CollegeBoard AP

INCLUDES
- Course framework
- Instructional section
- Sample exam questions

AP® Art History

COURSE AND EXAM DESCRIPTION

Effective
Fall 2020

AP® Art History

COURSE AND EXAM DESCRIPTION

Effective
Fall 2020

AP COURSE AND EXAM DESCRIPTIONS ARE UPDATED PERIODICALLY

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College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success—including the SAT® and the Advanced Placement® Program. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools.

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College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

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About AP

College Board's Advanced Placement® Program (AP®) enables willing and academically prepared students to pursue college-level studies—with the opportunity to earn college credit, advanced placement, or both—while still in high school. Through AP courses in 38 subjects, each culminating in a challenging exam, students learn to think critically, construct solid arguments, and see many sides of an issue—skills that prepare them for college and beyond. Taking AP courses demonstrates to college admission officers that students have sought the most challenging curriculum available to them, and research indicates that students who score a 3 or higher on an AP Exam typically experience greater academic success in college and are more likely to earn a college degree than non-AP students. Each AP teacher's syllabus is evaluated and approved by faculty from some of the nation's leading colleges and universities, and AP Exams are developed and scored by college faculty and experienced AP teachers. Most four-year colleges and universities in the United States grant credit, advanced placement, or both on the basis of successful AP Exam scores; more than 3,300 institutions worldwide annually receive AP scores.

AP Course Development

In an ongoing effort to maintain alignment with best practices in college-level learning, AP courses and exams emphasize challenging, research-based curricula aligned with higher education expectations.

Individual teachers are responsible for designing their own curriculum for AP courses, selecting appropriate college-level readings, assignments, and resources. This course and exam description presents the content and skills that are the focus of the corresponding college course and that appear on the AP Exam. It also organizes the content and skills into a series of units that represent a sequence found in widely adopted college textbooks and that many AP teachers have told us they follow in order to focus their instruction. The intention of this publication is to respect teachers' time and expertise by providing a roadmap that they can modify and adapt to their local priorities and preferences. Moreover, by organizing the AP course content and skills into units, the AP Program is able to provide teachers and students with formative assessments—Personal Progress Checks—that teachers can assign throughout the year to measure student progress as they acquire content knowledge and develop skills.

Enrolling Students: Equity and Access

College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. College Board also believes that all students should have access to academically challenging coursework before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

Offering AP Courses: The AP Course Audit

The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content understandings and skills described in the course framework.

While the unit sequence represented in this publication is optional, the AP Program does have a short list of curricular and resource requirements that must be fulfilled before a school can label a course "Advanced Placement" or "AP." Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' course materials are reviewed by college faculty. The AP Course Audit was created to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' courses meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses.

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The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. A syllabus or course outline, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

Please visit **collegeboard.org/apcourseaudit** for more information to support the preparation and submission of materials for the AP Course Audit.

How the AP Program Is Developed

The scope of content for an AP course and exam is derived from an analysis of hundreds of syllabi and course offerings of colleges and universities. Using this research and data, a committee of college faculty and expert AP teachers work within the scope of the corresponding college course to articulate what students should know and be able to do upon the completion of the AP course. The resulting course framework is the heart of this course and exam description and serves as a blueprint of the content and skills that can appear on an AP Exam.

The AP Test Development Committees are responsible for developing each AP Exam, ensuring the exam questions are aligned to the course framework. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are accurate, fair, and valid, and that there is an appropriate spread of difficulty across the questions.

Committee members are selected to represent a variety of perspectives and institutions (public and private, small and large schools and colleges), and a range of gender, racial/ethnic, and regional groups. A list of each subject's current AP Test Development Committee members is available on **apcentral.collegeboard.org**.

Throughout AP course and exam development, College Board gathers feedback from various stakeholders in both secondary schools and higher education institutions. This feedback is carefully considered to ensure that AP courses and exams are able to provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement or college credit.

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions and through-course performance assessments, as applicable, are scored by thousands of college faculty and expert AP teachers. Most are scored at the annual AP Reading, while a small portion is scored online. All AP Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member serves as Chief Faculty Consultant and, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions and performance assessments are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP score on a 1–5 scale.

AP Exams are **not** norm-referenced or graded on a curve. Instead, they are criterion-referenced, which means that every student who meets the criteria for an AP score of 2, 3, 4, or 5 will receive that score, no matter how many students that is. The criteria for the number of points students must earn on the AP Exam to receive scores of 3, 4, or 5—the scores that research consistently validates for credit and placement purposes—include:

- The number of points successful college students earn when their professors administer AP Exam questions to them.
- The number of points researchers have found to be predictive that an AP student will succeed when placed into a subsequent, higher-level college course.
- Achievement-level descriptions formulated by college faculty who review each AP Exam question.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. Frequent and regular research studies establish the validity of AP scores as follows:

AP Score	Credit Recommendation	College Grade Equivalent
5	Extremely well qualified	A
4	Well qualified	A–, B+, B
3	Qualified	B–, C+, C
2	Possibly qualified	n/a
1	No recommendation	n/a

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While colleges and universities are responsible for setting their own credit and placement policies, most private colleges and universities award credit and/or advanced placement for AP scores of 3 or higher. Additionally, most states in the U.S. have adopted statewide credit policies that ensure college credit for scores of 3 or higher at public colleges and universities. To confirm a specific college's AP credit/placement policy, a search engine is available at **apstudent.org/creditpolicies**.

BECOMING AN AP READER

Each June, thousands of AP teachers and college faculty members from around the world gather for seven days in multiple locations to evaluate and score the free-response sections of the AP Exams. Ninety-eight percent of surveyed educators who took part in the AP Reading say it was a positive experience.

There are many reasons to consider becoming an AP Reader, including opportunities to:

- **Bring positive changes to the classroom:** Surveys show that the vast majority of returning AP Readers—both high school and college educators—make improvements to the way they teach or score because of their experience at the AP Reading.
- **Gain in-depth understanding of AP Exam and AP scoring standards:** AP Readers gain exposure to the quality and depth of the responses from the entire pool of AP Exam takers, and thus are better able to assess their students' work in the classroom.
- **Receive compensation:** AP Readers are compensated for their work during the Reading. Expenses, lodging, and meals are covered for Readers who travel.
- **Score from home:** AP Readers have online distributed scoring opportunities for certain subjects. Check **collegeboard.org/apreading** for details.
- **Earn Continued Education Units (CEUs):** AP Readers earn professional development hours and CEUs that can be applied to PD requirements by states, districts, and schools.

How to Apply

Visit **collegeboard.org/apreading** for eligibility requirements and to start the application process.

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AP Resources and Supports

By completing a simple activation process at the start of the school year, teachers and students receive access to a robust set of classroom resources.

AP Classroom

AP Classroom is a dedicated online platform designed to support teachers and students throughout their AP experience. The platform provides a variety of powerful resources and tools to provide yearlong support to teachers and enable students to receive meaningful feedback on their progress.



UNIT GUIDES

Appearing in this publication and on AP Classroom, these planning guides outline all required course content and skills, organized into commonly taught units. Each unit guide suggests a sequence and pacing of content, scaffolds skill instruction across units, organizes content into topics, and provides tips on taking the AP Exam.



PERSONAL PROGRESS CHECKS

Formative AP questions for every unit provide feedback to students on the areas where they need to focus. Available online, Personal Progress Checks measure knowledge and skills through multiple-choice questions with rationales to explain correct and incorrect answers, and free-response questions with scoring information. Because the Personal Progress Checks are formative, the results of these assessments cannot be used to evaluate teacher effectiveness or assign letter grades to students, and any such misuses are grounds for losing school authorization to offer AP courses.*



PROGRESS DASHBOARD

This dashboard allows teachers to review class and individual student progress throughout the year. Teachers can view class trends and see where students struggle with content and skills that will be assessed on the AP Exam. Students can view their own progress over time to improve their performance before the AP Exam.



AP QUESTION BANK

This online library of real AP Exam questions provides teachers with secure questions to use in their classrooms. Teachers can find questions indexed by course topics and skills, create customized tests and assign them online or on paper. These tests enable students to practice and get feedback on each question.

* To report misuses, please call, 877-274-6474 (International: +1-212-632-1781).

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Digital Activation

In order to teach an AP class and make sure students are registered to take the AP Exam, teachers must first complete the digital activation process. Digital activation gives students and teachers access to resources and gathers students' exam registration information online, eliminating most of the answer sheet bubbling that has added to testing time and fatigue.

AP teachers and students begin by signing in to **My AP** and completing a simple activation process at the start of the school year, which provides access to all AP resources, including AP Classroom.

To complete digital activation:

- Teachers and students sign in to, or create, their College Board accounts.
- Teachers confirm that they have added the course they teach to their AP Course Audit account and have had it approved by their school's administrator.
- Teachers or AP Coordinators, depending on who the school has decided is responsible, set up class sections so students can access AP resources and have exams ordered on their behalf.
- Students join class sections with a join code provided by their teacher or AP coordinator.
- Students will be asked for additional registration information upon joining their first class section, which eliminates the need for extensive answer sheet bubbling on exam day.

While the digital activation process takes a short time for teachers, students, and AP coordinators to complete, overall it helps save time and provides the following additional benefits:

- **Access to AP resources and supports:** Teachers have access to resources specifically designed to support instruction and provide feedback to students throughout the school year as soon as activation is complete.
- **Streamlined exam ordering:** AP Coordinators can create exam orders from the same online class rosters that enable students to access resources. The coordinator reviews, updates, and submits this information as the school's exam order in the fall.
- **Student registration labels:** For each student included in an exam order, schools will receive a set of personalized AP ID registration labels, which replaces the AP student pack. The AP ID connects a student's exam materials with the registration information they provided during digital activation, eliminating the need for pre-administration sessions and reducing time spent bubbling on exam day.
- **Targeted Instructional Planning Reports:** AP teachers will get Instructional Planning Reports (IPRs) that include data on each of their class sections automatically rather than relying on special codes optionally bubbled in on exam day.

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Instructional Model

Integrating AP resources throughout the course can help students develop skills and conceptual understandings. The instructional model outlined below shows possible ways to incorporate AP resources into the classroom.



Plan

Teachers may consider the following approaches as they plan their instruction before teaching each unit.

- Review the overview at the start of each **unit guide** to identify essential questions, conceptual understandings, and skills for each unit.
- Use the **Unit at a Glance** table to identify related topics that build toward a common understanding, and then plan appropriate pacing for students.
- Identify useful strategies in the **Instructional Approaches** section to help teach the concepts and skills.



Teach

When teaching, supporting resources can be used to build students' conceptual understanding and mastery of skills.

- Use the topic pages in the **unit guides** to identify the required content.
- Integrate the content with a skill, considering any appropriate scaffolding.
- Employ any of the instructional strategies previously identified.
- Use the available resources on the topic pages to bring a variety of assets into the classroom.



Assess

Teachers can measure student understanding of the content and skills covered in the unit and provide actionable feedback to students.

- At the end of each unit, use **AP Classroom** to assign students the online **Personal Progress Checks,** as homework or as an in-class task.
- Provide question-level feedback to students through answer rationales; provide unit- and skill-level feedback using the progress dashboard.
- Create additional practice opportunities using the **AP Question Bank** and assign them through **AP Classroom**.

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About the AP Art History Course

The AP Art History course welcomes students into the global art world to engage with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art. By investigating specific course content of 250 works of art characterized by diverse artistic traditions from prehistory to the present, the students develop in-depth, holistic understanding of the history of art from a global perspective. Students learn and apply skills of visual, contextual, and comparative analysis to engage with a variety of art forms, developing understanding of individual works and interconnections across history.

College Course Equivalent

AP Art History is the equivalent of a two-semester introductory college or university art history survey course.

Prerequisites

There are no prerequisite courses for AP Art History.

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AP ART HISTORY

Course Framework



Introduction

The AP Art History course welcomes students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art. The study of art history invites students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.

The AP Art History course framework contains clear learning objectives that represent the art historical skills valued by art historians and higher education faculty. The framework limits the required course content to 250 works of art, aligning with college and university faculty expectations of the number and types of works students should know. This finite number of works allows teachers to present artwork in greater depth and invites students to actively engage with the works, constructing understandings of individual works and interconnections of art and art making throughout history. This approach allows students to develop profound understanding of representative works of art from diverse cultures, including fundamental information that places these works in context and illuminates relationships among them. The course is not designed to encourage or reward students' memorization of isolated facts about works of art, artists, or cultures; rather, it invites them to actively engage with the works to develop enduring understandings of art making and artistic developments throughout history.

By providing detailed information about and parameters for what is expected of students, the framework offers teachers freedom and flexibility to tailor instruction to meet the needs and interests of their students and encourages them to include additional works they value within their individual course content. Ultimately, the knowledge and skills students develop in AP Art History can qualify them for college credit and placement into subsequent college coursework in art history.

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Course Framework Components

Overview

This course framework provides a clear and detailed description of the course requirements necessary for student success. The framework specifies what students must know, be able to do, and understand to qualify for college credit or placement.

The course framework includes two essential components:

1 ART HISTORICAL THINKING SKILLS

The art historical thinking skills are central to the study and practice of art history. Help students develop and apply the described skills on a regular basis over the span of the course.

2 COURSE CONTENT

The course content is organized into commonly taught units of study that provide a suggested sequence for the course, and detail required content and conceptual understandings that colleges and universities typically expect students to master to qualify for college credit and/or placement. This content is grounded in big ideas, which are cross-cutting concepts that build conceptual understanding and spiral throughout the course.

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AP ART HISTORY

Art Historical Thinking Skills

The table that follows presents the art historical thinking skills that students should develop during the AP Art History course. These skills form the basis of many tasks on the AP Exam.

The unit guides later in this publication embed and spiral these skills throughout the course, providing teachers with one way to integrate the skills into the course content with sufficient repetition to prepare students to transfer those skills when taking the AP Exam.

More detailed information about the teaching of the art historical skills can be found in the Instructional Approaches section of this publication.

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AP ART HISTORY

Art Historical Thinking Skills

Skill 1	Skill 2	Skill 3	Skill 4
Visual Analysis 1 Analyze visual elements of works of art.	***Contextual Analysis*** 2 Analyze contextual elements of a work of art, and connect contextual and visual elements of a work of art.	***Comparison of Works of Art*** 3 Compare two or more works of art.	***Artistic Traditions*** 4 Analyze the relationships between a work of art and a related artistic tradition, style, and/or practice.

SKILLS

1.A Identify a work of art (or group of related works of art), providing:

- title or designation
- name of artist
- culture of origin
- style
- date of creation
- materials

1.B Describe visual elements of a work of art (or group of related works of art), including:

- form
- style
- materials
- technique
- content

1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

2.A Describe contextual elements of a work of art (or group of related works of art), including:

- function
- context
- siting or physical context
- subject matter
- reception

2.B 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).

2.C 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).

2.D 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.

3.A Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.

3.B Explain how two or more works of art are similar and/or different in how they convey meaning.

4.A 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.

4.B 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.

4.C Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.

4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

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Art Historical Thinking Skills *(cont'd)*

Skill 5	Skill 6	Skill 7	Skill 8
Visual Analysis of Unknown Works 5 Analyze visual elements of a work of art beyond the image set.	***Attribution of Unknown Works*** 6 Attribute works of art.	***Art Historical Interpretations*** 7 Analyze art historical interpretations.	***Argumentation*** 8 Develop and support art historical arguments.

SKILLS

5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set, including:

- form
- style
- materials
- technique
- content

5.B 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).

6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.

6.B 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.

7.A 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.

7.B 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.

8.A Articulate a defensible claim about one or more works of art (or group of related works of art).

8.B Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).

8.C Explain how the evidence justifies the claim.

8.D Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might:

- Explain nuance of an issue by analyzing multiple variables
- 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

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AP ART HISTORY

Course Content

Based on the Understanding by Design® (Wiggins and McTighe) model, this course framework provides a clear and detailed description of the course requirements necessary for student success. The framework specifies what students must know, be able to do, and understand, with a focus on the big ideas that encompass core principles, theories, and processes of the discipline. The framework also encourages instruction that prepares students to understand representative works of art from diverse cultures, including placing these works in context and illuminating relationships among them.

Big Ideas

The big ideas serve as the foundation of the course and develop understanding as they spiral throughout the course. The big ideas enable students to create connections among course concepts. Often, these big ideas are overarching concepts or themes that become threads that run throughout the course. Revisiting the big ideas and applying them in a variety of contexts allow students to develop deeper conceptual understanding. Below are the big ideas of the course and a brief description of each.

BIG IDEA 1: CULTURE (CUL)
Cultural practices or belief systems often affect art and art making.

BIG IDEA 2: INTERACTIONS WITH OTHER CULTURES (INT)
Interactions with other cultures affect art and art making.

BIG IDEA 3: THEORIES AND INTERPRETATIONS (THR)
Theories and interpretations of art are affected by other disciplines, technology, or the availability of evidence.

BIG IDEA 4: MATERIALS, PROCESSES, AND TECHNIQUES (MPT)
Use of and access to materials, processes, and techniques affect art and art making.

BIG IDEA 5: PURPOSE AND AUDIENCE (PAA)
Purpose, intended audience, or patron often affect art and art making.

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UNITS

The course content is organized into commonly taught units. The units have been arranged in a logical sequence frequently found in many college courses and textbooks.

The 10 units in AP Art History, and their weighting on the multiple-choice section of the AP Exam, are listed below.

Pacing recommendations at the unit level and on the Course at a Glance provide suggestions for how to teach the required course content and administer the Personal Progress Checks. The suggested class periods are based on a schedule in which the class meets five days a week for 45 minutes each day. While these recommendations have been made to aid planning, teachers should of course adjust the pacing based on the needs of their students, alternate schedules (e.g., block scheduling), or their school's academic calendar.

TOPICS

Each unit is broken down into teachable segments called "topics." The topic pages (starting on page 38) contain the required content for each topic.

Units	Exam Weighting
Unit 1: Global Prehistory, 30,000–500 BCE	~4%
Unit 2: Ancient Mediterranean, 3500 BCE–300 CE	~15%
Unit 3: Early Europe and Colonial Americas, 200–1750 CE	~21%
Unit 4: Later Europe and Americas, 1750–1980 CE	~21%
Unit 5: Indigenous Americas, 1000 BCE–1980 CE	~6%
Unit 6: Africa, 1100–1980 CE	~6%
Unit 7: West and Central Asia, 500 BCE–1980 CE	~4%
Unit 8: South, East, and Southeast Asia, 300 BCE–1980 CE	~8%
Unit 9: The Pacific, 700–1980 CE	~4%
Unit 10: Global Contemporary, 1980 CE to Present	~11%

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Spiraling the Big Ideas

The following table shows how the big ideas spiral across units by showing the units in which each big idea appears.

Big Ideas	Unit 1 *Global Prehistory*	Unit 2 *Ancient Mediterranean*	Unit 3 *Early Europe and Colonial Americas*	Unit 4 *Later Europe and Americas*	Unit 5 *Indigenous Americas*
Culture **CUL**	✓	✓	✓	✓	✓
Interactions with Other Cultures **INT**		✓	✓	✓	✓
Theories and Interpretations **THR**	✓	✓	✓	✓	✓
Materials, Processes, and Techniques **MPT**	✓	✓	✓	✓	✓
Purpose and Audience **PAA**		✓	✓	✓	✓

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Spiraling the Big Ideas *(cont'd)*

Big Ideas	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10
	Africa	*West and Central Asia*	*South, East, and Southeast Asia*	*The Pacific*	*Global Contemporary*
Culture CUL	✓	✓	✓	✓	✓
Interactions with Other Cultures INT	✓	✓	✓	✓	✓
Theories and Interpretations THR	✓	✓	✓	✓	✓
Materials, Processes, and Techniques MPT	✓	✓	✓	✓	✓
Purpose and Audience PAA	✓	✓	✓	✓	✓

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Course at a Glance

Plan

The course at a glance provides a useful visual organization of the AP Art History curricular components, including the following:

- Sequence of units, along with approximate weighting and suggested pacing. Please note that pacing is based on 45-minute class periods, meeting five days each week, for a full academic year.
- Progression of topics within each unit.
- Spiraling of the big ideas and course skills across units.

