'Contextual Analysis.' The foundation of contextual analysis is Formal Analysis, but it goes further in drawing from: prior knowledge, class discussions, class readings, EU's, EK's, and research. The work of art is analyzed in the broader context of historical and cultural purposes and meanings. Artistic intent, patronage, social meaning, cultural significance are addressed. These will be evaluated using Formative and Summative Assessments.</p>	
<p>*[CR5] Students are provided opportunities to analyze works of art both visually and contextually.</p>	
LEARNING OBJECTIVE 3.3	Students analyze how contextual variables lead to different interpretations of a work of art.

COMPARATIVE ANALYSIS	
<p>The course will require students to utilize the methods and paradigms of 'Comparative Analysis' - Students will make comparisons between two or more works of art (or architecture) simultaneously projected. Students may have to attribute chronology or place a piece within a period or style, or attribute the artist / architect based on prior knowledge / research.</p>	
<p>*[CR5] Students are provided opportunities to analyze works of art both visually and contextually.</p>	
LEARNING OBJECTIVE 3.4	Students justify attribution of an unknown work of art.
LEARNING OBJECTIVE 3.5	Students analyze relationships between works of art based on their similarities and differences.

UNIT 1: 'ARCHITECTURE THROUGH THE AGES', c. 2,500 BCE - 2009 CE

Comprised of works from all 10 Content Areas

60 works (~23%)

[CR3]** Each of the 10 AP AH content areas in the APAH CED receives explicit attention[CR4]** Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.

8	Stonehenge	124	Carson, Pirie, Scott & Co Bldg.
12	White Temple & Ziggurat, Uruk	135	Villa Savoye
17	Great Pyramids of Giza	139	Fallingwater
20	Temple of Amun-Re & Hypostyle	146	Seagram Building
21	Mortuary Temple of Hatshepsut	152	House in Newcastle County, DE
26	Athenian Agora	153	Chavín de Huantar
30	Audience Hall of Darius & Xerxes	154	Mesa Verde Cliff Dwellings
31	Temple of Minerva / Apollo	155	Yaxchilán
35	Acropolis, Athens	156	Great Serpent Mound
38	Great Altar of Zeus & Athena at Pergamon	157	Templo Mayor
39	House of the Vettii	159	City of Cusco
44	Colosseum	161	Machu Picchu
45	Forum of Trajan	167	Conical Tower / Circular Wall of Great Zimbabwe
46	Pantheon	168	Great Mosque of Djenné
49	Santa Sabina	181	Treasury & Great Temple, Petra
51	San Vitale	183	The Kaaba
52	Hagia Sophia	185	Dome of the Rock
56	Great Mosque, Cordoba	186	Great Mosque (Masjid-E Jameh)
58	Church of Sainte-Foy & Reliquary	192	Great Stupa at Sanchi
60	Chartres Cathedral	197	Today - Ji
65	Alhambra	198	Borobudur Temple
67	Pazzi Chapel	199	Angkor Wat
70	Palazzo Rucellai	200	Lakshmana Temple
82	Il Gesù	206	Forbidden City
84	Mosque of Selim II	207	Ryoan - Ji
88	San Carlo Alle Quattro Fontane	209	Taj Mahal
93	Palace at Versailles	213	Nan Madol
102	Monticello	225	Vietnam Veterans Memorial
112	Palace of Westminster	240	Guggenheim Museum, Bilbao
		249	Maxxi

CONTENT AREA 1: GLOBAL PREHISTORY, 30,000 BCE - 500 BCE			
Ancient Africa, Neolithic Europe, Western Asia, Central and East Asia, Oceania, Americas			
11 works (~4%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
1	Apollo 11 Stones	6	Anthropomorphic Stele
2	Great Hall of the Bulls	7	Jade Cong
3	Camelid Sacrum: Canine	9	The Ambum Stone
4	Running Horned Woman	10	Tlatico Female Figurine
5	Bushel w/ Ibex Motifs	11	Lapita Terra Cotta
* (1 Architectural image(s) from Content Area 1: 8)			
* = previously covered in Architecture Unit			