Teach

SKILLS

Art historical thinking skills spiral throughout the course.

- 1 Visual Analysis
- 2 Contextual Analysis
- 3 Comparison of Works of Art
- 4 Artistic Traditions
- 5 Visual Analysis of Unknown Works
- 6 Attribution of Unknown Works
- 7 Art Historical Interpretations
- 8 Argumentation

+ Indicates 3 or more skills/practices suggested for a given topic. The individual topic page will show all the suggested skills.

BIG IDEAS

The big ideas spiral across topics and units.

- CUL Culture
- INT Interactions with Other Cultures
- THR Theories and Interpretations
- MPT Materials, Processes, and Techniques
- PAA Purpose and Audience

Assess

Assign the Personal Progress Checks—either as homework or in class—for each unit. Each Personal Progress Check contains formative multiple-choice and free-response questions. The feedback from these checks shows students the areas where they need to focus.

UNIT 1 Global Prehistory, 30,000–500 BCE

~3–5 Class Periods | **~4%** AP Exam Weighting

CUL 1 2	1.1	Cultural Influences on Prehistoric Art
MPT 1 5	1.2	Materials, Processes, and Techniques in Prehistoric Art
THR 7	1.3	Theories and Interpretations of Prehistoric Art

Personal Progress Check 1

Multiple-choice: ~20 questions

UNIT 2 Ancient Mediterranean, 3500 BCE–300 CE

~16–18 Class Periods | **~15%** AP Exam Weighting

CUL MPT +	2.1	Cultural Contexts of Ancient Mediterranean Art
INT 4	2.2	Interactions Within and Across Cultures in Ancient Mediterranean Art
PAA 2	2.3	Purpose and Audience in Ancient Mediterranean Art
THR 8	2.4	Theories and Interpretations of Ancient Mediterranean Art

Personal Progress Check 2

Multiple-choice: ~30 questions
Free-response: 3 questions

- Short Essay: Visual Analysis
- Short Essay: Attribution
- Long Essay: Visual/Contextual Analysis

continued on next page

UNIT 3 Early Europe and Colonial America, 200–1750 CE

~21–25 Class Periods | **~21%** AP Exam Weighting

CUL 2	3.1	Cultural Contexts of Early European and Colonial American Art
INT 3 4	3.2	Interactions Within and Across Cultures in Early European and Colonial American Art
MPT 1 6	3.3	Materials, Processes, and Techniques in Early European and Colonial American Art
PAA 2	3.4	Purpose and Audience in Early European and Colonial American Art
THR 7 8	3.5	Theories and Interpretations of Early European and Colonial American Art

Personal Progress Check 3

Multiple-choice: ~30 questions
Free-response: 3 questions
- Short Essay: Contextual Analysis
- Short Essay: Continuity and Change
- Long Essay: Comparison

UNIT 4 Later Europe and Americas, 1750–1980 CE

~21–25 Class Periods | **~21%** AP Exam Weighting

CUL INT +	4.1	Interactions Within and Across Cultures in Later European and American Art
PAA 2	4.2	Purpose and Audience in Later European and American Art
MPT 1 6	4.3	Materials, Processes, and Techniques in Later European and American Art
THR 7 8	4.4	Theories and Interpretations of Later European and American Art

Personal Progress Check 4

Multiple-choice: ~25 questions
Free-response: 3 questions
- Short Essay: Visual Analysis
- Short Essay: Continuity and Change
- Long Essay: Comparison

UNIT 5 Indigenous Americas, 1000 BCE–1980 CE

~5–7 Class Periods | **~6%** AP Exam Weighting

CUL INT 2 4	5.1	Interactions Within and Across Cultures in Indigenous American Art
MPT 1 5	5.2	Materials, Processes, and Techniques in Indigenous American Art
PAA 2	5.3	Purpose and Audience in Indigenous American Art
THR 7	5.4	Theories and Interpretations of Indigenous American Art

Personal Progress Check 5

Multiple-choice: ~20 questions
Free-response: 1 question
- Short Essay: Contextual Analysis

continued on next page

UNIT 6 Africa, 1100–1980 CE

~5–7 Class Periods | **~6%** AP Exam Weighting

- MPT, CUL, INT, + — **6.1** Cultural Contexts of African Art
- PAA 2, 6 — **6.2** Purpose and Audience in African Art
- THR 7 — **6.3** Theories and Interpretations of African Art

Personal Progress Check 6

Multiple-choice: ~25 questions
Free-response: 1 question
- Short Essay: Attribution

UNIT 7 West and Central Asia, 500 BCE–1980 CE

~3–5 Class Periods | **~4%** AP Exam Weighting

- MPT 1 — **7.1** Materials, Processes, and Techniques in West and Central Asian Art
- CUL, PAA 2 — **7.2** Purpose and Audience in West and Central Asian Art
- INT, THR 4 — **7.3** Interactions Within and Across Cultures in West and Central Asian Art

Personal Progress Check 7

Multiple-choice: ~15 questions
Free-response: 2 questions
- Short Essay: Attribution
- Long Essay: Visual/Contextual Analysis

UNIT 8 South, East, and Southeast Asia, 300 BCE–1980 CE

~7–10 Class Periods | **~8%** AP Exam Weighting

- MPT, + — **8.1** Materials, Processes, and Techniques in South, East, and Southeast Asian Art
- CUL, PAA 2 — **8.2** Purpose and Audience in South, East, and Southeast Asian Art
- INT 4 — **8.3** Interactions Within and Across Cultures in South, East, and Southeast Asian Art
- THR 8 — **8.4** Theories and Interpretations of South, East, and Southeast Asian Art

Personal Progress Check 8

Multiple-choice: ~20 questions
Free-response: 2 questions
- Short Essay: Contextual Analysis
- Long Essay: Comparison

continued on next page

UNIT 9 The Pacific, 700–1980 CE

~3–5 Class Periods | ~4% AP Exam Weighting

- MPT 1 5 — **9.1** Materials, Processes, and Techniques in Pacific Art
- CUL INT PAA 2 — **9.2** Interactions Within and Across Cultures in Pacific Art
- THR 7 — **9.3** Theories and Interpretations of Pacific Art

Personal Progress Check 9

Multiple-choice: ~20 questions

UNIT 10 Global Contemporary, 1980 CE to Present

~10-13 Class Periods | ~11% AP Exam Weighting

- MPT INT 1 — **10.1** Materials, Processes, and Techniques in Global Contemporary Art
- PAA 2 3 — **10.2** Purpose and Audience in Global Contemporary Art
- INT CUL 4 — **10.3** Interactions Within and Across Cultures in Global Contemporary Art
- THR 7 — **10.4** Theories and Interpretations of Global Contemporary Art

Personal Progress Check 10

Multiple-choice: ~25 questions

Free-response: 3 questions

- Short Essay: Visual Analysis
- Short Essay: Continuity and Change
- Long Essay: Visual/Contextual Analysis

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Image Set

The AP Art History course identifies 250 works of art that represent foundational exemplars of global artistic traditions. The works in this image set have been selected to encourage students' careful study, critical analysis skills, and understanding of connections among global artistic traditions. Students will learn to apply the art historical thinking skills to the works in the image set and beyond.

The image set includes the following required information for each of the 250 works of art that may be assessed on the AP Art History Exam.

- **Complete identifying information.** Students are responsible for completely and accurately identifying each work with the specific level of detail provided within the image set. If students choose to refer to works beyond the image set in the context of the AP Art History Exam, they are responsible for identifying those works with the same degree of detail.
  - **Title/Designation**—Name or standard description of the work (location included as present-day city and nation for architectural monuments)
  - **Artist/Culture**—Artist(s) and/or culture of origin
  - **Date of creation**—Time in which the work was created
  - **Materials/Media**—Ingredients and components used to create the work of art
- **Image(s) of the work.** Each work is represented by one or more images. Large and complex monuments such as the Parthenon are represented by multiple images, some of which may specify areas of focus, such as floor/site plans, architectural elements including interior and exterior views, and sculptural elements. Contextual images may also be provided. The images within the image set are the same as those that will appear on the AP Art History Exam.

Teachers and students have the freedom to include in their studies both works in the image set and works they choose to study beyond the image set as AP Art History course content.

The image set will be updated periodically to continue to align with works of art studied in college and university survey courses. Teachers will be notified of these changes to the required course content well ahead of changes taking effect.

Please note that the AP Program consulted course textbooks, scholarly resources, and/or owning institutions to verify identifying information for each work of art.

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Glossary

Though not defined here, students and teachers are expected to be familiar with other vocabulary specific to individual works of art, artists, architects, and/or cultures.

Aesthetic refers to a type of human experience that combines perception, feeling, meaning making, and appreciation of qualities of produced and/or manipulated objects, acts, and events of daily life. Aesthetic experience motivates behavior and creates categories through which our experiences of the world can be organized.

Artistic associations include self-defined groups, workshops, academies, and movements.

Artistic changes are divergences from tradition in artistic choices demonstrated through art-making processes, through interactions between works of art and audience, and within form and/or content. Tradition and change in form and content may be described in terms of style.

Artistic traditions are norms of artistic production and artistic products. Artistic traditions are demonstrated through art-making processes (utilization of materials and techniques, mode of display), through interactions between works of art and audience, and within form and/or content of a work of art.

Attribution is identifying or categorizing an unknown work based on similarities to other works' artist, culture, art-historical style, or object type.

Audiences are those who interact with a work of art as participants, facilitators, and/or observers. Audience characteristics include gender, ethnicity, race, age, socioeconomic status, beliefs, and values. Audience groups may be contemporaries, descendants, collectors, scholars, gallery/museum visitors, and other artists.

A **claim** is an observation or assertion, usually stated in a thesis, that expresses an idea or point of view and is art historically defensible.

Composition consists of interactive communicative elements of design, representation, and presentation within a work of art and the way the elements within the work are arranged to create the desired relationship of these elements in the work.

Content of a work of art typically includes subject matter: visible imagery that may be formal depictions (e.g., minimalist or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., emblems and logos) and may also include other visual properties involving abstraction or other non subject-driven work. Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).

Context includes original and subsequent historical and cultural situation of a work of art. Context includes information about the time, place, and culture in which a work of art was created, as well as information about when, where, and how subsequent audiences interacted with the work. The artist's intended purpose for a work of art is contextual information, as is the chosen site for the work (which may be public or private), as well as subsequent locations of the work. Modes of display of a work of art can include associated paraphernalia (e.g., ceremonial objects and attire) and multisensory stimuli (e.g., scent and sound). Characteristics of the artist and audience—including intellectual ideals, beliefs, and attitudes, and aesthetic, religious, political, social, and economic attributes—are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual evidence may include audience response to a work of art. Contextual evidence may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance (e.g., oral, written, poetry, music, dance, dramatic productions), documentation, archaeology, and research.

To **corroborate** is to confirm or support the claim and/or thesis by providing evidence; adding proof or discussing examples that support or further the thesis and/or claim. Those examples can be derived from an analysis of a work of art, reference to other works of art, the context in which the work was produced, or subsequent valid scholarly interpretations.

Design elements are line, shape, color (hue, value, saturation), texture, value (shading), space, and form.

Design principles are balance/symmetry, rhythm/pattern, movement, harmony, contrast, emphasis, proportion/scale, and unity.

Form describes component materials and how they are employed to create physical and visual elements that coalesce into a work of art. Form is investigated by applying design elements and principles to analyze the work's fundamental visual components and their relationship to the work in its entirety.

Function includes the artist's intended use(s) for the work and the actual use(s) of the work, which may change according to the context of audience, time, location, and culture. Functions may be for utility, intercession, decoration, communication, and commemoration and may be spiritual, social, political, and/or personally expressive.

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Materials (or medium) include raw ingredients (e.g., pigment, wood, and limestone), compounds (e.g., textile, ceramic, and ink), and components (e.g., beads, paper, and performance) used to create a work of art. Specific materials have inherent properties (e.g., pliability, fragility, and permanence) and tend to accrue cultural value (e.g., the value of gold or feathers due to relative rarity or exoticism).

Presentation is the display, enactment, and/or appearance of a work of art.

To **qualify** is to refine the claim and/or thesis by explaining relevant connections, providing nuance, or considering diverse views. This includes, but is not limited to, addressing valid scholarly counter-arguments to the claim and/or thesis.

Response to/Reception of a work is the reaction of a person or population to the experience generated by a work of art. Responses from an audience to a work of art may be physical, perceptual, spiritual, intellectual, and/or emotional.

Style is a combination of unique and defining features that can reflect the historical period, geographic location, cultural context, and individual hand of the artist.

Techniques include art-making processes, tools, and technologies that are used to manipulate, transform, and/or repurpose materials. Techniques vary across cultural contexts, time, and materials, and may be practiced by one artist or architect or may necessitate a group effort.

A **thesis** expresses an art historically defensible claim that responds to a prompt rather than merely restating or rephrasing the prompt. A thesis consists of one or more sentences located in one place.

A **work of art** is created by the artist's deliberate manipulation of materials and techniques to produce purposeful form and content, which may be architecture, an object, an act, and/or an event. A work of art may be two-, three-, or four-dimensional (time-based and performative). A work of art is considered to be a primary source.

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AP ART HISTORY

Unit Guides

Introduction

Developed with extensive input from the community of AP Art History educators, the unit guides offer teachers helpful guidance in building students' skills and knowledge. The suggested sequence was identified through a thorough analysis of the syllabi of highly effective AP teachers and the organization of typical college textbooks.

This unit structure respects new AP teachers' time by providing one possible sequence they can adopt and modify rather than having to build from scratch. An additional benefit is that these units enable the AP Program to provide interested teachers with formative assessments—the Personal Progress Checks—that they can assign their students at the end of each unit to gauge progress toward success on the AP exam. However, experienced AP teachers who are satisfied with their current course organization and exam results should feel no pressure to adopt these units, which comprise an optional sequence for this course.

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Using the Unit Guides



UNIT 1 | ~4% AP EXAM WEIGHTING | ~3–5 CLASS PERIODS

Global Prehistory, 30,000–500 BCE

BIG IDEA 1
Culture CUL
- How does the study of art contribute to our greater understanding of cultural practices and belief systems?
- How does art provide clues for understanding a culture and its history when we have nothing else to investigate?

BIG IDEA 3
Theories and Interpretations of Art THR
- In what ways does the study of global prehistoric art require the contributions of other disciplines? Why?

BIG IDEA 4
Materials, Processes, and Techniques MPT
- How do the materials and techniques of global prehistoric art shape and define those works?

Developing Understanding

The discipline of art history examines art and the practices of art making, and explores how theories and interpretations of art develop and change over time. Cultural practices, belief systems, and physical setting are important parts of understanding art and art making in Unit 1. The influence of these factors can be seen in early works from throughout the world that share certain features, including a concern with the natural world and humans' place within it.

The analysis and interpretations of art from this period are especially important, as little-to-no written evidence exists for each early works, and art historians develop theories in collaboration with social and physical scientists to understand art historical developments.

Building the Art Historical Thinking Skills

1.A 1.B 2.A

The study of art history invites students to develop deep understanding of works of art from diverse cultures, including fundamental information that places these works in context. A critical component of this are the skills of identification and description. Unit 1 introduces the important skill of visual analysis, explaining how artistic decisions about visual characteristics shape a work of art.

Visual analysis allows students to observe and understand the aesthetic features of a work of art, which then enables them to participate in the conversation about how art is interpreted. Students will read historical interpretations of works of art, understand and describe these interpretations, and work toward explaining how an interpretation of a work of art may be derived from an analysis of its characteristics, including form, style, materials, content, function, context, reception, and/or meaning.

Preparing for the AP Exam

The AP Art History Exam asks students to identify and describe visual elements of works from the image set. This is a good starting point for students before they move on to the more complex task of analyzing the visual elements they have identified. When students can analyze visual characteristics of a work of art from the image set they can then apply this skill to analyze visual characteristics of works that are beyond the image set; a skill that is assessed both in the multiple-choice questions and in free-response questions 3 and 5.

Visual and contextual analysis are foundational skills that are assessed throughout the multiple-choice section of the exam and are components of most of the free-response questions. Students will need a clear understanding of the differences between the two. Successful examples of what constitutes visual and contextual analysis can be found in the AP Art History Free-Response Question Samples and Commentary.

AP Art History Course and Exam Description | Course Framework V.1 | 35

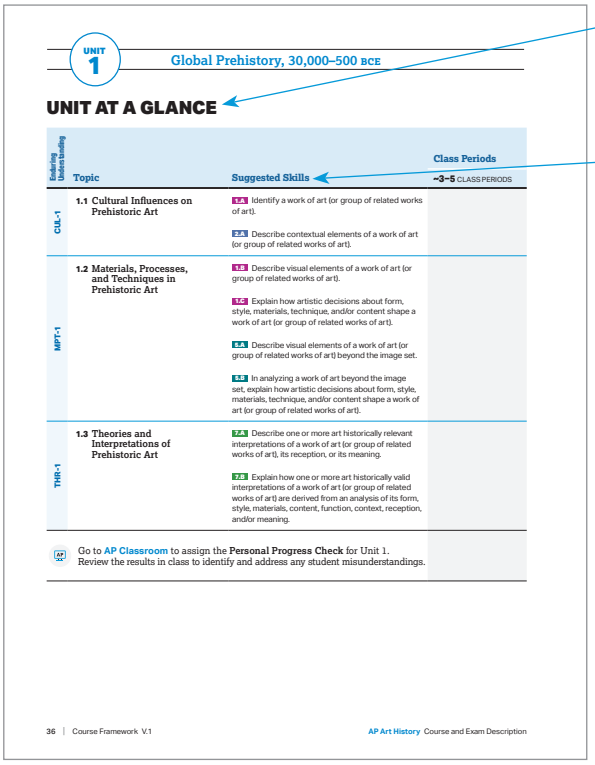
UNIT OPENERS

Developing Understanding provides an overview that contextualizes and situates the key content of the unit within the scope of the course.

Big ideas serve as the foundation of the course and develop understanding as they spiral throughout the course. The **essential questions** are thought-provoking questions that motivate students and inspire inquiry.

Building the Art Historical Thinking Skills describes specific aspects of the skills that are appropriate to focus on in that unit.

Preparing for the AP Exam provides helpful tips and common student misunderstandings identified from prior exam data.



UNIT 1 | Global Prehistory, 30,000–500 BCE

UNIT AT A GLANCE

Developing Understanding	Topic	Suggested Skills	Class Periods ~3–5 CLASS PERIODS
CUL-1	1.1 Cultural Influences on Prehistoric Art	1.A Identify a work of art (or group of related works of art). 2.A Describe contextual elements of a work of art (or group of related works of art).	
MPT-1	1.2 Materials, Processes, and Techniques in Prehistoric Art	1.B Describe visual elements of a work of art (or group of related works of art). 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 2.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. 5.B 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).	
THR-1	1.3 Theories and Interpretations of Prehistoric Art	7.A 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. 7.B 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.	
	Go to AP Classroom to assign the **Personal Progress Check** for Unit 1. Review the results in class to identify and address any student misunderstandings.		

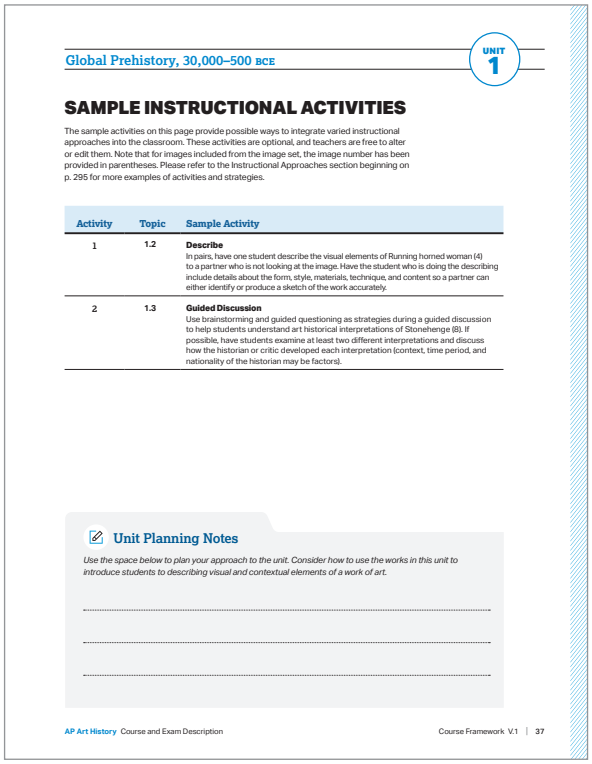
36 | Course Framework V.1 — AP Art History Course and Exam Description

The **Unit at a Glance** table shows the topics, related enduring understandings, and suggested art historical thinking skills. The "class periods" column has been left blank so that teachers can customize the time they spend on each topic.

The **suggested skills** for each topic show possible ways to link the content in that topic to a specific art historical thinking skill. The individual skills have been thoughtfully chosen for each topic in a way that allows teachers to spiral the skills throughout the course. The questions on the Personal Progress Checks are based on this pairing. However, AP Exam questions can pair the content with any of the skills.

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Using the Unit Guides



Global Prehistory, 30,000–500 BCE

UNIT 1

SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

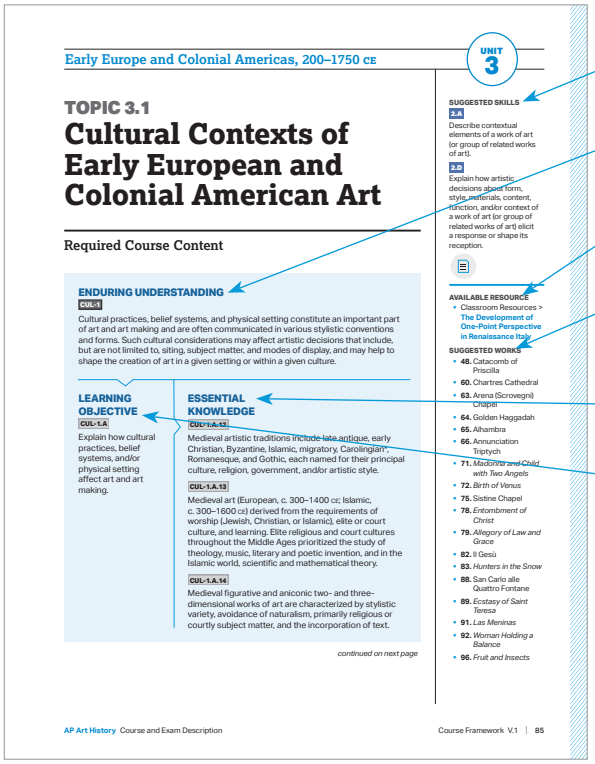
Activity	Topic	Sample Activity
1	1.2	**Describe** In pairs, have one student describe the visual elements of Running horned woman (4) to a partner who is not looking at the image. Have the student who is doing the describing include details about the form, style, materials, technique, and content so a partner can either identify or produce a sketch of the work accurately.
2	1.3	**Guided Discussion** Use brainstorming and guided questioning as strategies during a guided discussion to help students understand art historical interpretations of Stonehenge (8). If possible, have students examine at least two different interpretations and discuss how the historian or critic developed each interpretation (context, time period, and nationality of the historian may be factors).

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

AP Art History Course and Exam Description — Course Framework V.1 | 37

The **Sample Instructional Activities** page includes optional activities that can help tie together the content and skills of a particular topic. Additionally, this page offers space for teachers to make notes on their approach to the individual topics and the unit as a whole.



Early Europe and Colonial Americas, 200–1750 CE

UNIT 3

TOPIC 3.1

Cultural Contexts of Early European and Colonial American Art

Required Course Content

ENDURING UNDERSTANDING CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.12

Medieval artistic traditions include late antique, early Christian, Byzantine, Islamic, migratory, Carolingian, Romanesque, and Gothic, each named for their principal culture, religion, government, and/or artistic style.

CUL-1.A.13

Medieval art (European, c. 300–1400 CE; Islamic, c. 300–1600 CE) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning. Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory.

CUL-1.A.14

Medieval figurative and aniconic two- and three-dimensional works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text.

continued on next page

SUGGESTED SKILLS

2.A Describe contextual elements of a work of art (or group of related works of art).

2.D 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.

AVAILABLE RESOURCE

- Classroom Resources > The Development of One-Point Perspective in Renaissance Italy

SUGGESTED WORKS

- **48.** Catacomb of Priscilla
- **60.** Chartres Cathedral
- **63.** Arena (Scrovegni) Chapel
- **64.** Golden Haggadah
- **65.** Alhambra
- **66.** Annunciation Triptych
- **71.** *Madonna and Child with Two Angels*
- **72.** *Birth of Venus*
- **75.** Sistine Chapel
- **78.** *Entombment of Christ*
- **79.** *Allegory of Law and Grace*
- **82.** Il Gesù
- **83.** *Hunters in the Snow*
- **88.** San Carlo alle Quattro Fontane
- **89.** *Ecstasy of Saint Teresa*
- **91.** *Las Meninas*
- **92.** *Woman Holding a Balance*
- **96.** *Fruit and Insects*

AP Art History Course and Exam Description — Course Framework V.1 | 85

TOPIC PAGES

The **suggested skill** offers a possible skill to pair with the topic.

Enduring understandings are the long-term takeaways related to the big ideas that leave a lasting impression on students.

Where possible, **available resources** are listed that might help teachers address a particular topic in their classroom.

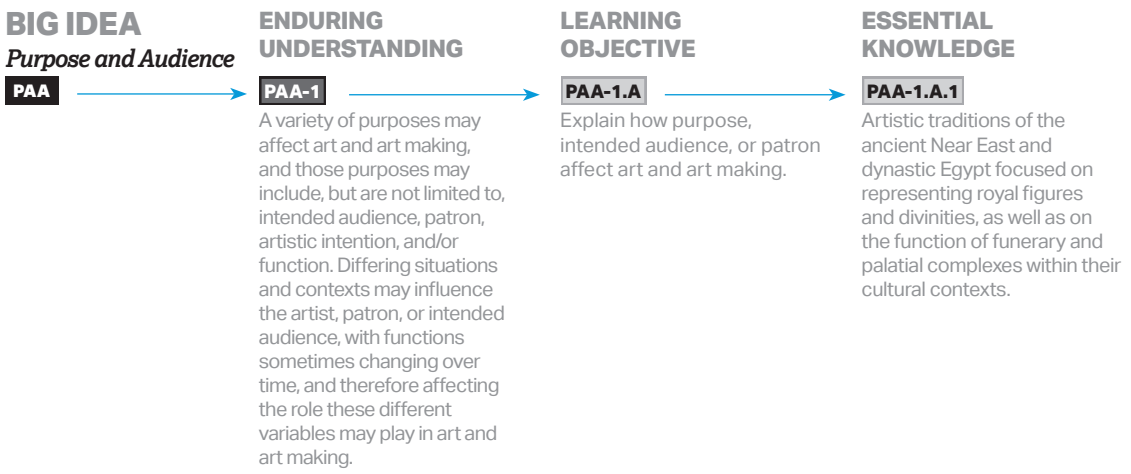
A list of **suggested works** from the image set are provided for each topic. Teachers can also feel free to supplement these works with works outside of the image set.

Essential knowledge statements describe the knowledge required to demonstrate the learning objective.

Learning objectives define what a student should be able to do with content knowledge in order to progress toward an enduring understanding.

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REQUIRED COURSE CONTENT LABELING SYSTEM



NOTE: Labels are used to distinguish each unique element of the required course content and are used throughout this course and exam description. Additionally, they are used in the AP Question Bank and other resources found in AP Classroom. Enduring understandings are labeled sequentially according to the big idea that they are related to. Learning objectives are labeled to correspond with the enduring understanding they relate to. Finally, essential knowledge statements are labeled to correspond with the learning objective they relate to.

Image Set

Following each unit are the works that correspond to that unit.

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AP ART HISTORY

UNIT 1

Global Prehistory, 30,000–500 BCE

~4%
AP EXAM WEIGHTING

~3–5
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 1

Multiple-choice: ~20 questions

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UNIT 1

~4% AP EXAM WEIGHTING

~3–5 CLASS PERIODS

Global Prehistory, 30,000–500 BCE

BIG IDEA 1
Culture CUL
- How does the study of art contribute to our greater understanding of cultural practices and belief systems?
- How does art provide clues for understanding a culture and its history when we have nothing else to investigate?

BIG IDEA 3
Theories and Interpretations of Art THR
- In what ways does the study of global prehistoric art require the contributions of other disciplines? Why?

BIG IDEA 4
Materials, Processes, and Techniques MPT
- How do the materials and techniques of global prehistoric art shape and define those works?

Developing Understanding

The discipline of art history examines art and the practices of art making, and explores how theories and interpretations of art develop and change over time. Cultural practices, belief systems, and physical setting are important parts of understanding art and art making in Unit 1. The influence of these factors can be seen in early works from throughout the world that share certain features, including a concern with the natural world and humans' place within it.

The analysis and interpretations of art from this period are especially important, as little-to-no written evidence exists for such early works, and art historians develop theories in collaboration with social and physical scientists to understand art historical developments.

Building the Art Historical Thinking Skills

1.A 1.B 7.A

The study of art history invites students to develop deep understanding of works of art from diverse cultures, including fundamental information that places these works in context. A critical component of this are the skills of identification and description. Unit 1 introduces the important skill of visual analysis, explaining how artistic decisions about visual characteristics shape a work of art.

Visual analysis allows students to observe and understand the aesthetic features of a work of art, which then enables them to participate in the conversation about how art is interpreted. Students will read historical interpretations of works of art, understand and describe these interpretations, and work toward explaining how an interpretation of a work of art may be derived from an analysis of its characteristics, including form, style, materials, content, function, context, reception, and/or meaning.

Preparing for the AP Exam

The AP Art History Exam asks students to identify and describe visual elements of works from the image set. This is a good starting point for students before they move on to the more complex task of analyzing the visual elements they have identified. When students can analyze visual characteristics of a work of art from the image set they can then apply this skill to analyze visual characteristics of works that are beyond the image set; a skill that is assessed both in the multiple-choice questions and in free-response questions 3 and 5.

Visual and contextual analysis are foundational skills that are assessed throughout the multiple-choice section of the exam and are components of most of the free-response questions. Students will need a clear understanding of the differences between the two. Successful examples of what constitutes visual and contextual analysis can be found in the AP Art History Free-Response Question Samples and Commentary.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~3–5 CLASS PERIODS
CUL-1	**1.1 Cultural Influences on Prehistoric Art**	1.A Identify a work of art (or group of related works of art). 2.A Describe contextual elements of a work of art (or group of related works of art).	
MPT-1	**1.2 Materials, Processes, and Techniques in Prehistoric Art**	1.B Describe visual elements of a work of art (or group of related works of art). 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. 5.B 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).	
THR-1	**1.3 Theories and Interpretations of Prehistoric Art**	7.A 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. 7.B 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.	
	Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 1. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	1.2	**Describe** In pairs, have one student describe the visual elements of Running horned woman (4) to a partner who is not looking at the image. Have the student who is doing the describing include details about the form, style, materials, technique, and content so a partner can either identify or produce a sketch of the work accurately.
2	1.3	**Guided Discussion** Use brainstorming and guided questioning as strategies during a guided discussion to help students understand art historical interpretations of Stonehenge (8). If possible, have students examine at least two different interpretations and discuss how the historian or critic developed each interpretation (context, time period, and nationality of the historian may be factors).

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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SUGGESTED SKILLS

1.A
Identify a work of art (or group of related works of art).

2.A
Describe contextual elements of a work of art (or group of related works of art).

SUGGESTED WORKS

- **1.** Apollo 11 Stones
- **9.** The Ambum stone
- **10.** Tlatilco female figure

TOPIC 1.1
Cultural Influences on Prehistoric Art

Required Course Content

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.1

Human expression existed across the globe before the written record. Although prehistoric Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.

CUL-1.A.2

Periods 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 Paleolithic ("Old Stone Age"), Mesolithic ("Middle Stone Age"), and Neolithic ("New Stone Age"). 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. Human behavior and expression were influenced by the changing environments in which they lived.

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.3

Globally, the earliest peoples were small groups of hunter-gatherers, whose paramount concern was sheer survival, which resulted in the creation of practical objects. From earliest times, these practical tools were accompanied by objects of unknown purpose—ritual and symbolic works perhaps intended to encourage the availability of flora and fauna food sources. Art making was associated with activities such as food production (hunting, gathering, agriculture, animal husbandry) and patterns of behavior, such as settlement, demonstration of status, and burial. For example, places of gathering or settlement and/or objects found in such places may be painted and/or incised with imagery related to their use.

CUL-1.A.4

In many world regions—including those not in direct contact with one another—art shows humans' awareness of fundamental, stable phenomena, from the macrocosmic (e.g., astronomical cycles, such as equinoxes and solstices) to the microcosmic (e.g., exploitation of permanent materials available in local environments, such as stone, hardened clay, and jade).

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SUGGESTED SKILLS

1.B
Describe visual elements of a work of art (or group of related works of art).

1.C
Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

5.A
Describe visual elements of a work of art (or group of related works of art) beyond the image set.

5.B
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).

SUGGESTED WORKS

- **3.** Camelid sacrum
- **4.** Running horned woman
- **5.** Beaker with ibex motifs
- **6.** Anthropomorphic stele
- **7.** Jade *cong*
- **11.** Terra cotta fragment

TOPIC 1.2
Materials, Processes, and Techniques in Prehistoric Art

Required Course Content

ENDURING UNDERSTANDING

MPT-1
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.

LEARNING OBJECTIVE

MPT-1.A
Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.1
The first instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread. People established many artistic media, from the first fired ceramics to painting and incised graphic designs (primarily on rock surfaces), sculpture (notably female and animal figurines), and architecture (stone megalithic installations).

MPT-1.A.2
Beginning approximately 77,000 years ago, the first "art" was created in the form of rock paintings and carved natural materials, such as ocher. Geometric patterns and representations of life-forms, usually human and animal, were typical two-dimensional creations. Three-dimensional forms were sculpted, and monuments, large-scale objects, and environments were assembled and/or constructed.

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Global Prehistory, 30,000–500 BCE

LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.3

Humans established Paleolithic communities in West, Central, South, Southeast, and East Asia between 70,000 and 40,000 BCE. Paleolithic and Neolithic cave paintings featuring animal imagery are found across Asia, including in the mountains of Central Asia and Iran and in rock shelters throughout central India. In prehistoric China, ritual objects were created in jade, beginning a 5,000-year tradition of working with the precious medium. Ritual, tomb, and memorializing arts are found across Neolithic Asia, including impressive funerary steles from Saudi Arabia and Yemen. Asia's greatest contribution to early world art is in ceramic technology, with some of the earliest pieces (dating to 10,500 BCE) produced by the Jomon culture in Japan. Even earlier pottery continues to be found, particularly in China. Ceramics were also produced in Iran beginning in the eighth millennium BCE, and refined vessel forms arose from the adoption of the potter's wheel in the fourth millennium BCE.

MPT-1.A.4

In the Pacific region, migrations from Asia approximately 45,000 years ago were possible because of lowered sea levels and the existence of land bridges. The earliest created objects have been dated to about 8,000 years ago. The Lapita peoples, who moved eastward from Melanesia to Polynesia beginning about 4,000 years ago, created pottery with incised geometric designs that appear across the region in multiple media today.

MPT-1.A.5

Paleolithic and Neolithic Europe's artistic statements were made in small human figural sculptures (central Europe), cave paintings (France and Spain), and outdoor, monumental stone assemblages (British Isles). These provide glimpses into the beginnings of ritual life (15,000 BCE) as people tried to influence and integrate with the natural cycles of the cosmos and promote both human and animal fertility. These works establish the dynamic interplay of naturalism and abstraction found throughout art's history.

MPT-1.A.6

On the American continent, from the Arctic to Tierra del Fuego, indigenous peoples who had recently migrated from Asia (before 10,000 BCE) first made sculptures from animal bone and later from clay, with animals and sacred humans as dominant subject matter. Similar to European expressions, ancient American art adapts animal images to the natural contours of the chosen materials and features fecund females. The fact that female figurines may also display unusual or supernatural characteristics suggests the importance of shamanic religion brought from Asia very early in human history.

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SUGGESTED SKILLS

7.A
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.

7.B
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.

SUGGESTED WORKS

- **2.** Great Hall of the Bulls (Lascaux)
- **8.** Stonehenge

TOPIC 1.3
Theories and Interpretations of Prehistoric Art

Required Course Content

ENDURING UNDERSTANDING

THR-1
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.

LEARNING OBJECTIVE

THR-1.A
Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.1
Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists.

THR-1.A.2
Ongoing archaeological excavations and the use of carbon-14 dating have illuminated interconnections of art across the world. Because of the understandably small number of surviving and located monuments, however, reasons for similarity or difference in form remain largely conjectural. Nonetheless, comparisons of groups of objects and the application of ethnographic analogy (considering modern traditional cultural practices as models for ancient ones) and reconstruction of religious history (noting shamanism as the earliest, most persistent worldwide spiritual approach) can be applied to help establish general theories of the function and meaning of prehistoric art.

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LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.3

Since it was first practiced c. 1900, modern stratigraphic archaeology (recording precisely each level and location of all objects) has served as a basis for art historical studies. Archaeology supports understandings of how people, culture, and therefore art travelled across the globe well before highly organized societies were formed. Important monuments, such as the caves at Lascaux, and media, particularly ceramics, were first discovered and described by archaeologists and then became available for interpretation by art historians—the two disciplines are highly complementary.