CONTENT AREA 2: ANCIENT MEDITERRANEAN, 3,500 BCE - 300 CE			
Ancient Near East, Dynastic Egypt, Greece, Rome			
36 works (~15%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
13	Palette of King Narmer	29	Sarcophagus of the Spouses
14	Statuettes of Abu, Eshnunna	32	Tomb of the Triclinium
15	Seated Scribe	33	Niobides Krater
16	Standard of Ur	34	Doryphoros
18	King Menkaure & Queen	36	Grave Stele of Hegeso
19	Code of Hammurabi	37	Winged Nike of Samothrace
22	Akhenaton, Nefer	40	Alexander Mosaic (Faun)
23	Tomb of Tutankhamun	41	Boxer at Rest
24	Last Judgement of Hu-Nefer	42	Head of a Roman Patrician
25	Lamassu, Citadel - Sargon II	43	Augustus of Prima Porta
27	Anavysos Kouros (Kroisos)	47	Ludovisi Battle Sarcophagus
28	Peplos Kore		
* (13 Architectural image(s) from Content Area 2: 12, 17, 20, 21, 26, 30, 31, 35, 38, 39, 44, 45, 46)			

CONTENT AREA 3: EARLY EUROPE & COLONIAL AMERICAS, 200 CE - 1750 CE			
Medieval, Islamic, Early Modern Western Europe, Early Modern Atlantic World			
51 works (~21%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
48	Catacomb of Priscilla (frescoes)	76	School of Athens
49	Santa Sabina	77	Isenheim Altarpiece
50	Vienna Genesis	78	Entombment of Christ
53	Merovingian Looped Fibulae	79	Allegory of Law & Grace
54	Virgin & Child between SS Theodore & George	80	Venus of Urbino
55	Lindisfarne Gospels	81	Codex Mendoza: Front
57	Pyxis of Al-Mughira	83	Hunters in the Snow
59	Bayeux Tapestry	85	Calling of St. Matthew
61	Bibles Moralisées	86	Henri IV: Marie De Medici
62	Röttgen Pietá	87	Self Portrait with Saskia
63	Scrovegni Chapel	89	Ecstasy of St. Teresa
64	Golden Haggadah	90	Angel with Arquebus
66	Merode Altarpiece	91	Las Meninas
68	Arnolfini Wedding Port	92	Woman Holding a Balance
69	David	94	Siege of Belgrade
71	Madonna & Child w/ Two Angels	95	Virgin of Guadalupe
72	Birth of Venus	96	Fruit and Insects
73	The Last Supper	97	Spaniard and Indian Produce a Mestizo
74	Adam and Eve	98	The Tête à Tête, from Marriage à la Mode
75	Sistine Chapel Frescoes		
* (13 Architectural image(s) from Content Area 3: 49, 51, 52, 56, 58, 60, 65, 67, 70, 82, 84, 88, 93)			

CONTENT AREA 4: LATER EUROPE & AMERICAS, 1750 CE - 1980 CE			
54 works (~22%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
99	Portrait of Sor Juana Inés de la Cruz	125	Mont Sainte-Victoire
100	A Philosopher Giving a Lecture at the Orrery	126	Les Demoiselles d'Avignon
101	The Swing	127	The Steerage
103	The Oath of the Horatii	128	The Kiss (Klimt)
104	George Washington	129	The Kiss (Brancusi)
105	Self Portrait: Le Brun	130	The Portuguese
106	And There's Nothing to Be Done	131	Goldfish
107	La Grande Odalisque	132	Improvisation 28
108	Liberty Leading the People	133	Self-Portrait as Soldier
109	The Oxbow	134	Memorial Sheet for Karl Liebknecht
110	Still Life in Studio	136	Composition w/ Red Blue & Yellow
111	Slave Ship	137	Illustration from the Results of the First 5-Year Plan
113	The Stone Breakers	138	Object (Le Déjeuner en Fourrure)
114	Nadar Raising Photography to the Height of Art	140	The Two Fridas
115	Olympia	143	Dream of a Sunday Afternoon in the Alameda Park
116	The Saint-Lazare Station	144	Fountain (2nd Version)
117	The Horse in Motion	145	Woman, I
118	The Valley of Mexico from the Hillside of S.Isabel	147	Marilyn Diptych
119	The Burghers of Calais	148	Narcissus Garden
120	The Starry Night	149	The Bay
121	The Coiffure	150	Lipstick
122	The Scream	151	Spiral Jetty
123	Where do we come from? What are we? Where are we going?		
* (7 Architectural image(s) from Content Area 4: 102, 112, 124, 135, 139, 146, 152)			