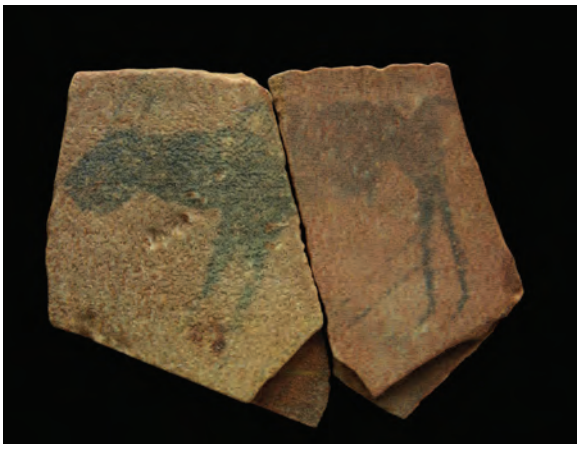
THR-1.A.4

The function of artistic expression prior to written records is inferred from evidence of technology and survival strategies and based on the relationship of tools and their function (whether task-related or expressive), available food sources, the rise of sophisticated culture, and humans' capacity to shape and manage the environment. Basic art historical methods can be applied to prehistoric art by comparing works of art, imagery, materials, and techniques to identify patterns (such as a prevalence of transformational animal-human iconography), then ethnographic approaches can be used to propose hypotheses (e.g., that certain iconography is shamanic in nature). Cross-cultural comparisons can help establish wider generalizations (e.g., that South African, Asian, and indigenous American peoples all participated in rock/cave expressions of a visionary aesthetic). In this way, the apparent paucity of evidence can be mitigated, and theories can be proposed, tested, refined, and potentially rejected by conflicting evidence or new information, as in other periods of art history and in other disciplines.

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Global Prehistory, 30,000–500 BCE

1. Apollo 11 stones
Namibia. c. 25,500–25,300 BCE. Charcoal on stone.



Apollo 11 stones
© Human Origins Program, Smithsonian Institution

2. Great Hall of the Bulls
Lascaux, France. Paleolithic Europe. 15,000–13,000 BCE. Rock painting.



Great Hall of the Bulls
© The Bridgeman Art Library

3. Camelid sacrum in the shape of a canine
Tequixquiac, central Mexico. 14,000–7000 BCE. Bone.



Camelid sacrum
Photo © Jorge Pérez de Lara

4. Running horned woman
Tassili n'Ajjer, Algeria. 6000–4000 BCE. Pigment on rock.



Running horned woman
© The Granger Collection, New York

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5. Beaker with ibex motifs
Susa, Iran. 4200–3500 BCE. Painted terra cotta.



Beaker with ibex motifs
© RMN-Grand Palais/Art Resource, NY

6. Anthropomorphic stele
Arabian Peninsula. Fourth millennium BCE. Sandstone.



Anthropomorphic stele
© Album/Art Resource, NY

7. Jade *cong*
Liangzhu, China. 3300–2200 BCE. Carved jade.



Jade *cong*
© Asian Art & Archaeology, Inc./Corbis

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8. Stonehenge

Wiltshire, UK. Neolithic Europe. c. 2500–1600 BCE. Sandstone. 2 *images*



Stonehenge
© Last Refuge/Robert Harding World Imagery/Corbis



Stonehenge
© Luca da Ros/SOPA/Corbis

9. The Ambum stone

Ambum Valley, Enga Province, Papua New Guinea. c. 1500 BCE. Greywacke.



The Ambum stone
© National Gallery of Australia, Canberra

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10. Tlatilco female figurine
Central Mexico, site of Tlatilco.
1200–900 BCE. Ceramic.



Tlatilco female figurine
© Princeton University Art Museum/Art Resource, NY

11. Terra cotta fragment
Lapita. Reef Islands, Solomon Islands. 1000 BCE.
Terra cotta (incised).



Terra cotta fragment
Courtesy of the Anthropology Photographic Archive, Department of Anthropology, The University of Auckland

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AP ART HISTORY

UNIT 2

Ancient Mediterranean, 3500 BCE–300 CE

~15%
AP EXAM WEIGHTING

~16–18
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 2

Multiple-choice: ~30 questions
Free-response: 3 questions

- Short Essay: Visual Analysis
- Short Essay: Attribution
- Long Essay: Visual/Contextual Analysis

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UNIT 2

~15% AP EXAM WEIGHTING | ~16–18 CLASS PERIODS

Ancient Mediterranean, 3500 BCE–300 CE

BIG IDEA 1
Culture CUL
- What can the physical setting of a work of art tell us about what was important to the culture in which it was created?

BIG IDEA 5
Purpose and Audience PAA
- How does purpose or function influence works of art and express cultural characteristics of societies?

Developing Understanding

Art and art making of the Ancient Mediterranean illustrate the active exchange of ideas, reception of artistic styles, and a subsequent influence on the classical world. The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond, as ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures.

This unit provides the foundation for the exploration of art in Europe and the Americas as students compare developments, consider continuities and changes over time, and build an understanding of how these works fit into a larger artistic tradition.

Building the Art Historical Thinking Skills

2.B 2.C 4.A 5.A

With a larger collection of well-documented works, Unit 2 is the place to introduce students to the concept of artistic traditions that can be traced in the collective works of cultures. Students will continue to practice the skills of visual identification and description using images both within and beyond the image set, and will increasingly study the context in which art was created to explain how the purpose or intent shaped its creation and its meaning. Analysis of vast architectural complexes, and of smaller works such as sculptures and paintings, provides opportunities for students to understand and explain how a work's context influenced the artistic decisions in the creation of the art. Students should explain how specific works demonstrate continuity with the larger artistic tradition, or how the work may deviate from this tradition.

Preparing for the AP Exam

Context is critically important in analyzing a work of art. Both long and short essay questions on the exam require students to explain how context affects the use, purpose, meaning, or significance of works of art. Students often find it challenging to differentiate between visual and contextual analysis. Help them to analyze exam questions carefully to determine whether the question calls for visual analysis, contextual analysis, or both.

Additionally, students often need specific instruction on the difference between visual and contextual description, and what constitutes context. Students should practice explaining how keep on one line why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art. This distinction between visual and contextual description can be a challenge for students, so allowing time for practice and feedback, and reviewing successful examples of analysis, are important to build their abilities.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~16–18 CLASS PERIODS
CUL-1, MPT-1	**2.1 Cultural Contexts of Ancient Mediterranean Art**	1.A Identify a work of art (or group of related works of art). 1.B Describe visual elements of a work of art (or group of related works of art). 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 2.A Describe contextual elements of a work of art (or group of related works of art). 2.C 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). 3.A Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. 5.B 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). 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. 6.B 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.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~16–18 CLASS PERIODS
INT-1	**2.2 Interactions Within and Across Cultures in Ancient Mediterranean Art**	**4.A** 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. **4.B** 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.	
PAA-1	**2.3 Purpose and Audience in Ancient Mediterranean Art**	**2.B** 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). **2.D** 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.	
THR-1	**2.4 Theories and Interpretations of Ancient Mediterranean Art**	**8.A** Articulate a defensible claim about one or more works of art (or group of related works of art). **8.B** Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).	
	Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 2. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	2.1	**Think-Pair-Share** Using the Seated Scribe (15), have students work through a Think-Pair-Share exercise focusing on the contextual elements of this work. Set some focused questions, such as: "What is the purpose of this work? When and where was it made? What is the subject of this work? Who was it made for? How might viewers have experienced this work? What might they have thought about it?"
2	2.1	**Fishbowl** Place students into two circles for a fishbowl activity. Have the inner circle of students practice describing visual elements of a work beyond the image set and explain how artistic decisions about form, materials, style, and content shaped the work. After the inner circle has had their formal discussion, ask the outer circle to provide feedback from their active listening evaluations. Use the Standing hippopotamus known as "William" from the Metropolitan Museum collection (metmuseum.org/art/collection/search/544227).
3	2.3	**Socratic Seminar** Lead a modified Socratic seminar in which the teacher models the strategy by asking a series of guided questions focused on explaining first the possible intent, purpose, and function of the Acropolis (35). Gradually extend your questioning to include how these features shaped the meaning of the work, perhaps focusing on the impact the structure may have had on visitors.

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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TOPIC 2.1
Cultural Contexts of Ancient Mediterranean Art

Required Course Content

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.5

The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3500 to 330 BCE) is associated with successive city-states and cultural powers—Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian. Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assume divine attributes.

CUL-1.A.6

The art of dynastic Egypt (present-day Egypt and Sudan, from 3000 to 30 BCE) generally includes coverage of predynastic Egypt and Old, Middle, and New Kingdoms. The Amarna period (New Kingdom) was also important because of its cultural reform and stylistic revolution. The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth.

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SUGGESTED SKILLS

1.A
Identify a work of art (or group of related works of art).

1.B
Describe visual elements of a work of art (or group of related works of art).

1.C
Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

2.A
Describe contextual elements of a work of art (or group of related works of art).

2.C
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).

3.A
Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.

5.A
Describe visual elements of a work of art (or group of related works of art) beyond the image set.

5.B
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).

6.A
Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.

6.B
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.

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UNIT 2

Ancient Mediterranean, 3500 BCE–300 CE

AVAILABLE RESOURCE

- Classroom Resources > **Art in Context: The Pantheon**

SUGGESTED WORKS

- **12.** White Temple and its ziggurat
- **13.** Palette of King Narmer
- **14.** Statues of votive figures, from the Square Temple at Eshnunna
- **15.** Seated scribe
- **16.** Standard of Ur
- **17.** Great Pyramids
- **18.** King Menkaura and queen
- **20.** Temple of Amun-Re and Hypostle-Hall
- **22.** Akhenaton, Nefertiti, and three daughters
- **24.** Last judgment of Hunefer
- **25.** Lamassu from the citadel of Sargon II
- **26.** Athenian agora
- **28.** Peplos Kore
- **29.** *Sarcophagus of the Spouses*
- **32.** Tomb of the Triclinium
- **33.** Niobides Krater
- **36.** Grave stele of Hegeso
- **38.** Great Altar of Zeus and Athena at Pergamon
- **40.** *Alexander Mosaic*
- **41.** Seated boxer
- **46.** Pantheon
- **47.** Ludovisi Battle Sarcophagus

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.7

Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the sun. Representations of humans make clear distinctions between the deified pharaoh and people in lower classes, using representational and stylistic cues such as hierarchical proportion and idealization versus naturalism. Approaches to portraiture depend on a figure's rank in society. The artistic canon of dynastic Egypt, with strict conventions of representation, use of materials, and treatment of forms, was followed for many centuries with only short-lived periods of experimentation and deviation. Innovations in art and architecture tended to occur within the basic and established scheme.

CUL-1.A.8

Ancient Greek art was produced in Europe and western Asia, primarily in the region of present-day Greece, Turkey, and southern Italy, from 600 BCE to 100 CE Etruscan art (c. 700–100 BCE, from the region of Etruria in central Italy) and ancient Roman art was produced in Europe and western Asia from c. 753 BCE to 337 CE.

CUL-1.A.9

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.

CUL-1.A.10

The Greek, Etruscan, and Roman cultures shared a rich tradition of epic storytelling (first orally transmitted, later written) that glorified the exploits of gods, goddesses, and heroes. The texts recorded a highly developed rhetorical tradition that prized public oratory and poetry. Religious rituals and prognostications were guided by oral tradition, not texts.

CUL-1.A.11

Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order.

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ENDURING UNDERSTANDING

MPT-1

Art and art making take 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.

LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.7

Artists created fully developed, formal types, including sculptures of human figures interacting with gods and stylistic conventions representing the human form with a combined profile and three-quarter view. In these combinations, important figures are set apart using a hierarchical scale or by dividing the compositions into horizontal sections or registers, which provide significant early examples of historical narratives.

MPT-1.A.8

The Egyptian architectural construction of the clerestory is particularly important for the history of architecture. Development of monumental stone architecture culminated with the pyramids and with innovative designs for rock-cut tombs and pylon (massive sloped gateway) temples, each demonstrating the importance of the pharaoh—a god-king with absolute power, descended directly from the sun god.

MPT-1.A.9

Art from the Etruscan and Roman periods is typified by stylistic and iconographical eclecticism and portraiture. Roman architecture is also characterized by borrowing from its immediate predecessors (Greek and Etruscan) and by technical innovation.

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SUGGESTED SKILLS

4.A

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.

4.B

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.

SUGGESTED WORKS

- **27.** Anavysos Kouros
- **34.** *Doryphoros (Spear Bearer)*
- **43.** Augustus of Prima Porta
- **44.** Colosseum

TOPIC 2.2
Interactions Within and Across Cultures in Ancient Mediterranean Art

Required Course Content

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.1

Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world.

INT-1.A.2

The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt (facilitated by recorded information from the time) provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond.

INT-1.A.3

Ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism. Many Hellenistic works are in fact Roman in origin, which favors presenting these traditions at the same time.

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TOPIC 2.3
Purpose and Audience in Ancient Mediterranean Art

Required Course Content

ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.1

Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities, as well as on the function of funerary and palatial complexes within their cultural contexts.

PAA-1.A.2

Architectural representations include towering ziggurats that provide monumental settings for the worship of many deities, as well as heavily fortified palaces that increased in opulence over the centuries, proclaiming the power and authority of rulers.

PAA-1.A.3

The culture of dynastic Egypt represents an elaborate funerary sect whose devotees created numerous *ka* statues (to house the *ka*, or spirit, after death), artifacts, decorations, and furnishings for tombs.

PAA-1.A.4

The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. Etruscan and ancient Roman art express republican and imperial values, power, and preference for conspicuous display. Etruscan and Roman architecture are characterized by investment in public structures.

SUGGESTED SKILLS

2.B

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).

2.D

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.

SUGGESTED WORKS

- **19.** The Code of Hammurabi
- **21.** Mortuary temple of Hatshepsut
- **23.** Tutankhamun's tomb, innermost coffin
- **30.** Audience Hall (*apadana*)
- **35.** Acropolis
- **39.** House of the Vettii
- **42.** Head of a Roman patrician
- **45.** Forum of Trajan

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SUGGESTED SKILLS

8.A
Articulate a defensible claim about one or more works of art (or group of related works of art).

8.B
Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).

SUGGESTED WORKS

- **31.** Temple of Minerva and sculpture of Apollo
- **37.** *Winged Victory of Samothrace*

TOPIC 2.4
Theories and Interpretations of Ancient Mediterranean Art

Required Course Content

ENDURING UNDERSTANDING

THR-1
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.

LEARNING OBJECTIVE

THR-1.A
Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.5 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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Contextual information for Ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records, as well as from archaeological excavations conducted from the mid-18th century onward. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers. The arts of these early western artistic cultures are generally studied chronologically. Additionally, archaeological models and stylistic analysis have identified periods based on stylistic changes. Artworks are assigned to periods according to styles (e.g., archaic Greek), governments, or dynasties (e.g., the Roman Republic).

continued on next page

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LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.6 Ancient Greek and Roman art provides the foundation for the later development of European and Mediterranean artistic traditions. From the 18th century onward, European and American observers admired ancient Greek and Roman ethical and governmental systems, which contributed to prioritizing art and architecture that could be associated with political elites and cultural capitals (e.g., Rome). More recently, art historians have examined art produced by contemporary subjects or "provincial" populations.

THR-1.A.7 Some of the earliest written statements about artists and art making survive from the ancient Greek and Roman worlds. Little survives of the rich Etruscan literary tradition that is documented in Roman sources.

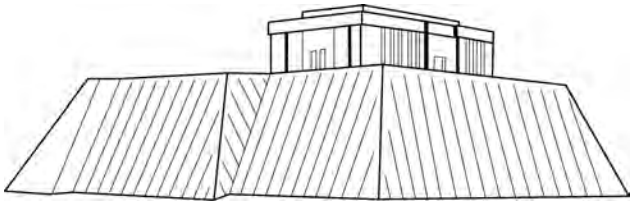
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12. White Temple and its ziggurat

Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 BCE. Mud brick. 2 *images*



White Temple
© Richard Ashworth/Robert Harding World Imagery



White Temple and ziggurat (reconstruction drawing)

13. Palette of King Narmer

Predynastic Egypt. c. 3000–2920 BCE. Greywacke. 2 *images*



Palette of King Narmer, front
© Werner Forman/Art Resource, NY



Palette of King Narmer, back
© Werner Forman/Art Resource, NY

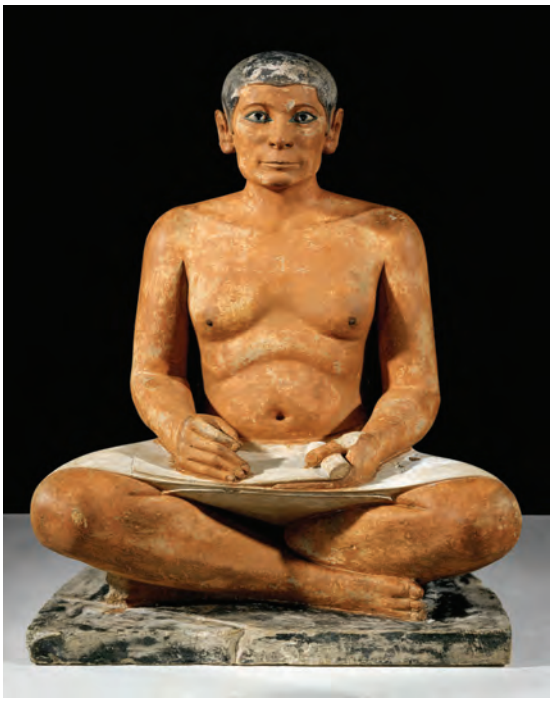
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14. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq)
Sumerian. c. 2700 BCE. Gypsum inlaid with shell and black limestone.



Statues of votive figures
© Erich Lessing/Art Resource, NY

15. Seated scribe
Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 BCE. Painted limestone.



Seated scribe
© Erich Lessing/Art Resource, NY

16. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq)
Sumerian. c. 2600–2400 BCE. Wood inlaid with shell, lapis lazuli, and red limestone. 2 *images*



Standard of Ur, Peace
© Erich Lessing/Art Resource, NY



Standard of Ur, War
© Eileen Tweedy/The Art Archive at Art Resource, NY

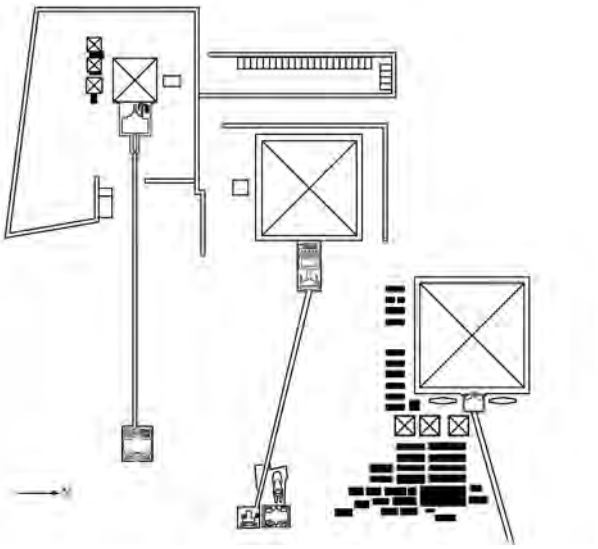
© 2020 College Board

17. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx

Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 BCE. Cut limestone. 2 *images*



Great Pyramids with Sphinx
© Roger Wood/Corbis



Great Pyramids plan

18. King Menkaura and queen

Old Kingdom, Fourth Dynasty. c. 2490–2472 BCE. Greywacke.



King Menkaura and queen
Photograph © 2013 Museum of Fine Arts, Boston

19. The Code of Hammurabi

Babylon (modern Iran). Susian. c. 1792–1750 BCE. Basalt.



The Code of Hammurabi
© The Gallery Collection/Corbis

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20. Temple of Amun-Re and Hypostyle Hall

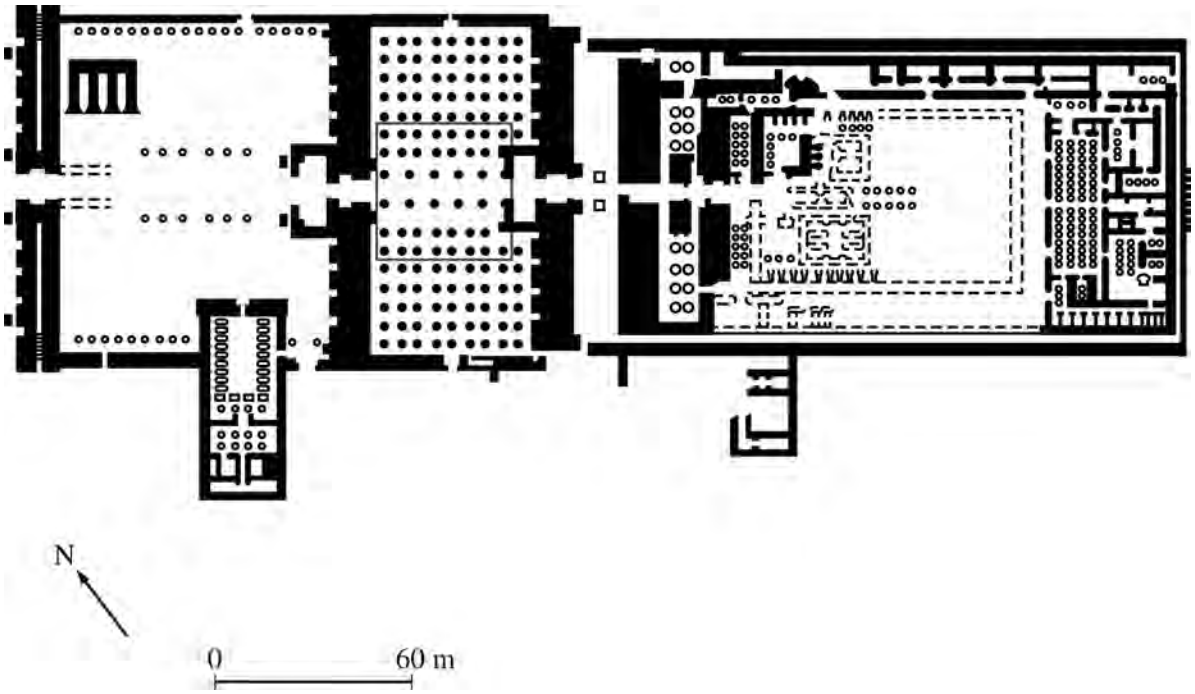
Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 BCE; hall: c. 1250 BCE. Cut sandstone and mud brick. 3 *images*



Temple of Amun-Re
© Yann Arthus-Bertrand/Corbis



Hypostyle Hall
© Jochem D. Wijnands/Getty Images



Temple of Amun-Re plan

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21. Mortuary temple of Hatshepsut

Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 BCE. Sandstone, partially carved into a rock cliff, and red granite. 2 *images*



Mortuary temple of Hatshepsut
© Erich Lessing/Art Resource, NY



Kneeling statue of Hatshepsut
Image © The Metropolitan Museum of Art/Image source © Art Resource, NY

22. Akhenaten, Nefertiti, and three daughters

New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 BCE. Limestone.



Akhenaton, Nefertiti, and three daughters
© bpk, Berlin/Staatliche Museen/Art Resource, NY

23. Tutankhamun's tomb, innermost coffin

New Kingdom, 18th Dynasty. c. 1323 BCE. Gold with inlay of enamel and semiprecious stones.



Tutankhamun's innermost coffin
© Sandra Vannini/Corbis

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24. Last judgment of Hunefer, from his tomb (page from the *Book of the Dead*)
New Kingdom, 19th Dynasty. c. 1275 BCE. Painted papyrus scroll.



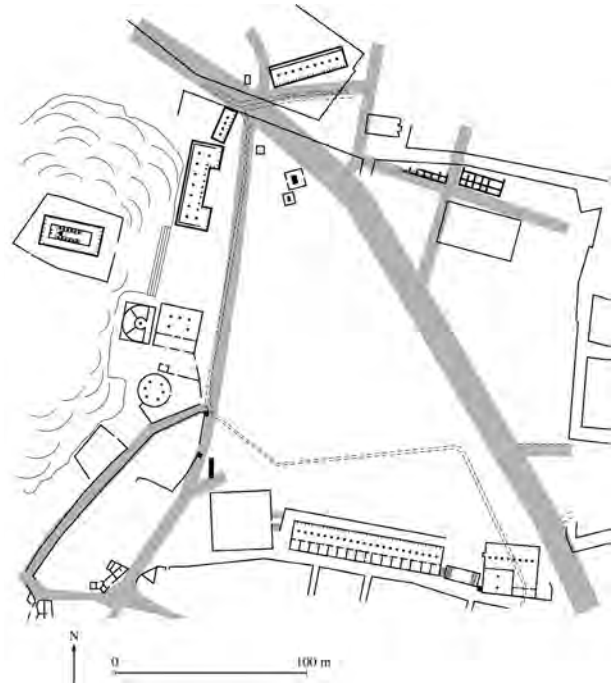
Last judgment of Hu-Nefer
© The Trustees of the British Museum/Art Resource, NY

25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq)
Neo-Assyrian. c. 720–705 BCE. Alabaster.



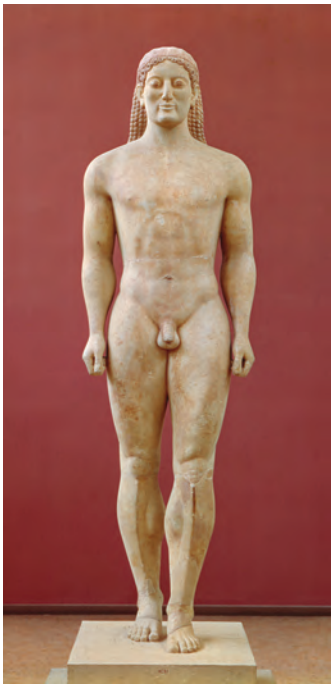
Lamassu
© Album/Art Resource, NY

26. Athenian agora
Archaic through Hellenistic Greek. 600 BCE–150 CE. Plan.



Athenian agora site plan

27. Anavysos Kouros
Archaic Greek. c. 530 BCE. Marble with remnants of paint.



Anavysos Kouros
© Scala/Art Resource, NY

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28. Peplos Kore from the Acropolis
Archaic Greek. c. 530 BCE. Marble, painted details.



Peplos Kore
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

29. *Sarcophagus of the Spouses*
Etruscan. c. 520 BCE. Terra cotta.



Sarcophagus of the Spouses
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

30. Audience Hall (*apadana*) of Darius and Xerxes
Persepolis, Iran. Persian. c. 520–465 BCE. Limestone. 2 *images*



Apadana
© Imagestate Media Partners Limited - Impact Photos/Alamy

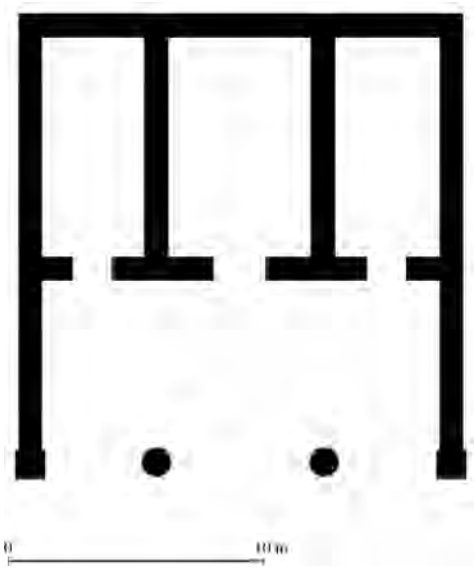


Apadana stairway
© Gérard Degeorge/Corbis

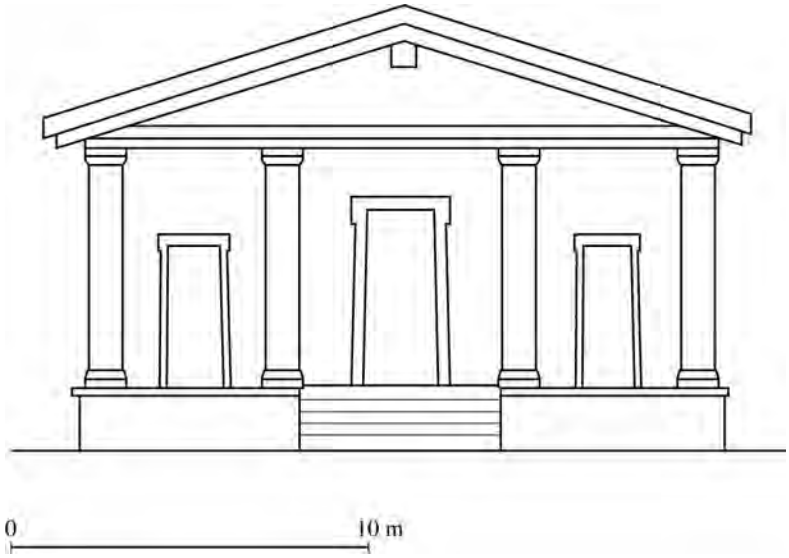
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31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo

Master sculptor Vulca. c. 510–500 BCE. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture. 3 *images*



Temple of Minerva plan



Temple of Minerva elevation



Apollo
© Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY

© 2020 College Board

32. Tomb of the Triclinium

Tarquinia, Italy. Etruscan. c. 480–470 BCE. Tufa and fresco.



Tomb of the Triclinium
© Nimatallah/Art Resource, NY

33. Niobides Krater

Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 BCE. Clay, red-figure technique (white highlights). 2 *images*



Niobides Krater
© RMN-Grand Palais/Art Resource, NY



Niobides Krater
© RMN-Grand Palais/Art Resource, NY

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34. *Doryphoros* (*Spear Bearer*)

Polykleitos. Original 450–440 BCE. Roman copy (marble) of Greek original (bronze).



Doryphoros
© Museo Archeologico Nazionale, Naples, Italy/The Bridgeman Art Library

35. Acropolis

Athens, Greece. Iktinos and Kallikrates. c. 447–410 BCE. Marble. 6 *images*



Acropolis plan



Parthenon
© SGM/The Bridgeman Art Library

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35. ***(cont'd)***



Helios, horses, and Dionysus (Heracles?)
© The Trustees of the British Museum



Temple of Athena Nike
© Gianni Dagli Orti/The Art Archive at Art Resource, NY



Victory adjusting her sandal
© Nimatallah/Art Resource, NY



Plaque of the Ergastines
© RMN-Grand Palais/Art Resource, NY

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36. Grave stele of Hegeso
Attributed to Kallimachos. c. 410 BCE. Marble and paint.



Grave stele of Hegeso
© Nimatallah/Art Resource, NY

37. *Winged Victory of Samothrace*
Hellenistic Greek. c. 190 BCE. Marble.



Winged Victory of Samothrace
© RMN-Grand Palais/Art Resource, NY

38. Great Altar of Zeus and Athena at Pergamon
Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 BCE. Marble (architecture and sculpture). 3 *images*



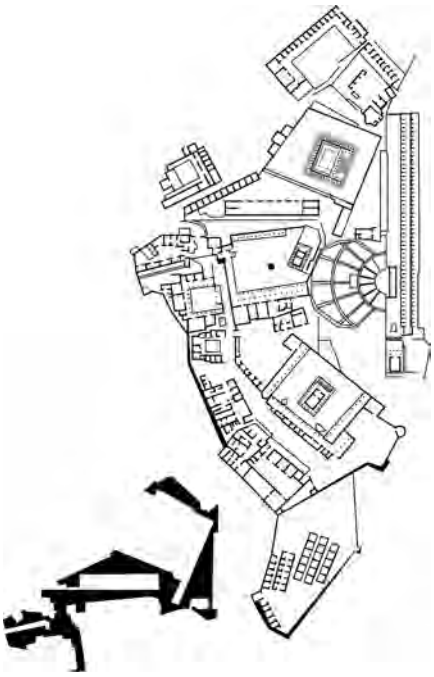
Great Altar of Zeus and Athena
© bpk, Berlin/Antikensammlung, Staatliche Museen/Photo © Juergen Liepe/ Art Resource, NY



Athena
© Erich Lessing/Art Resource, NY

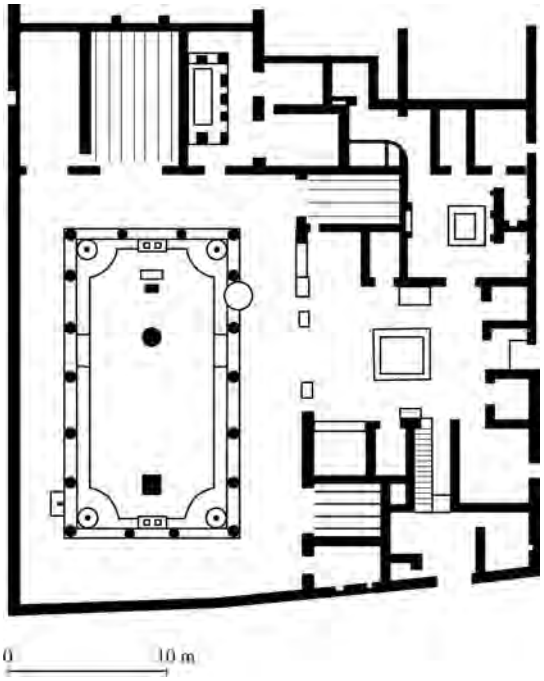
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38. ***(cont'd)***



Great Altar of Zeus and Athena plan

39. House of the Vettii
Pompeii, Italy. Imperial Roman. c. second century BCE; rebuilt c. 62–79 CE. Cut stone and fresco. 3 *images*



House of the Vettii plan



Atrium
Photo © Henri Stierlin, Genève

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39. ***(cont'd)***



Frescoes
© Scala/Art Resource, NY

40. ***Alexander Mosaic*** **from the House of Faun, Pompeii**
Republican Roman. c. 100 BCE. Mosaic.



Alexander Mosaic
© Araldo de Luca/Corbis

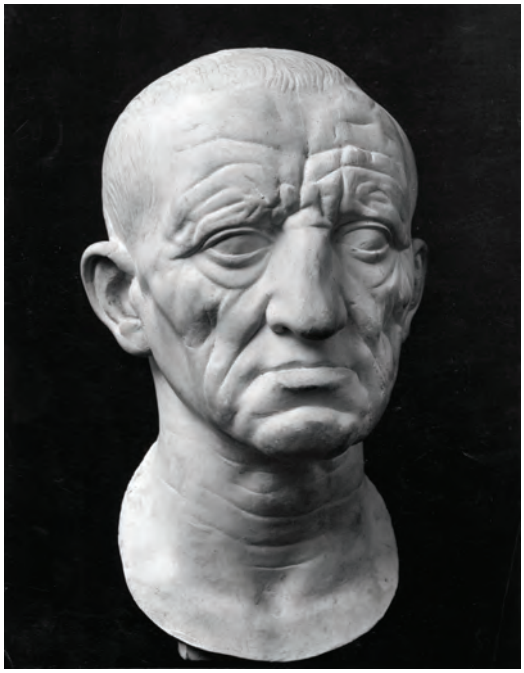
41. Seated boxer
Hellenistic Greek. c. 100 BCE. Bronze.



Seated boxer
© Vanni Archive/Art Resource, NY

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42. Head of a Roman patrician
Republican Roman. c. 75–50 BCE. Marble.



Head of a Roman patrician
© Alinari/Art Resource, NY

43. Augustus of Prima Porta
Imperial Roman. Early first century CE. Marble.



Augustus of Prima Porta
© Erin Babnik/Alamy

44. Colosseum (Flavian Amphitheater)
Rome, Italy. Imperial Roman. 70–80 CE. Stone and concrete. 2 *images*



Colosseum
© Patrick Durand/Sygma/Corbis



Colosseum
© Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY

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45. Forum of Trajan

Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 CE; column completed 113 CE. Brick and concrete (architecture); marble (column). 4 *images*



Forum of Trajan (reconstruction drawing)
© John Burge and James Packer



Basilica Ulpia (reconstruction drawing)
© Gilbert Gorski and James Packer



Trajan markets
© Franz-Marc Frei/Corbis



Column of Trajan
© Vittoriano Rastelli/Corbis

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46. Pantheon
Imperial Roman. 118–125 CE. Concrete with stone facing. 2 *images*



Pantheon
© Scala/Art Resource, NY



Pantheon
© Vanni Archive/Art Resource, NY

47. Ludovisi Battle Sarcophagus
Late Imperial Roman. c. 250 CE. Marble.



Ludovisi Battle Sarcophagus
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

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AP ART HISTORY

UNIT 3

Early Europe and Colonial Americas, 200–1750 CE

~21%
AP EXAM WEIGHTING

~21–25
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 3

Multiple-choice: ~30 questions
Free-response: 3 questions

- Short Essay: Contextual Analysis
- Short Essay: Continuity and Change
- Long Essay: Comparison

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UNIT 3

~21% AP EXAM WEIGHTING | ~21–25 CLASS PERIODS

Early Europe and Colonial Americas, 200–1750 CE

BIG IDEA 1
Culture **CUL**
- 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?

BIG IDEA 2
Interactions with Other Cultures **INT**
- How are the cultural interactions that developed throughout this period demonstrated in the works of art?

BIG IDEA 5
Purpose and Audience **PAA**
- What do the purpose, patron, and intended audience for Early European and Colonial American art communicate about the context in which it was created?

Developing Understanding

The art and architecture created by Medieval European artists and architects was heavily influenced by purpose and audience. The shared artistic forms, functions, and techniques apparent in these works were often influenced by both earlier and contemporary cultures. This is evident in places of worship, for example the Great Mosque's influence on the Alhambra or Chartres Cathedral's influence on cathedral architecture that followed.

The Renaissance and Baroque traditions built upon those established in the Medieval period, and expanded upon them to include new technological and cultural developments. The cultural shift that took place during the Renaissance in Europe led artists to explore secular subjects in addition to religious works, such as scenes from everyday life like Bruegel's *Hunters in the Snow* or Ruysch's *Fruit and Insects.*

Building the Art Historical Thinking Skills

4.B 4.C 6.B 7.A 8.A

This unit contains works of art and historical contexts with which students may be more familiar and therefore is a great opportunity to introduce more complex practices, such as attribution (by linking works of art to specific artists, cultures, and styles) and argumentation (by teaching students how to make defensible claims about works of art).

The span of time in Unit 3 provides an opportunity for students to begin explaining why a work, such as the Annunciation Triptych (66), represents both continuity and change within an artistic tradition. Have them also begin to explain the influence of a work (such as architectural plans) on art in Europe or even across cultures.

Use detailed, historically supported interpretations of the works from this unit to help students analyze the form, style, materials, content, function, and context of the art in relation to the interpretations. This approach allows students to gain insight into how an interpretation is developed.

Preparing for the AP Exam

By Unit 3, students should begin to move beyond analysis of specific works and their contexts to connect works of art to a larger artistic tradition, style, or practice. This can be challenging as it requires students to move beyond initial art historical skills of identifying and describing what they see, and toward learning to use their visual and contextual analysis skills in combination with their art historical knowledge to explain how a work is an example of a specific tradition, or how it represents a change from that artistic tradition.