CONTENT AREA 5: INDIGENOUS AMERICAS, 1000 BCE - 1980 CE			
14 works (~6%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
153	Chavín de Huántar	163	Bandolier Bag
156	Great Serpent Mound	164	Transformation Mask
158	Ruler's Feather Headdress	165	Painted Elk Hide
160	Maize Cobs	166	Black on Black Ceramic Vessel
162	All-T'Oquapu Tunic		
* (5 Architectural image(s) from Content Area 5: 154, 155, 157, 159, 161)			

CONTENT AREA 6: AFRICA, 1100 CE - 1980 CE			
14 works (~6%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
169	Wall Plaque from Oba's Palace	175	Bundu Mask
170	Sika Dwa Kofi	176	Ikenga (Shrine Figurine)
171	Ndop of King Mishe Mishyaang Mambul	177	Lukasa (Memory Board)
172	Power Figure (Nkisi N'Kondi)	178	Aka Elephant Mask
173	Female (Pwo) Mask	179	Reliquary Figure (Byeri)
174	Portrait Mask	180	Veranda Post: King & Wife
* (2 Architectural image(s) from Content Area 6: 167, 168)			

CONTENT AREA 7: WEST & CENTRAL ASIA, 500 BCE - 1980 CE			
11 works (~4%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
182	Buddha	189	Bahram Gur fights the Karg
184	Jowo Rinpoche, Jokhang Temple	190	The Court of the Gayumars
187	Folio from a Qur'an	191	The Ardabil Carpet
188	Basin (Baptistère de St. Louis)		
* (4 Architectural image(s) from Content Area 7: 181, 183, 185, 186)			

CONTENT AREA 8: SOUTH, EAST, & SOUTHEAST ASIA, 300 BCE - 1980 CE			
21 works (~8%)			
*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention			
*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.			
193	Terra Cotta Warriors	204	The David Vases
194	Funeral Banner of Lady Dai	205	Portrait of Sin Sukju
195	Longmen Caves	207	Ryoan-Ji
196	Gold and Jade Crown	208	Jahangir Preferring a Sufi Shaikh to Kings
201	Travelers Among Mountains & Streams	210	White and Red Plum Blossoms
202	Shiva as Lord of Dance	211	Under the Wave off Kanagawa
203	Night Attack on the Sanjô Palace	212	Chairman Mao en route to Anyuan
* (8 Architectural image(s) from Content Area 2: 192, 197, 198, 199, 200, 206, 207, 209)			

CONTENT AREA 9: THE PACIFIC, 700 CE - 1980 CE

11 works (~4%)

*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention

*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.

214	Maoi on Platform	219	Hiapo (tapa)
215	Ahu'ula (feather cape)	220	Tamati Waka Nene
216	Staff god	221	Navigation chart
217	Female Deity	222	Malagan display and mask
218	Buk (mask)	223	Presentation of Fijian mats and tapa cloth to QEII
* (1 Architectural image(s) from Content Area 9: 213)			

CONTENT AREA 10: GLOBAL CONTEMPORARY, 1980 CE - PRESENT

27 works (~11%)

*[CR3] Each of the 10 AP AH content areas in the APAH CED receives explicit attention

*[CR4] Students have opportunities to engage with all 12 course LO in the APAH CED through specific assignments and activities.

224	The Gates	237	Pisupo Lua Afe
226	Horn Players	238	Electronic Superhighway
227	Summer Trees	239	The Crossing
228	Androgyn III	241	Pure Land
229	A Book from the Sky	242	Lying with the Wolf
230	Pink Panther	243	Darkytown Rebellion
231	Untitled (#228)	244	The Swing
232	Dancing at the Louvre	245	Old Man's Cloth
233	Trade (Gifts for Trading Land with White People)	246	Stadia II * <i>Carnegie Museum of Art, Pittsburgh, PA</i>
234	Earth's Creation	247	Preying Mantra
235	Rebellious Silence	248	Shibboleth
236	En la Barberia no se Lloro	250	Kui Hua Zi
* (3 Architectural image(s) from Content Area 10: 225, 240, 249)			

AP EXAM PREP

The AP Art History Exam is typically scheduled in the first week of May. The preceding week or so will be dedicated to review and preparation. Concept Maps and Review Games will be of help in individual and group preparation

AFTER AP EXAM

DOCUMENTARY FILMS (250 IMAGE SET)

Students will create 'Art History Documentary Films' after the APAH Exam in May. These will be small scale research projects that must include primary and secondary sources in the research - these primary sources should be contemporaneous with the life of the artist. These are narrated by the students. These 3-5 minute mini-films will expand upon the works in the 250 Image Set and may be posted on district website.