By identifying traits of the specific work, traits of the larger tradition, and the context in which the work was created, students can successfully explain how and *why* the work demonstrates continuity or change within an artistic tradition. The exam assesses this skill in both the multiple-choice and free-response sections; as a result, students should practice recognizing and identifying these connections as well as articulating them in writing.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~21–25 CLASS PERIODS
CUL-1	**3.1 Cultural Contexts of Early European and Colonial American Art**	2.A Describe contextual elements of a work of art (or group of related works of art). 2.D 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.	
INT-1	**3.2 Interactions Within and Across Cultures in Early European and Colonial American Art**	3.B Explain how two or more works of art are similar and/or different in how they convey meaning. 4.A 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. 4.B 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. 4.C Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures. 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.	
MPT-1	**3.3 Materials, Processes, and Techniques in Early European and Colonial American Art**	1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. 6.B 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.	

continued on next page

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UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~21–25 CLASS PERIODS
PAA-1	**3.4 Purpose and Audience in Early European and Colonial American Art**	**2.B** 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). **2.D** 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.	
THR-1	**3.5 Theories and Interpretations of Early European and Colonial American Art**	**7.A** 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. **7.B** 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. **8.A** Articulate a defensible claim about one or more works of art (or group of related works of art). **8.B** Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art). **8.C** Explain how the evidence justifies the claim.	
	Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 3. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	3.1	**Jigsaw** Organize students into groups of three (counting off—1, 2, and 3). Then have them then form groups based on their numbers (all ones together, all twos together, etc.) Assign a work of art from the image set to each of the numbered groups. The ones will analyze the Catacomb of Priscilla (48), the twos will analyze Chartres Cathedral (60), and the threes will analyze the Alhambra (65). Each numbered group will analyze the form, style, materials, function, and context of their structure in order to become experts who can explain how these artistic decisions by the architects caused a response in visitors and shaped its reception. Once they are experts, they should return to their original groups and share their knowledge so that each student learns about all three of these structures.
2	3.2	**Look for a Pattern** Using the Hagia Sophia (52), The Great Mosque, Córdoba (56), and the Mosque of Selim II (84), ask students to look for patterns of both change and continuity with the Islamic artistic tradition. When their analysis is complete, have them write a short explanation of why the works demonstrate change and a short explanation of why the works demonstrate continuity.
3	3.5	**Graphic Organizer** Have students use a t-chart to list evidence that can be used to support a claim (or thesis) based on the following prompt: *Explain how Jan van Eyck's* The Arnolfini Portrait (68) *represents more of a continuity or change within the Northern Renaissance artistic tradition.* On the left of the t-chart, have students list evidence that supports this work being a continuity within the tradition, and on the right-side have students list evidence that supports this work being a change. Students should develop a thesis based on the evidence from the t-chart. Remind them that a proper claim takes a position, is defensible by the evidence, and does not simply restate the prompt. A sample claim could be: Van Eyck's Arnolfini Portrait represents change within the tradition of Northern European art because he painted a secular portrait of a couple in their own home showcasing their wealth.

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TOPIC 3.1
Cultural Contexts of Early European and Colonial American Art

Required Course Content

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.12

Medieval artistic traditions include late antique, early Christian, Byzantine, Islamic, migratory, Carolingian*, Romanesque, and Gothic, each named for their principal culture, religion, government, and/or artistic style.

CUL-1.A.13

Medieval art (European, c. 300–1400 CE; Islamic, c. 300–1600 CE) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning. Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory.

CUL-1.A.14

Medieval figurative and aniconic two- and three-dimensional works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text.

continued on next page

SUGGESTED SKILLS

2.A

Describe contextual elements of a work of art (or group of related works of art).

2.D

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.

AVAILABLE RESOURCE

- Classroom Resources > **The Development of One-Point Perspective in Renaissance Italy**

SUGGESTED WORKS

- **48.** Catacomb of Priscilla
- **60.** Chartres Cathedral
- **63.** Arena (Scrovegni) Chapel
- **64.** Golden Haggadah
- **65.** Alhambra
- **66.** Annunciation Triptych
- **71.** *Madonna and Child with Two Angels*
- **72.** *Birth of Venus*
- **75.** Sistine Chapel
- **78.** *Entombment of Christ*
- **79.** *Allegory of Law and Grace*
- **82.** Il Gesù
- **83.** *Hunters in the Snow*
- **88.** San Carlo alle Quattro Fontane
- **89.** *Ecstasy of Saint Teresa*
- **91.** *Las Meninas*
- **92.** *Woman Holding a Balance*
- **96.** *Fruit and Insects*

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.15

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.

CUL-1.A.16

The arts of 15th-century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training.

CUL-1.A.17

The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between western European art in the north and south with respect to form, function, and content. 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.

CUL-1.A.18

In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.

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TOPIC 3.2
Interactions Within and Across Cultures in Early European and Colonial American Art

Required Course Content

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.4

Continuities and exchanges between coexisting traditions in medieval Europe are evident in shared artistic forms, functions, and techniques. 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. Cultural and artistic exchanges were facilitated through trade and conquest.

INT-1.A.5

Before the late Middle Ages, the coexistence of many regional styles makes period-wide generalizations impossible. Isolated regional revivals of naturalism and classicism occurred, sometimes motivated by the association of classicism with the Roman Christian emperors and church. Other traditions, such as those of European Islamic art and early medieval migratory art, embraced calligraphic line and script, as well as dense geometrical and organic ornament.

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SUGGESTED SKILLS

3.B
Explain how two or more works of art are similar and/or different in how they convey meaning.

4.A
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.

4.B
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.

4.C
Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.

4.D
Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

SUGGESTED WORKS

- **49.** Santa Sabina
- **50.** *Vienna Genesis*
- **52.** Hagia Sophia
- **56.** Great Mosque (Córdoba)
- **69.** *David* (Donatello)
- **70.** Palazzo Rucellai
- **74.** *Adam and Eve*
- **84.** Mosque of Selim II
- **90.** *Angel with Arquebus*

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LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.6

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.

INT-1.A.7

Art production in the Spanish viceroyalties in the Americas exhibited a hybridization of European and indigenous ideas, forms, and materials, with some African and Asian influences. Although much colonial art is religious, nonreligious subjects—such as portraiture, allegory, genre, history, and decorative arts—were central to Spanish viceregal societies.

INT-1.A.8

Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception. However, given the Spanish Catholic context in which this art production developed, Spanish colonial art of the early modern period corresponded more closely to that of southern Europe.

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TOPIC 3.3
Materials, Processes, and Techniques in Early European and Colonial American Art

Required Course Content

ENDURING UNDERSTANDING

MPT-1

Art and art making take 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.

LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.10 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.

SUGGESTED SKILLS

1.C

Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

6.A

Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.

6.B

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 image set.

SUGGESTED WORKS

- **51.** San Vitale
- **53.** Merovingian looped fibulae
- **55.** *Lindisfarne Gospels*
- **57.** Pyxis of al-Mughira
- **59.** *Bayeux Tapestry*
- **67.** Pazzi Chapel
- **76.** *School of Athens*
- **80.** *Venus of Urbino*
- **85.** *Calling of Saint Matthew*
- **87.** *Self-Portrait with Saskia*
- **94.** Screen with the Siege of Belgrade and Hunting Scene

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SUGGESTED SKILLS

2.B

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).

2.D

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.

SUGGESTED WORKS

- **54.** Virgin (Theotokos) and Child between Saints Theodore and George
- **58.** Church of Sainte-Foy
- **61.** *Bibles moralisées*
- **62.** *Röttgen Pietà*
- **73.** *The Last Supper*
- **77.** Isenheim altarpiece
- **86.** *Henri IV Receives the Portrait of Marie de'Medici*
- **93.** The Palace of Versailles
- **95.** *The Virgin of Guadalupe*
- **97.** *Spaniard and Indian Produce a Mestizo*
- **98.** *The Tête à Tête,* from *Marriage à la Mode*

TOPIC 3.4
Purpose and Audience in Early European and Colonial American Art

Required Course Content

ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.5

Corporate and individual patronage informed the production, content, form, and display of art—from panel painting, altarpieces, sculpture, and print to myriad decorative arts, such as metalwork and textiles. Displayed in churches, chapels, convents, palaces, and civic buildings, the arts performed various functions (e.g., propagandistic, commemorative, didactic, devotional, ritual, recreational, and decorative).

PAA-1.A.6

Surviving architecture is primarily religious in function (though domestic architecture survives from the late Middle Ages); both ground plans and elevations accommodated worship and incorporated symbolic numbers, shapes, and ornament.

PAA-1.A.7

Audiences' periodic rejections of figural imagery on religious structures or objects on theological grounds were common to all three major medieval religions. These artworks could facilitate a connection with the divine through their iconography (icons) or contents (reliquaries).

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LEARNING OBJECTIVE	ESSENTIAL KNOWLEDGE
PAA-1.A Explain how purpose, intended audience, or patron affect art and art making	**PAA-1.A.8** The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, theoretical curricula in centralized educational institutions.

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SUGGESTED SKILLS

7.A
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.

7.B
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.

8.A
Articulate a defensible claim about one or more works of art (or group of related works of art).

8.B
Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).

8.C
Explain how the evidence justifies the claim.

SUGGESTED WORKS

- **68.** The Arnolfini Portrait
- **81.** Frontispiece of the Codex Mendoza

TOPIC 3.5
Theories and Interpretations of Early European and Colonial American Art

Required Course Content

ENDURING UNDERSTANDING

THR-1

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.

LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.8

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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art.

THR-1.A.9

Contextual information comes primarily from literary, theological, and governmental (both secular and religious) records, which vary in quantity according to period and geographical region, and to a lesser extent from archaeological excavations.

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LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.10

Art from the early modern Atlantic world is typically studied in chronological order, by geographical region, according to style, and medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.

THR-1.A.11

Most primary source material is housed in archives and libraries worldwide and includes works of art both in situ and in private and public collections. An immense body of secondary scholarly literature also exists.

THR-1.A.12

The traditional art history survey presents a historical narrative that, by selectively mapping development of the so-called "Old World," constructs the idea of the West. One problem with this model is that in privileging Europe, the Old World is placed in an oppositional relationship to the rest of the world, which tends to be marginalized, if not neglected. A focus on early modernity and interconnectedness of the Atlantic regions presents a more comprehensive approach to the study of art.

THR-1.A.13

Information and objects from different parts of the world were gathered in European cultural centers, where their influence is evident in the contents of curiosity cabinets; advances in science and technology; consolidation of European political and economic power; and the development of modern conceptions of difference, such as race and nationalism.

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48. Catacomb of Priscilla
Rome, Italy. Late Antique Europe. c. 200–400 CE. Excavated tufa and fresco. 3 *images*



Greek Chapel
© Scala/Art Resource, NY



Orant fresco
© Araldo de Luca/Corbis



Good Shepherd fresco
© Scala/Art Resource, NY

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49. Santa Sabina

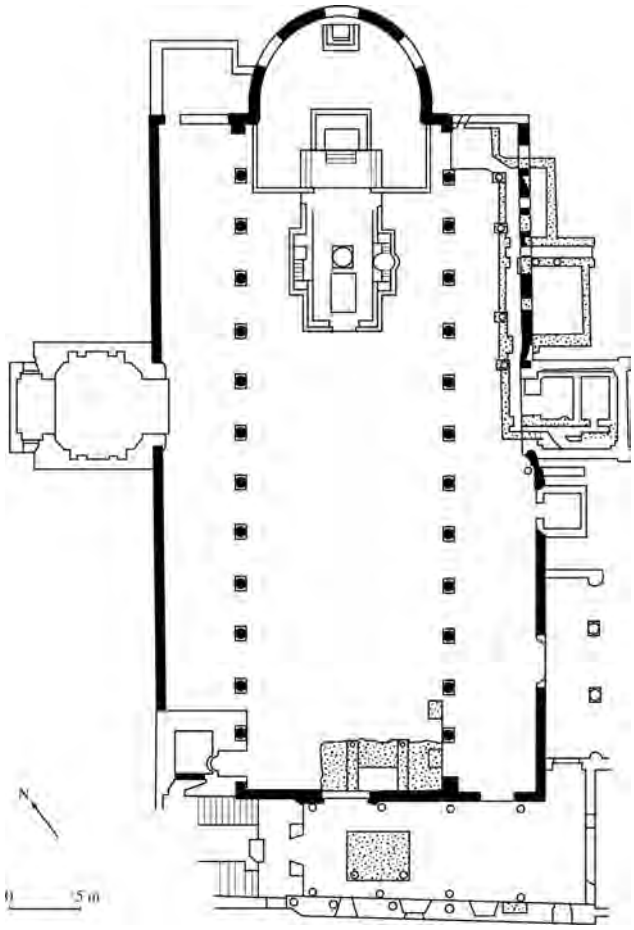
Rome, Italy. Late Antique Europe. c. 422–432 CE. Brick and stone, wooden roof. 3 *images*



Santa Sabina
© Holly Hayes/Art History Images



Santa Sabina
© Scala/Art Resource, NY



Santa Sabina plan

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50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*

Early Byzantine Europe. Early sixth century CE. Illuminated manuscript (tempera, gold, and silver on purple vellum). 2 *images*



Rebecca and Eliezer at the Well
© Österreichische Nationalbibliothek, Gr. 31, fol. 7r



Jacob Wrestling the Angel
© Österreichische Nationalbibliothek, Gr. 31, fol. 12r

51. San Vitale

Ravenna, Italy. Early Byzantine Europe. c. 526–547 CE. Brick, marble, and stone veneer; mosaic. 5 *images*



San Vitale
© Gérard Degeorge/The Bridgeman Art Library



San Vitale
© Canali Photobank, Milan, Italy

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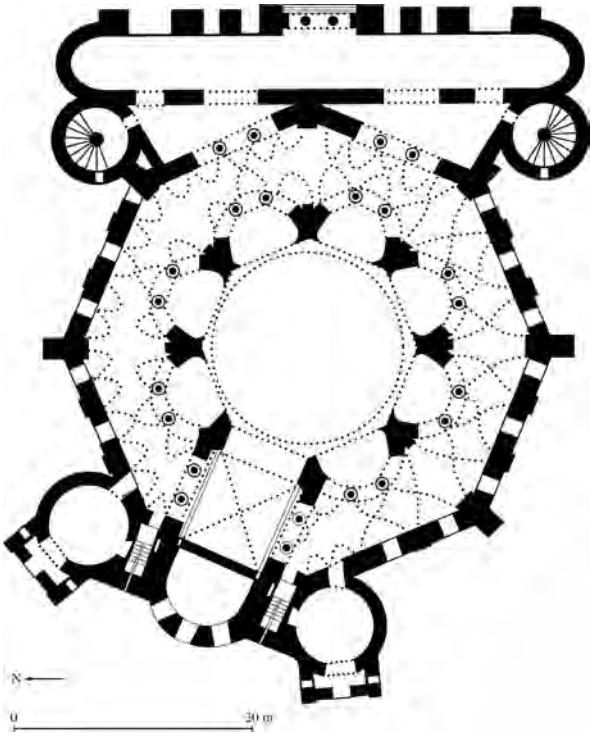
51. ***(cont'd)***



Justinian panel
© Cameraphoto Arte, Venice/Art Resource, NY



Theodora panel
© Giraudon/The Bridgeman Art Library



San Vitale plan

© 2020 College Board

52. Hagia Sophia

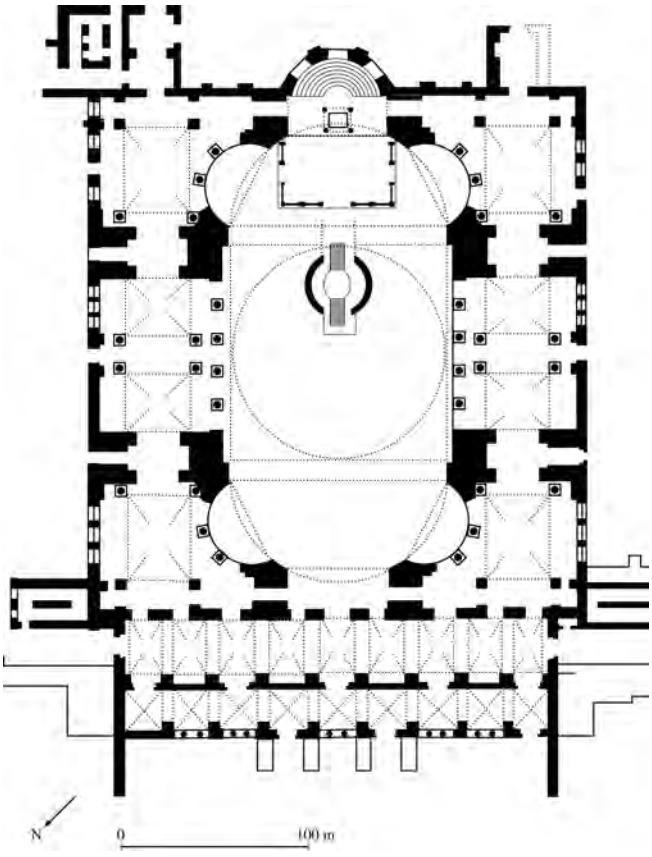
Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 CE. Brick and ceramic elements with stone and mosaic veneer. 3 *images*



Hagia Sophia
© Yann Arthus-Bertrand/Corbis



Hagia Sophia
© De Agostini Picture Library/G. Dagli Orti/
The Bridgeman Art Library



Hagia Sophia plan

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53. Merovingian looped fibulae

Early medieval Europe. Mid-sixth century CE. Silver gilt worked in filigree, with inlays of garnets and other stones.



Merovingian looped fibulae
© RMN-Grand Palais/Art Resource, NY

54. Virgin (Theotokos) and Child between Saints Theodore and George

Early Byzantine Europe. Sixth or early seventh century CE. Encaustic on wood.