Students create a documentary film using iMovie. The film will be 3 - 5 minutes in length and will expand upon the content of one of the 250 APAH Images.
Students must reference and/or quote:

- at least 2 of the Big Ideas from the course
- at least 3 of the Learning Objectives
- an EU from appropriate Content Area
- an EK from appropriate Content Area
- at least one primary source document
- at least one secondary source document

Students 3-dimensionally model an architectural monument using Sketchup, a free 3-dimensional modeling software which is installed on classroom computers.

***[CR8]** Students have opportunities to use Enduring Understandings (EU) and Essential Knowledge Statements (EK) as a foundation to conduct research on a specific work of art.

***[CR6]** Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources

***[CR1 b]** Students and teachers use primary sources of different types.

***[CR1 c]** Students and teachers use secondary sources



Q2:1

AP ART HISTORY RUBRIC VISUAL ANALYSIS

*FREE CHOICE:
CONTENT AREA
1 OR 2

1	SELECTION OF WORK: ANY WORK C.A. 1 OR 2	Student	Teacher
	<p>*Did you select an appropriate work from the APAH 250? *Did you provide all identifying information about the work in your writing? *Basic info - you don't need to go into contextual depth</p>	/10	/10
2	CREATIVE CONCEPT [THESIS]	Student	Teacher
	<p>THESIS = Original statement or idea - crafted into a strong, coherent statement. *Have you set forth an idea? (Don't be lukewarm - commit!!!) *Have you taken a stand? (If you 'like it' tell us why!) * I SHOULD SEE THE THESIS TWICE: THE LAST LINE OF THE INTRO PARAGRAPH * & AGAIN IN THE FIRST SENTENCE OF THE CONCLUSION PARAGRAPH</p>	/10	/10
3	CLARITY [ORGANIZATION]	Student	Teacher
	<p>*Intuitively organized? Intro. paragraph > Thesis Statement > Point 1 > Point 2 > Restate Thesis > Conclusion *Do your thoughts follow one another in an intelligible way?</p>	/10	/10
4	COMMUNICATION [DESIGN LANGUAGE] / *VISUAL ANALYSIS	Student	Teacher
	<p>*Have you fully infused the ELEMENTS & PRINCIPLES & ART HISTORICAL language into your piece in an intelligent way?</p>	/10	/10
5	CRAFTSMANSHIP [QUALITY OF YOUR WRITING]	Student	Teacher
	<p>*This is an Advanced Placement Course - written communication is paramount: *Is your piece legible? *Do you use appropriate grammar, spelling, punctuation? *Do you use complete sentences?</p>	/10	/10
PUNCTUALITY: *Was the piece handed in on time? (-2 pts per day late)			
TOTAL SCORE		Student	Teacher
BONUS: 2 point bonus if your score is within 2 points of my score		/50	/50
ACTUAL SCORE			

VISUAL ANALYSIS

CONTEXTUAL ANALYSIS

COMPARATIVE ANALYSIS

*SELECT ONE WORK FROM THE APAH250 AND GIVE AN EXHAUSTIVE AND DETAILED VISUAL ANALYSIS OF THE WORK USING THE ELEMENTS AND PRINCIPLES OF DESIGN

ELEMENTS & PRINCIPLES			
*CHECK THOSE THAT YOU REFERENCE			
LINE	SHAPE	BALANCE	MOVEMENT
SPACE	COLOR	EMPHASIS	CONTRAST
VALUE	TEXTURE	PATTERN	RHYTHM
FORM	TYPOGRAPHY	UNITY	PROPORTION
		ECONOMY	VARIETY