Virgin (Theotokos) and Child between Saints Theodore and George
© Erich Lessing/Art Resource, NY

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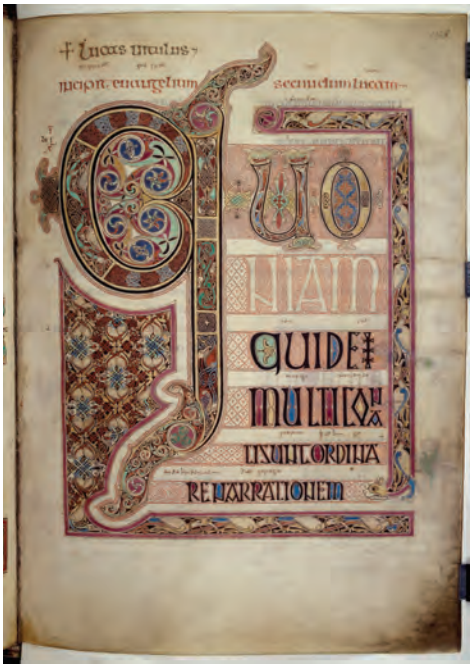
55. *Lindisfarne Gospels*: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page
Early medieval (Hiberno Saxon) Europe. c. 700 CE. Illuminated manuscript (ink, pigments, and gold on vellum). 3 *images*



St. Matthew, cross-carpet page
© British Library Board/Robana/Art Resource, NY



St. Luke portrait page
© British Library Board/Robana/Art Resource, NY



St. Luke incipit page
© Art Resource, NY

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56. Great Mosque

Córdoba, Spain. Umayyad. c. 785–786 CE. Stone masonry. 5 *images*



Great Mosque
© Toni Castillo/Getty Images



Great Mosque
© Ken Welsh/The Bridgeman Art Library



Detail
© Werner Forman/Art Resource, NY

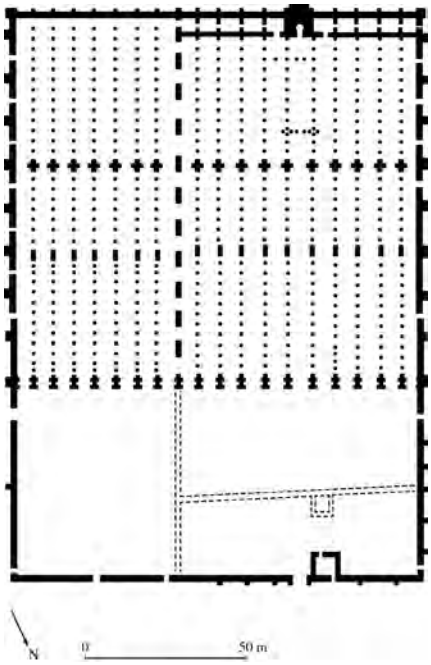


Great Mosque arches
© The Bridgeman Art Library

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56. *(cont'd)*



Great Mosque plan

57. Pyxis of al-Mughira
Umayyad. c. 968 CE. Ivory.



Pyxis of al-Mughira
© RMN-Grand Palais/Art Resource, NY

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58. Church of Sainte-Foy

Conques, France. Romanesque Europe. Church: c. 1050–1130 CE; Reliquary of Saint Foy: ninth century CE, with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary). 4 *images*



Church of Sainte-Foy
© Scala/Art Resource, NY



The Last Judgment
© Peter Willi/The Bridgeman Art Library



Church of Sainte-Foy
© The Bridgeman Art Library



Reliquary of Sainte-Foy
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

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59. *Bayeux Tapestry*
Romanesque Europe (English or Norman). c. 1066–1080 CE. Embroidery on linen. 2 *images*



Cavalry attack
© Erich Lessing/Art Resource, NY



First meal
© Erich Lessing/Art Resource, NY

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60. Chartres Cathedral

Chartres, France. Gothic Europe. Original construction c. 1145–1155 CE; reconstructed c. 1194–1220 CE. Limestone, stained glass.
6 *images*



Chartres Cathedral
© Alinari Archives/Corbis



Chartres Cathedral
© Vanni Archive/Art Resource, NY



Great Portal of the West Facade
© Scala/White Images/Art Resource, NY

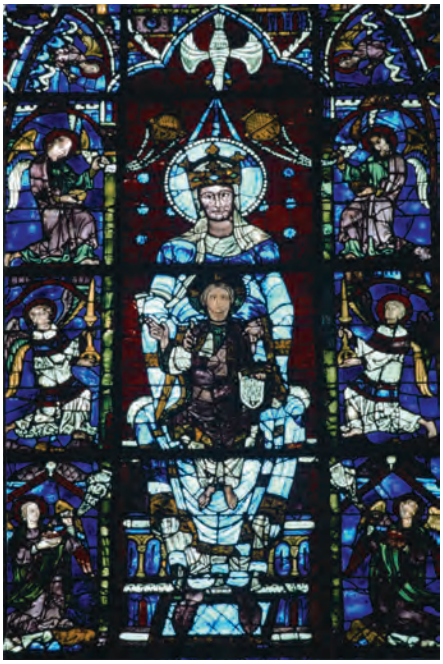


Chartres Cathedral
© Paul Maeyaert/The Bridgeman Art Library

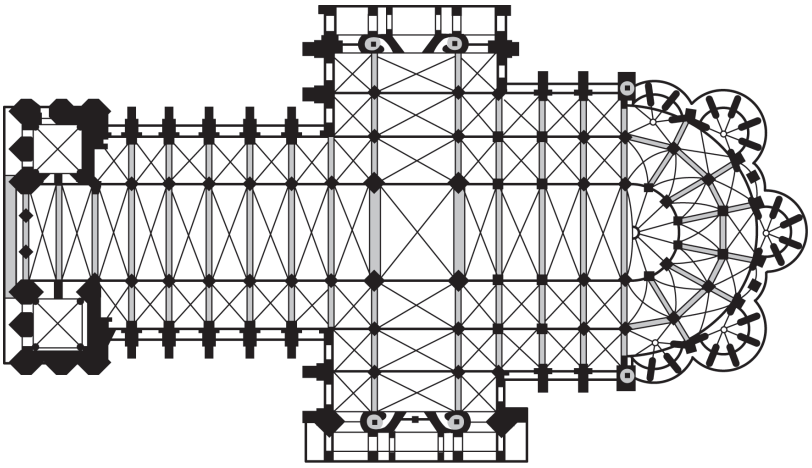
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60. ***(cont'd)***



Notre Dame de la Belle Verriere window
© Anthony Scibilia/Art Resource, NY

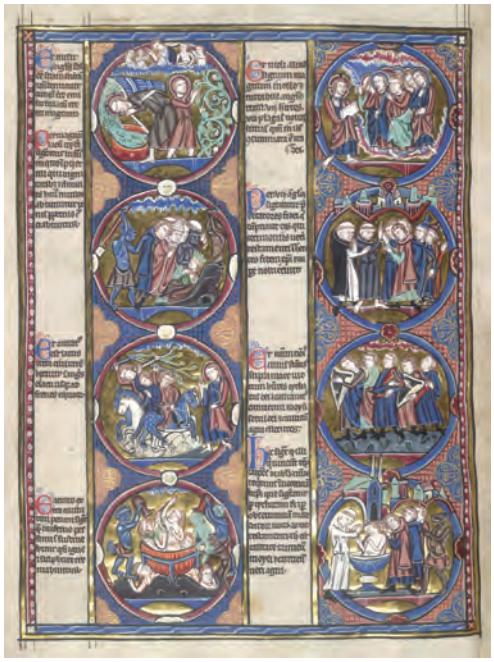


Chartres Cathedral plan

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61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from *Bibles moralisées*

Gothic Europe. c. 1225–1245 CE. Illuminated manuscript (ink, tempera, and gold leaf on vellum).
2 *images, each from a separate manuscript*



Dedication Page with Blanche of Castile and King Louis IX of France
© The Pierpont Morgan Library/Art Resource, NY



Scenes from the Apocalypse
© British Library/Robana/Hulton Fine Art Collection/Getty Images

62. *Röttgen Pietà*

Late medieval Europe. c. 1300–1325 CE. Painted wood.



Röttgen Pietà
© Erich Lessing/Art Resource, NY

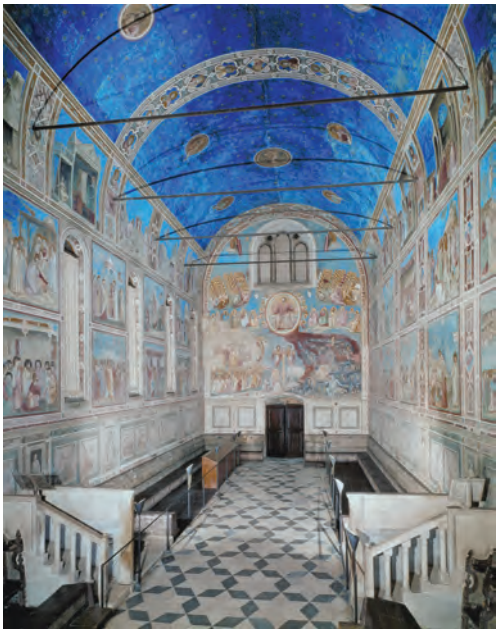
© 2020 College Board

63. Arena (Scrovegni) Chapel, including *Lamentation*

Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 CE; Fresco: c. 1305 CE. Brick (architecture) and fresco.
3 *images*



Arena (Scrovegni) Chapel
© Alfredo Dagli Orti/The Art Archive at Art Resource, NY



Arena (Scrovegni) Chapel
© Scala/Art Resource, NY



Lamentation
© Scala/Art Resource, NY

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64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover)
Late medieval Spain. c. 1320 CE. Illuminated manuscript (pigments and gold leaf on vellum). 3 *images*



The Plagues of Egypt
© British Library/Robana/Hulton Fine Art Collection/Getty Images



Scenes of Liberation
© The British Library Board, Add. 27210, f.14v



Preparation for Passover
© The British Library Board, Add. 27210, f.14v

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65. Alhambra

Granada, Spain. Nasrid Dynasty. 1354–1391 CE. Whitewashed adobe stucco, wood, tile, paint, and gilding. 4 *images*



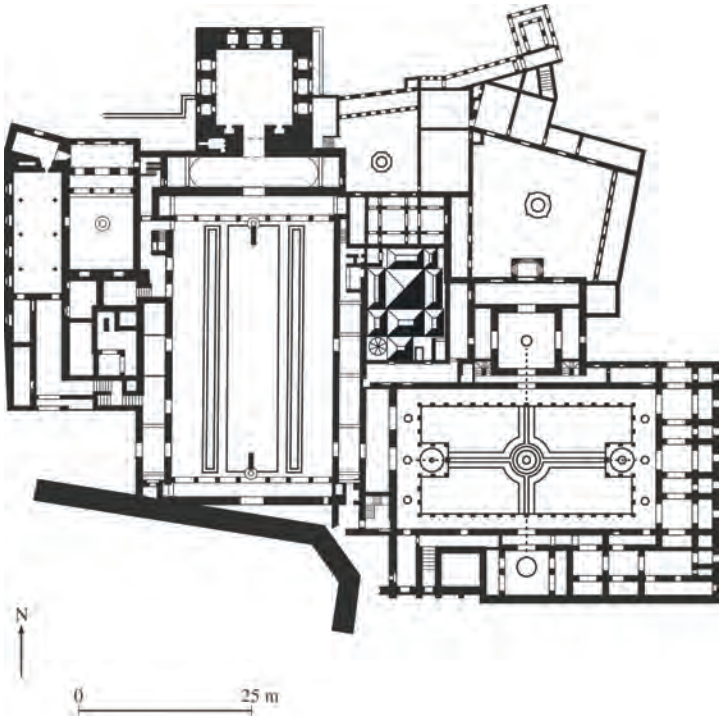
Alhambra
© Visions Of Our Land/The Image Bank/Getty Images



Court of the Lions
© Gianni Dagli Orti/The Art Archive at Art Resource, NY



Hall of the Sisters
© Raffaello Bencini/The Bridgeman Art Library



Alhambra plan

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66. Annunciation Triptych (Merode Altarpiece)

Workshop of Robert Campin. 1427–1432 CE. Oil on wood.



Annunciation Triptych
Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

67. Pazzi Chapel

Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 CE. Masonry. 2 *images*



Pazzi Chapel
© Erich Lessing/Art Resource, NY



Pazzi Chapel
© Scala/Art Resource, NY

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68. The Arnolfini Portrait
Jan van Eyck. c. 1434 CE. Oil on wood.



The Arnolfini Portrait
© National Gallery, London, UK/The Bridgeman Art Library

69. *David*
Donatello. c. 1440–1460 CE. Bronze.



David
© Scala/Art Resource, NY

70. Palazzo Rucellai
Florence, Italy. Leon Battista Alberti (architect). c. 1450 CE. Stone, masonry.



Palazzo Rucellai
© Scala/Art Resource, NY

71. *Madonna and Child with Two Angels*
Fra Filippo Lippi. c. 1465 CE. Tempera on wood.



Madonna and Child with Two Angels
© Erich Lessing/Art Resource, NY

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72. *Birth of Venus*
Sandro Botticelli. c. 1484–1486 CE. Tempera on canvas.



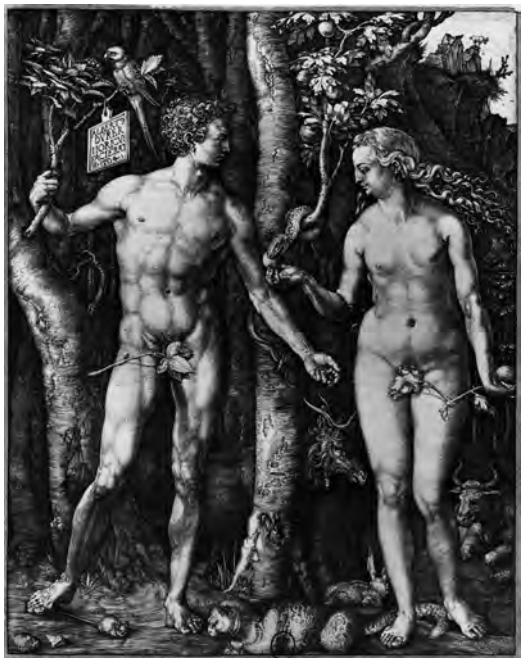
Birth of Venus
© Erich Lessing/Art Resource, NY

73. *Last Supper*
Leonardo da Vinci. c. 1494–1498 CE. Oil and tempera.



Last Supper
© The Bridgeman Art Library

74. *Adam and Eve*
Albrecht Dürer. 1504 CE. Engraving.



Adam and Eve
© Bridgeman-Giraudon/Art Resource, NY

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75. Sistine Chapel ceiling and altar wall frescoes
Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 CE; altar frescoes: c. 1536–1541 CE. Fresco. 4 *images*



Sistine Chapel
© The Bridgeman Art Library



The Delphic Sibyl
© Erich Lessing/Art Resource, NY



The Flood
© Erich Lessing/Art Resource, NY



Sistine Chapel
© Reinhard Dirscherl/Alamy

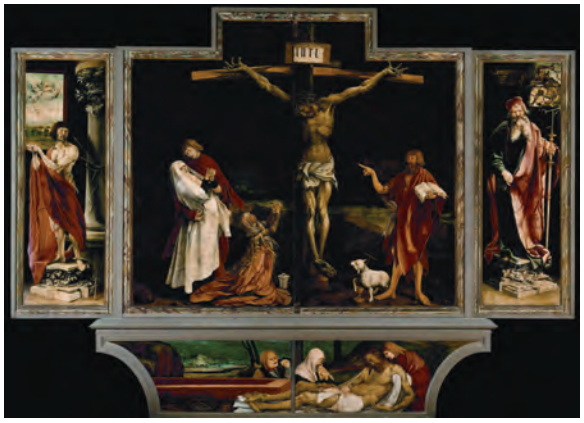
© 2020 College Board

76. *School of Athens*
Raphael. 1509–1511 CE. Fresco.



School of Athens
© The Bridgeman Art Library Ltd./Alamy

77. Isenheim altarpiece
Matthias Grünewald. c. 1512–1516 CE. Oil on wood. 2 *images*



Isenheim altarpiece, closed
© Erich Lessing/Art Resource, NY



Isenheim altarpiece, open
© Scala/Art Resource, NY

© 2020 College Board

78. *Entombment of Christ*
Jacopo da Pontormo. 1525–1528 CE. Oil on wood.



Entombment of Christ
© De Agostini Picture Library/The Bridgeman Art Library

79. *Allegory of Law and Grace*
Lucas Cranach the Elder. c. 1530 CE. Woodcut and letterpress.



Allegory of Law and Grace
© The Trustees of the British Museum/Art Resource, NY

80. *Venus of Urbino*
Titian. c. 1538 CE. Oil on canvas.



Venus of Urbino
© Scala/Ministero per i Beni e la Attività culturali/Art Resource, NY

81. Frontispiece of the Codex Mendoza
Viceroyalty of New Spain. c. 1541–1542 CE. Ink and color on paper.



Frontispiece of the Codex Mendoza
© The Bodleian Libraries, The University of Oxford

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82. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco

Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century CE; facade: 1568–1584 CE; fresco and stucco figures: 1676–1679 CE. Brick, marble, fresco, and stucco. 3 *images*



Il Gesù
© Scala/Art Resource, NY



Il Gesù
© Scala/Art Resource, NY



Triumph of the Name of Jesus
© The Bridgeman Art Library

83. *Hunters in the Snow*

Pieter Bruegel the Elder. 1565 CE. Oil on wood.



Hunters in the Snow
© The Art Archive at Art Resource, NY

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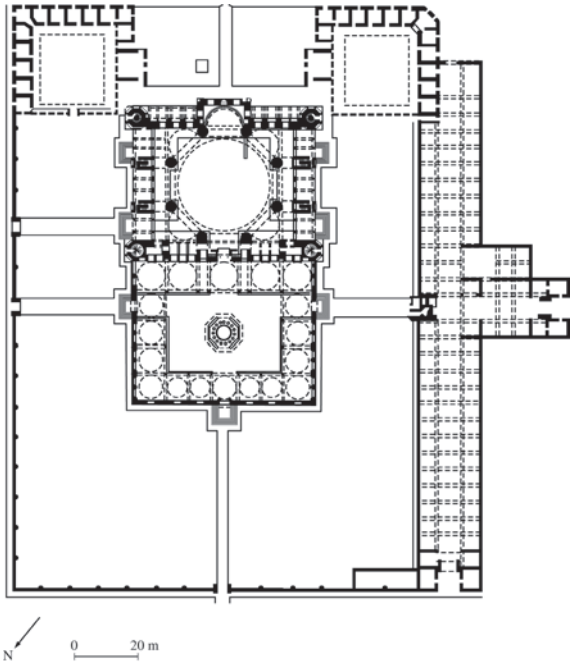
84. Mosque of Selim II
Edirne, Turkey. Sinan (architect). 1568–1575 CE. Brick and stone. 3 *images*



Mosque of Selim II
© Giraudon/The Bridgeman Art Library



Mosque of Selim II
© Vanni Archive/Art Resource, NY



Mosque of Selim II plan

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85. *Calling of Saint Matthew*
Caravaggio. c. 1597–1601 CE. Oil on canvas.



Calling of Saint Matthew
© Scala/Art Resource, NY

86. *Henri IV Receives the Portrait of Marie de' Medici,* from the Marie de' Medici Cycle
Peter Paul Rubens. 1621–1625 CE. Oil on canvas.



Henri IV Receives the Portrait of Marie de' Medici
© RMN-Grand Palais/Art Resource, NY

87. *Self-Portrait with Saskia*
Rembrandt van Rijn. 1636 CE. Etching.



Self-Portrait with Saskia
© The Pierpont Morgan Library/Art Resource, NY

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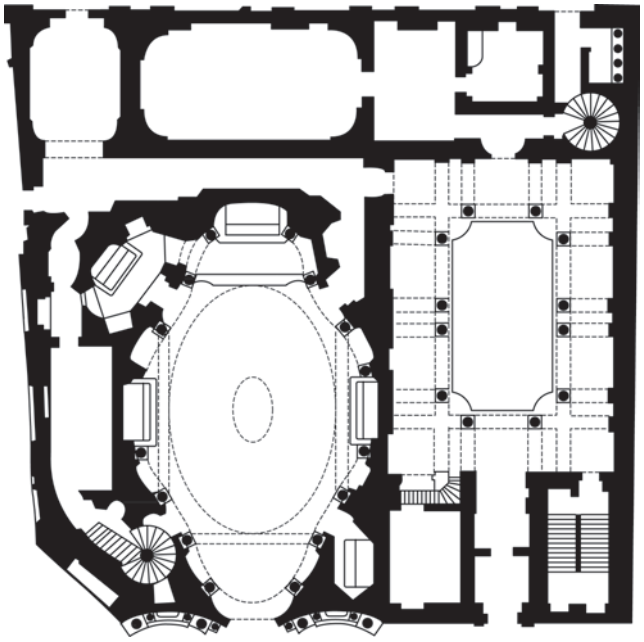
88. San Carlo alle Quattro Fontane
Rome, Italy. Francesco Borromini (architect). 1638–1646 CE. Stone and stucco. 3 *images*



San Carlo alle Quattro Fontane
© Scala/Art Resource, NY



San Carlo alle Quattro Fontane
© Andrea Jemolo/Scala/Art Resource, NY



San Carlo alle Quattro Fontane plan

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89. *Ecstasy of Saint Teresa*
Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 CE. Marble (sculpture); stucco and gilt bronze (chapel). 3 *images*



Church of Santa Maria della Vittoria
© ANDREW MEDICHINI/AP/Corbis



Cornaro Chapel
© Nimatallah/Art Resource, NY



Ecstasy of Saint Teresa
© Nimatallah/Art Resource, NY

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90. *Angel with Arquebus, Asiel Timor Dei*
Master of Calamarca (La Paz School). c. 17th century CE. Oil on canvas.