Q2:2 AP ART HISTORY RUBRIC CONTEXTUAL ANALYSIS

*FREE CHOICE:
CONTENT AREA
3

1	SELECTION / IDENTIFICATION: ANY WORK C.A. 3	Student	Teacher
	*Did you select an appropriate work from the APAH 250: Content Area 3? *Did you provide all identifying information about the work in your writing?	/5	/5
2	CITATION	Student	Teacher
	* EU - Enduring Understandings - i.e. (APAH EU 3-2) * EK - Essential Knowledge Statements - i.e. (APAH EK 3-1a) * CREDIBLE Resources: Primary Source and/or Secondary Source documents (i.e. contemporaneous texts, scholarly journals, Scholarly interpretations of a work, Heilbrun Timeline of Art, Metropolitan Museum of Art, KhanAcademy)	/5	/5
3	THESIS	Student	Teacher
	THESIS = Original statement or idea - crafted into a strong, coherent statement? Stated 2x - in introductory & conclusion paragraphs	/5	/5
4	CLARITY [ORGANIZATION]	Student	Teacher
	*Intuitively organized ?	/5	/5
5	VISUAL ANALYSIS	Student	Teacher
	*Have you fully infused the ELEMENTS & PRINCIPLES / exhaustive description?	/5	/5
6	CONTENT	Student	Teacher
	Includes complete explanation of content (subject matter and broad ideas communicated in the work)? Conclusions should be supported through formal and contextual evidence.	/5	/5
7	CONTEXT	Student	Teacher
	Includes correct information about time, place, and culture in which the work of art was created? (Reference of how subsequent audiences reacted with the work? (Optional))	/5	/5
8	FUNCTION	Student	Teacher
	Correctly addresses the intended and actual uses of the artwork?	/5	/5
9	ELABORATION / USE OF SUPPORTING EVIDENCE	Student	Teacher
	Reveals in-depth thinking? Support thesis with research in specific ways?	/5	/5
10	CRAFTSMANSHIP	Student	Teacher
	*Do you use appropriate grammar , spelling, punctuation?	/5	/5
PUNCTUALITY: *Was the piece handed in on time? (-2 pts per day late)			
TOTAL SCORE		Student	Teacher
BONUS: 2 point bonus if your score is within 2 points of my score		/50	/50
ACTUAL SCORE			

VISUAL ANALYSIS	CONTEXTUAL ANALYSIS	COMPARATIVE ANALYSIS
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*SELECT ONE WORK FROM APAH250 CA 3
*GIVE AN EXHAUSTIVE AND DETAILED VISUAL ANALYSIS OF THE WORK USING THE ELEMENTS AND PRINCIPLES OF DESIGN
*PUT THE WORK IN ITS HISTORICAL CONTEXT
*REFERENCE AT LEAST 1 EU / 1 EK
*CITE AT LEAST 1 CREDIBLE RESOURCE

ELEMENTS & PRINCIPLES			
*CHECK THOSE THAT YOU REFERENCE			
LINE	SHAPE	BALANCE	MOVEMENT
SPACE	COLOR	EMPHASIS	CONTRAST
VALUE	TEXTURE	PATTERN	RHYTHM
FORM	TYPOGRAPHY	UNITY	PROPORTION
		ECONOMY	VARIETY



Q2:3

AP ART HISTORY RUBRIC COMPARE & CONTRAST: CONTENT AREA 3 EARLY EUROPE / COLONIAL AMERICAS

1	SELECTION OF WORKS: 2 FROM C.A. 3	Student	Teacher
	<p>*Did you select appropriate works from the APAH 250 / Content Area 3? *Did you provide all identifying information about the works in your writing? *Basic info - you don't need to go into contextual depth (i.e. date of creation, building materials, location, architect if known) *TO ENSURE MAXIMUM POINTS: INCLUDE IMAGES INLINE W/ TEXT OR ATTACHED</p>	/10	/10
2	COMPARE & CONTRAST *MAIN POINT	Student	Teacher
	<p>Separate your thoughts into distinct paragraphs : WHAT DO THEY SHARE IN COMMON? / HOW ARE THEY DIFFERENT? (i.e. one paragraph is for the COMPARE, another paragraph is for the CONTRAST)</p>	/10	/10
3	CLARITY [ORGANIZATION]	Student	Teacher
	<p>*Intuitively organized? Intro. paragraph > Thesis Statement > Point 1 > Point 2 > Restate Thesis > Conclusion *Do your thoughts follow one another in an intelligible way?</p>	/10	/10
4	COMMUNICATION [DESIGN LANGUAGE] / *VISUAL ANALYSIS	Student	Teacher
	<p>*Have you fully infused the ELEMENTS & PRINCIPLES & ART HISTORICAL language into your piece in an intelligent way? As with Visual Analysis, be exhaustive and specific in your description (This is essentially a visual analysis with the added dimension of comparison)</p>	/10	/10
5	CRAFTSMANSHIP [QUALITY OF YOUR WRITING]	Student	Teacher
	<p>*This is an Advanced Placement Course - written communication is paramount: *Is your piece legible? *Do you use appropriate grammar, spelling, punctuation? *Do you use complete sentences?</p>	/10	/10
PUNCTUALITY: *Was the piece handed in on time? (-2 pts per day late)			
TOTAL SCORE		Student	Teacher
BONUS: 2 point bonus if your score is within 2 points of my score		/50	/50
ACTUAL SCORE			

VISUAL ANALYSIS

*SELECT TWO WORKS FROM THE APAH250 AND GIVE AN EXHAUSTIVE AND DETAILED VISUAL ANALYSIS OF THE WORKS. SEPARATE YOUR THOUGHTS IN NEW PARAGRAPHS (I.E. ONE FOR COMPARE, ONE FOR CONTRAST)

CONTEXTUAL ANALYSIS

COMPARATIVE ANALYSIS

ELEMENTS & PRINCIPLES			
*CHECK THOSE THAT YOU REFERENCE			
LINE	SHAPE	BALANCE	MOVEMENT
SPACE	COLOR	EMPHASIS	CONTRAST
VALUE	TEXTURE	PATTERN	RHYTHM
FORM	TYPOGRAPHY	UNITY	PROPORTION
		ECONOMY	VARIETY



ART HISTORY CONCEPT MAP

IMAGE # _____
 /250

<p>IDENTIFICATION</p> <p>TITLE:</p> <hr/> <p>ARTIST:</p> <p>CONTENT AREA #:</p> <p>DATE:</p> <p>MEDIUM:</p> <p>PROVENANCE:</p> <p>CURRENT LOCATION:</p> <p>DIMENSIONS:</p>	<p>FORM (WHAT DOES IT LOOK LIKE?)</p> <p><small>ELEMENTS: LINE SHAPE SPACE COLOR VALUE FORM TYPE PRINCIPLES: BALANCE MOVEMENT EMPHASIS CONTRAST PATTERN RHYTHM UNITY VARIETY ECONOMY PROPORTION</small></p>	<p>FUNCTION</p> <p>(WHAT PURPOSE DOES IT SERVE?) (WHAT PURPOSE DID IT SERVE?)</p>
<p>CONNECTIONS</p> <p>•THEMATIC (i.e. Propaganda, Religion) •CROSS-CULTURAL •CONNECTIONS TO 250 IMAGES</p>	<p>THUMBNAIL SKETCH IMAGE</p> <p>(*CREATE DETAILED SECTION IF TOO LARGE)</p>	<p>CONTEXT (ORIGINAL AUDIENCE) REFERENCE EK'S & EU'S</p> <p>(WHAT DO WE NEED TO KNOW ABOUT THE TIME / CULTURE IN WHICH IT WAS CREATED?) FOR WHOM WAS IT MADE? WHO WAS MEANT TO SEE IT?</p>
<p>TRADITION / CONVENTION / INNOVATION / CHANGE</p> <p>*WHY DO WE STILL TALK ABOUT THEM? *HOW DID THEY CHANGE 'ART?'</p>	<p>PROCESS</p> <p>MATERIALS & ART-MAKING TECHNIQUES (i.e. wood sculpture, oil painting)</p>	<p>CONTENT</p> <p>SYMBOLISM / ICONOGRAPHY</p>



Q4:1

AP ART HISTORY RUBRIC COMPARE & CONTRAST: WORKS FROM 2 DIFFERENT CONTENT AREAS & CULTURES

*MAIN EMPHASIS: CROSS-CULTURAL CONNECTIONS

1	SELECTION OF WORKS: 1 EACH FROM DIFFERENT C.A.	Student	Teacher		
	<p>*Did you select 2 appropriate works from differing Content Areas from the APAH 250 & connect them with 2 works from the CMoA collection?</p> <p>*Did you provide all identifying information about the works in your writing?</p> <p>*Basic info (i.e. artist's name, title, materials, date of creation, dimensions)</p> <p>*TO ENSURE MAXIMUM POINTS: INCLUDE IMAGES INLINE W/ TEXT OR ATTACHED</p>	/10	/10		
2	COMPARE & CONTRAST *MAIN POINT	Student	Teacher		
	<p>*WHY Are these 2 works thematically connected? (i.e. USE OF LIGHT, PROPAGANDISTIC AESTHETIC INTENT, GLORY OF GOD, etc.)</p> <p>Separate your thoughts into distinct paragraphs :</p> <p>WHAT DO THEY SHARE IN COMMON? / HOW ARE THEY DIFFERENT?</p> <p>(i.e. one paragraph is for the COMPARE, another paragraph is for the CONTRAST)</p>	/10	/10		
3	CLARITY [ORGANIZATION]	Student	Teacher		
	<p>*Intuitively organized?</p> <p>Intro. paragraph > Thesis Statement > Point 1 > Point 2 > Restate Thesis > Conclusion</p> <p>*Do your thoughts follow one another in an intelligible way?</p>	/10	/10		
4	COMMUNICATION [DESIGN LANGUAGE] / *VISUAL ANALYSIS	Student	Teacher		
	<table border="1"> <tr> <td> <p>*Have you fully infused the ELEMENTS & PRINCIPLES & ART HISTORICAL language into your piece in an intelligent way?</p> </td> <td> <p>As with Visual Analysis, be exhaustive and specific in your description (This is essentially a visual analysis with the added dimension of comparison)</p> </td> </tr> </table>	<p>*Have you fully infused the ELEMENTS & PRINCIPLES & ART HISTORICAL language into your piece in an intelligent way?</p>	<p>As with Visual Analysis, be exhaustive and specific in your description (This is essentially a visual analysis with the added dimension of comparison)</p>	/10	/10
<p>*Have you fully infused the ELEMENTS & PRINCIPLES & ART HISTORICAL language into your piece in an intelligent way?</p>	<p>As with Visual Analysis, be exhaustive and specific in your description (This is essentially a visual analysis with the added dimension of comparison)</p>				
5	CRAFTSMANSHIP [QUALITY OF YOUR WRITING]	Student	Teacher		
	<p>*This is an Advanced Placement Course - written communication is paramount:</p> <p>*Is your piece legible?</p> <p>*Do you use appropriate grammar, spelling, punctuation?</p> <p>*Do you use complete sentences?</p>	/10	/10		
PUNCTUALITY: *Was the piece handed in on time? (-2 pts per day late)					
TOTAL SCORE		Student	Teacher		
BONUS: 2 point bonus if your score is within 2 points of my score		/50	/50		
ACTUAL SCORE					

VISUAL ANALYSIS

*SELECT TWO WORKS FROM THE APAH250 AND GIVE AN EXHAUSTIVE AND DETAILED VISUAL ANALYSIS OF THE WORKS. SEPARATE YOUR THOUGHTS IN NEW PARAGRAPHS (I.E. ONE FOR COMPARE, ONE FOR CONTRAST)

CONTEXTUAL ANALYSIS

COMPARATIVE ANALYSIS

ELEMENTS & PRINCIPLES			
*CHECK THOSE THAT YOU REFERENCE			
LINE	SHAPE	BALANCE	MOVEMENT
SPACE	COLOR	EMPHASIS	CONTRAST
VALUE	TEXTURE	PATTERN	RHYTHM
FORM	TYPOGRAPHY	UNITY	PROPORTION
		ECONOMY	VARIETY



Q4:2

AP ART HISTORY RUBRIC STUDENT ANALYSIS OF SCHOLARLY INTERPRETATION OF A WORK OF ART

MICHEL FOUCAULT: *THE ORDER OF THINGS*, 1966
A DECONSTRUCTIVIST CRITIQUE OF *LAS MENINAS*, BY DIEGO VELAZQUEZ

1	CLAIM	Student	Teacher
THESIS: A strong and original statement - ONE THAT CAN BE ARGUED / DEFENDED... based on what you have read / observed from the text.		/10	/10
2	EVIDENCE	Student	Teacher
Cite specific examples in the text where the author makes arguments that support your claim. Be sure to cite the original work by the artist here as well. Be exhaustive in your Visual / Formal Descriptive language.		/10	/10
3	REASONING	Student	Teacher
Have you come full circle and linked your evidence back to your claim?		/10	/10
4	ORGANIZATION	Student	Teacher
*Intuitively organized ? Intro. paragraph > Thesis Statement > Point 1 > Point 2 > Restate Thesis > Conclusion *Do your thoughts follow one another in an intelligible way?		/10	/10
5	CRAFTSMANSHIP [QUALITY OF YOUR WRITING]	Student	Teacher
*This is an Advanced Placement Course - written communication is paramount: *Is your piece legible ? *Do you use appropriate grammar , spelling, punctuation? *Do you use complete sentences?		/10	/10
PUNCTUALITY: *Was the piece handed in on time? (-2 pts per day late)			
TOTAL SCORE		Student	Teacher
BONUS: 2 point bonus if your score is within 2 points of my score		/50	/50
ACTUAL SCORE			

*Have you fully infused the
ELEMENTS & PRINCIPLES
& ART HISTORICAL language into your piece
in an **intelligent** way? **As with Visual Analysis**, be **exhaustive** and specific in your
description
(This is essentially a visual analysis with the added dimension of comparison)

ELEMENTS & PRINCIPLES			
*CHECK THOSE THAT YOU REFERENCE			
LINE	SHAPE	BALANCE	MOVEMENT
SPACE	COLOR	EMPHASIS	CONTRAST
VALUE	TEXTURE	PATTERN	RHYTHM
FORM	TYPOGRAPHY	UNITY	PROPORTION
		ECONOMY	VARIETY



Q4:3 AP ART HISTORY RUBRIC CONTEXTUAL ANALYSIS

*FREE CHOICE:
ENTIRE APAH 250
IMAGE SET

DOCUMENTARY FILM

*THIS DOCUMENT INFORMS YOUR SCRIPT FOR **DOCUMENTARY FILM**

1	SELECTION / IDENTIFICATION: ANY WORK C.A. 3	Student	Teacher
	*Did you select an appropriate work from the APAH 250: Content Area 3? *Did you provide all IN-DEPTH identifying information about the work in your writing?	/5	/5
2	CITATION: PROPER & APPROPRIATE USE	Student	Teacher
	1. *EU - Enduring Understandings - i.e. (APAH EU 3-2) 2. EK - Essential Knowledge Statements - i.e. (APAH EK 3-1a) CREDIBLE Resources 2. Primary Sources (i.e. written documents, performances on video, interviews, etc.) AND 2. Secondary Source documents (i.e. Heilbrun Timeline of Art, Metropolitan Museum of Art)	/5	/5
3	CLAIM / THESIS	Student	Teacher
	THESIS = Original statement or idea - crafted into a strong, coherent statement? Stated 2x - in introductory & conclusion paragraphs	/5	/5
4	CLARITY [ORGANIZATION]	Student	Teacher
	*Intuitively organized ?	/5	/5
5	EVIDENCE: VISUAL ANALYSIS	Student	Teacher
	*Have you fully infused the ELEMENTS & PRINCIPLES / exhaustive description? *Have your Visual Analyses backed up / supported your claim?	/5	/5
6	CONTENT	Student	Teacher
	Includes complete explanation of content (subject matter and broad ideas communicated in the work)? Conclusions should be supported through formal and contextual evidence.	/5	/5
7	CONTEXT	Student	Teacher
	Includes correct information about time, place, and culture in which the work of art was created? * Reference of how subsequent audiences reacted with the work?	/5	/5
8	FUNCTION	Student	Teacher
	Correctly addresses the intended and actual uses of the artwork?	/5	/5
9	ELABORATION / USE OF SUPPORTING EVIDENCE	Student	Teacher
	Reveals in-depth thinking? Support thesis with research in specific ways?	/5	/5
10	CRAFTSMANSHIP	Student	Teacher
	*Do you use appropriate grammar , spelling, punctuation?	/5	/5
PUNCTUALITY: *Was the piece handed in on time? (-2 pts per day late)			
TOTAL SCORE		Student	Teacher
BONUS: 2 point bonus if your score is within 2 points of my score		/50	/50
ACTUAL SCORE			

VISUAL ANALYSIS

CONTEXTUAL ANALYSIS

COMPARATIVE ANALYSIS

*SELECT ONE WORK FROM APAH250 CA 3
*GIVE AN EXHAUSTIVE AND DETAILED VISUAL ANALYSIS OF THE WORK USING THE ELEMENTS AND PRINCIPLES OF DESIGN
*PUT THE WORK IN ITS HISTORICAL CONTEXT
*REFERENCE AT LEAST 1 EU / 1 EK
*CITE AT LEAST 1 CREDIBLE RESOURCE

ELEMENTS & PRINCIPLES			
*CHECK THOSE THAT YOU REFERENCE			
LINE	SHAPE	BALANCE	MOVEMENT
SPACE	COLOR	EMPHASIS	CONTRAST
VALUE	TEXTURE	PATTERN	RHYTHM
FORM	TYPOGRAPHY	UNITY	PROPORTION
		ECONOMY	VARIETY