Angel with Arquebus, Asiel Timor Dei
© Paul Maeyaert/The Bridgeman Art Library

91. *Las Meninas*
Diego Velázquez. c. 1656 CE. Oil on canvas.



Las Meninas
© Erich Lessing/Art Resource, NY

92. *Woman Holding a Balance*
Johannes Vermeer. c. 1664 CE. Oil on canvas.



Woman Holding a Balance
© National Gallery of Art, Washington D.C., USA/The Bridgeman Art Library

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93. The Palace at Versailles
Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects).
Begun 1669 CE. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens. 5 *images*



The Palace at Versailles
© Yann Arthus-Bertrand/ALTITUDE



The Palace at Versailles
© RMN-Grand Palais/Art Resource, NY



Courtyard
© Warren Jacobi/Corbis



Hall of Mirrors
© RMN-Grand Palais/Art Resource, NY

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93. *(cont'd)*



Gardens
© Adam Woolfitt/Corbis

94. Screen with the Siege of Belgrade and hunting scene
Circle of the González Family. c. 1697–1701 CE. Tempera and resin on wood, shell inlay. 2 *images*



Siege of Belgrade
© González Family. Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse), ca.1697-1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 275.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21



Hunting scene
© González Family. Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse), ca.1697-1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 275.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21

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95. *The Virgin of Guadalupe (Virgen de Guadalupe)*
Miguel González. c. 1698 CE. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century CE. Oil on canvas on wood, inlaid with mother-of-pearl.



Virgen de Guadalupe
Digital Image © 2011 Museum Associates/LACMA. Licensed by Art Resource, NY

96. *Fruit and Insects*
Rachel Ruysch. 1711 CE. Oil on wood.



Fruit and Insects
© Galleria degli Uffizi, Florence, Italy/The Bridgeman Art Library

97. *Spaniard and Indian Produce a Mestizo*
Attributed to Juan Rodríguez Juárez. c. 1715 CE. Oil on canvas.



Spaniard and Indian Produce a Mestizo
© Breamore House, Hampshire, UK/The Bridgeman Art Library

98. *The Tête à Tête,* from *Marriage à la Mode*
William Hogarth. c. 1743 CE. Oil on canvas.



The Tête à Tête
© National Gallery, London, UK/The Bridgeman Art Library

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AP ART HISTORY

UNIT 4

Later Europe and Americas, 1750–1980 CE

~21%
AP EXAM WEIGHTING

~21–25
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 4

Multiple-choice: ~25 questions
Free-response: 3 questions

- Short Essay: Visual Analysis
- Short Essay: Continuity and Change
- Long Essay: Comparison

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UNIT 4

~21% AP EXAM WEIGHTING

~21–25 CLASS PERIODS

Later Europe and Americas, 1750–1980 CE

BIG IDEA 2
Interactions with Other Cultures **INT**

- How did cultural interactions influence and shape the creation of art and artistic traditions in Later Europe and the Americas?

BIG IDEA 4
Materials, Processes, and Techniques **MPT**

- How is art and art making in this period shaped by advances in technology, increased availability of materials, and wider dissemination of techniques?

Developing Understanding

From the mid-1700s to 1980 CE, Europe and the Americas experienced rapid change and innovation that involved considerable cultural, technological, and stylistic shifts. Art was created and existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migration, and war. In the mid-19th century, advances in technology hastened the development of building construction, including skyscrapers as an innovative architectural form. This unit allows students to make connections between these contexts and the art that emerged from them with a focus on the influence of interactions between and among cultures, the effects of technology, and significant shifts in purposes, functions, and audiences for art.

Building the Art Historical Thinking Skills

2.A 2.B 2.C 2.D 3.B 6.A 6.B 8.A 8.B 8.C

Students are likely to be familiar with some of the works of art from this period. Build on this knowledge to practice contextual analysis so that students can use these skills to connect works from regions and time periods with which they may be less familiar.

Students can fine-tune their attribution skills and focus on major movements and time periods to help categorize and classify works. They can spend time on comparison, specifically explaining similarities and differences in how works of art convey their meaning.

Build on argumentation skills developed in Unit 3 by having students use specific and relevant evidence to support claims developed when examining the works in Unit 4. Rather than using generic statements, such as *many things influenced art over time*, claims should be specific: *an increase in industrialization affected the development of art in nineteenth-century Europe*.

Preparing for the AP Exam

The long essay responses on the Exam assess students' ability to respond to prompts effectively, using specific and relevant evidence to support their claims. Free-response question 5 asks students to use visual and contextual analysis to analyze a work from outside of the required image set. Students should identify a work of art with which they are unfamiliar by identifying and comparing features in the unknown work to similar ones in a work from the image set. They must learn to combine their art historical knowledge and visual and contextual analysis skills to explain how the unknown work is similar to the one they know by describing how specific features or traits are similar, or how the pieces' intent, purpose, or function have similarly shaped the creation or meaning of the work. This is the art historical skill of attribution.

To prepare students for the exam, they should practice these skills using a variety of images and objects outside of the required 250 works.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~21–25 CLASS PERIODS
CUL-1, INT-1	**4.1 Interactions Within and Across Cultures in Later European and American Art**	2.C 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). 3.B Explain how two or more works of art are similar and/or different in how they convey meaning. 4.A 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. 4.B 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. 4.C Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures. 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.	
PAA-1	**4.2 Purpose and Audience in Later European and American Art**	2.B 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). 2.D 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.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~21–25 CLASS PERIODS
MPT-1	**4.3 Materials, Processes, and Techniques in Later European and American Art**	1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. 6.B 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.	
THR-1	**4.4 Theories and Interpretations of Later European and American Art**	7.B 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. 8.A Articulate a defensible claim about one or more works of art (or group of related works of art). 8.B Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art). 8.C Explain how the evidence justifies the claim.	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 4. Review the results in class to identify and address any student misunderstandings.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	4.1	**Graphic Organizer** Have students create a concept web showing the influences of Monet's *Saint-Lazare Station* (116) on other artistic production within and across time periods (including the Impressionist, Post-impressionist, and into Modernist movements). Place an image of Saint-Lazare in the middle of a white board or piece of chart paper and ask students to add images that were influenced by this work and include a paragraph explaining the influence.
2	4.1	**Quickwrite** Organize students into three groups and have each group first classify the works by movement and then quickwrite to generate ideas that explain the meaning or significance of similarities and/or differences between the following works of art: Group 1: Monticello (102), *Oath of the Horatii* (103), and *George Washington* (104); Group 2: *The Starry Night* (120), *Where Do We Come From?* (123), and *Mont Sainte-Victoire* (125); Group 3: *Les Demoiselles d'Avignon* (126) and *The Portuguese* (130). When each group has finished their quickwrite, ask them to give a brief share out explaining their ideas.
3	4.2	**Be the Docent** Have students work with a partner and choose one of the works from this topic. Each pair then researches the artist's intent or purpose for the work and its meaning. Have copies of the works displayed in some way, Have each pair prepare and explain the artist's intent or purpose, and (if possible) critical or popular reception of the work to classmates in a gallery scenario where the students are the docents, explaining works of art to visitors (their classmates). Alternatively, work with an AP World or AP European History class and have those students visit your "gallery."
4	4.3	**Match Game** Have students choose one work from this topic and research to find another work by the same artist. Place all of the works NOT in the image set on cards (or on slides) and have students match the work with the known artist. When a student correctly matches the artist and the work, have them explain why they attributed the work to the artist.

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TOPIC 4.1
Interactions Within and Across Cultures in Later European and American Art

Required Course Content

ENDURING UNDERSTANDING
CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE
CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE
CUL-1.A.19

From the mid-1700s to 1980 CE, Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migration, and war. Countries and governments were re-formed, and women's and civil rights' movements catalyzed social change.

CUL-1.A.20

The Enlightenment set the stage for this era. Scientific inquiry and empirical evidence were promoted in order to reveal and understand the physical world. Belief in knowledge and progress led to revolutions and a new emphasis on human rights. Subsequently, Romanticism offered a critique of Enlightenment principles and industrialization.

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SUGGESTED SKILLS

2.C
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).

3.B
Explain how two or more works of art are similar and/or different in how they convey meaning.

4.A
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.

4.B
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.

4.C
Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.

4.D
Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

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AVAILABLE RESOURCE

- Classroom Resources > **The Challenge of Architectural Meaning Example 1: Monticello**

SUGGESTED WORKS

- **99.** Portrait of Sor Juana Ines de la Cruz
- **100.** *A Philosopher Giving a Lecture on the Orrery*
- **101.** *The Swing*
- **102.** Monticello
- **103.** *The Oath of the Horatii*
- **104.** *George Washington*
- **105.** *Self-Portrait*
- **107.** *La Grande Odalisque*
- **108.** *Liberty Leading the People*
- **112.** Palace of Westminster (Houses of Parliament)
- **113.** *The Stone Breakers*
- **116.** *The Saint-Lazare Station*
- **118.** *The Valley of Mexico from the Hillside of Santa Isabel*
- **120.** *The Starry Night*
- **121.** *The Coiffure*
- **122.** *The Scream*
- **125.** *Mont Sainte-Victoire*
- **126.** *Les Demoiselles d'Avignon*
- **128.** *The Kiss* (Klimt)
- **130.** *The Portuguese*
- **131.** *Goldfish*
- **132.** *Improvisation 28 (second version)*
- **133.** *Self-Portrait as a Soldier*
- **136.** *Composition with Red, Blue and Yellow*
- **142.** *The Jungle*
- **152.** House in New Castle County

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.21

Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of "isms." Diverse artists with a common dedication to innovation came to be discussed as the avant-garde. Subdivisions include neoclassicism, romanticism, realism, impressionism, post-impressionism, symbolism, expressionism, cubism, constructivism, abstraction, surrealism, abstract expressionism, pop art, performance art, and earth and environmental art. Many of these categories fall under the general heading of modernism.

CUL-1.A.22

The philosophies of Marx and Darwin affected worldviews, followed by the works of Freud and Einstein. Later, postmodern theory influenced art making and the study of art.

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.9

Architecture witnessed a series of revival styles, including classical, Gothic, Renaissance, and Baroque.

INT-1.A.10

Artists were affected by exposure to diverse cultures, largely as a result of colonialism.

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TOPIC 4.2
Purpose and Audience in Later European and American Art

Required Course Content

ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.9

Works of art took on new roles and functions in society, and were experienced by audiences in new ways.

PAA-1.A.10

Art was displayed at public exhibitions, such as the Salon in Paris, and later at commercial art galleries. Church patronage declined and corporate patronage emerged. The museum became an important institution of civic and national status and pride. The sale of art to the public became the leading driver of art production. The collection of art increased, driving up prices, as art became a commodity that appreciated in value. After the devastation of Europe in World War II, artists in the United States dominated the art market.

PAA-1.A.11

Audiences ranged from private patrons to the public, who were sometimes hostile toward art that broke with tradition.

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SUGGESTED SKILLS

2.B

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).

2.D

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.

AVAILABLE RESOURCE

- Classroom Resources > **The Challenge of Architectural Meaning, Example 2: The Villa Savoye**

SUGGESTED WORKS

- **106.** *Y no hai remedio (And There's Nothing to Be Done),* from Los *Desastres de la Guerra (The Disasters of War),* plate 15
- **109.** *The Oxbow*
- **111.** *Slave Ship*
- **115.** *Olympia*
- **119.** *The Burghers of Calais*
- **134.** *Memorial Sheet for Karl Liebknecht*
- **135.** Villa Savoye
- **137.** Illustration from *The Results of the First Five-Year Plan*
- **138.** *Object (Le Déjeuner en fourrure)*
- **141.** *The Migration of the Negro, Panel no. 49*
- **143.** *Dream of a Sunday Afternoon in the Alameda Park*
- **144.** *Fountain* (second version)

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SUGGESTED WORKS

- **145.** *Woman, I*
- **150.** *Lipstick (Ascending) on Caterpillar Tracks*

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.12

Artists were initially bonded by sanctioned academies and pursued inclusion in juried salons for their work to be displayed. The influence of these academies then receded in favor of radical individualism; some artists worked without patronage. Some joined together in self-defined groups, often on the margins of the mainstream art world, and they often published manifestos of their beliefs. Change and innovation dominated this era and became goals in their own right.

PAA-1.A.13

Women artists slowly gained recognition as many competed for admiration of their individuality and genius.

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TOPIC 4.3
Materials, Processes, and Techniques in Later European and American Art

Required Course Content

ENDURING UNDERSTANDING

MPT-1

Art and art making take 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.

LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.11

In the mid-19th century, advances in technology, such as the steel frame, ferroconcrete construction, and cantilevering, hastened the development of building construction. Skyscrapers proliferated and led to an international style of architecture that was later challenged by postmodernism.

MPT-1.A.12

Artists employed new media, including lithography, photography, film, and serigraphy. They used industrial technology and prefabrication, as well as many new materials, to create innovative and monumental works, culminating with massive earthworks. The advent of mass production supplied artists with ready images, which they were quick to appropriate. Performance was enacted in novel ways and recorded on film and video.

SUGGESTED SKILLS

1.C

Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

6.A

Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.

6.B

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.

SUGGESTED WORKS

- **110.** *Still Life in Studio*
- **114.** *Nadar Raising Photography to the Height of Art*
- **117.** *The Horse in Motion*
- **124.** Carson, Pirie, Scott and Company Building
- **127.** *The Steerage*
- **129.** *The Kiss* (Brancusi)
- **139.** Fallingwater
- **146.** Seagram Building
- **147.** *Marilyn Diptych*
- **149.** *The Bay*

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SUGGESTED SKILLS

7.B
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.

8.A
Articulate a defensible claim about one or more works of art (or group of related works of art).

8.B
Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).

8.C
Explain how the evidence justifies the claim.

SUGGESTED WORKS

- **140.** *The Two Fridas*
- **148.** *Narcissus Garden*
- **151.** *Spiral Jetty*

TOPIC 4.4
Theories and Interpretations of Later European and American Art

Required Course Content

ENDURING UNDERSTANDING
THR-1

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.

LEARNING OBJECTIVE
THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE
MPT-1.A.14

Art of this era often proved challenging for audiences and patrons to immediately understand. 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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art.

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99. Portrait of Sor Juana Inés de la Cruz
Miguel Cabrera. c. 1750 CE. Oil on canvas.



Portrait of Sor Juana Inés de la Cruz
© Jean-Pierre Courau/The Bridgeman Art Library

100. *A Philosopher Giving a Lecture on the Orrery*
Joseph Wright of Derby. c. 1763–1765 CE. Oil on canvas.



A Philosopher Giving a Lecture on the Orrery
© The Bridgeman Art Library

101. *The Swing*
Jean-Honoré Fragonard. 1767 CE. Oil on canvas.



The Swing
© Wallace Collection, London, UK/The Bridgeman Art Library

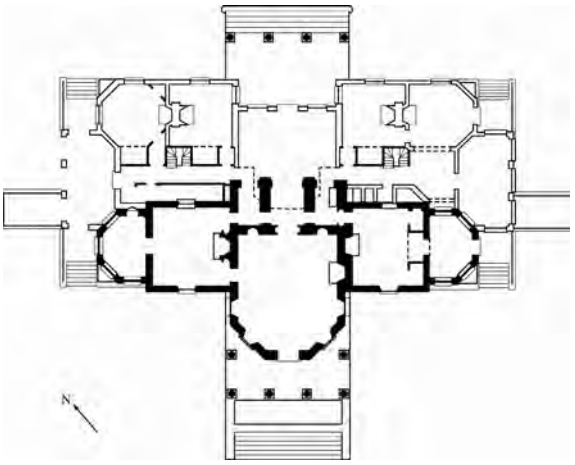
© 2020 College Board

102. Monticello

Virginia, U.S. Thomas Jefferson (architect). 1768–1809 CE. Brick, glass, stone, and wood. 2 *images*



Monticello
© David Muenker/Alamy



Monticello plan

103. *The Oath of the Horatii*

Jacques-Louis David. 1784 CE. Oil on canvas.



The Oath of the Horatii
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

104. *George Washington*

Jean-Antoine Houdon. 1788–1792 CE. Marble.



George Washington
© Buddy Mays/Corbis

© 2020 College Board

105. *Self-Portrait*
Elisabeth Louise Vigée Le Brun. 1790 CE. Oil on canvas.



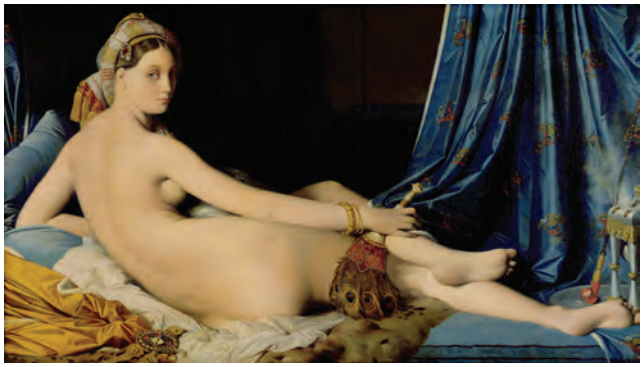
Self-Portrait
© Galleria degli Uffizi, Florence, Italy/The Bridgeman Art Library

106. *Y no hai remedio (And There's Nothing to Be Done),* from Los *Desastres de la Guerra (The Disasters of War)*, plate 15
Francisco de Goya. 1810–1823 CE (published 1863). Etching, drypoint, burin, and burnishing.



Y no hai remedio
© Private Collection/Index/The Bridgeman Art Library

107. *La Grande Odalisque*
Jean-Auguste-Dominique Ingres. 1814 CE. Oil on canvas.



La Grande Odalisque
© Giraudon/The Bridgeman Art Library

108. *Liberty Leading the People*
Eugène Delacroix. 1830 CE. Oil on canvas.



Liberty Leading the People
© Erich Lessing/Art Resource, NY

© 2020 College Board

109. *The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*
Thomas Cole. 1836 CE. Oil on canvas.



The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)
Image © The Metropolitan Museum of Art/Image source © Art Resource, NY

110. *Still Life in Studio*
Louis-Jacques-Mandé Daguerre. 1837 CE. Daguerreotype.



Still Life in Studio
© Louis Daguerre/Time & Life Pictures/Getty Images

111. *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*
Joseph Mallord William Turner. 1840 CE. Oil on canvas.



Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)
Photograph © 2013 Museum of Fine Arts, Boston

© 2020 College Board

112. Palace of Westminster (Houses of Parliament)

London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 CE. Limestone masonry and glass. 3 *images*



Palace of Westminster
© Vanni Archive/Art Resource, NY



Central Lobby
© Adam Woolfitt/Corbis



Westminster Hall
© Adam Woolfitt/Corbis

© 2020 College Board

113. *The Stone Breakers*
Gustave Courbet. 1849 CE (destroyed in 1945). Oil on canvas.



The Stone Breakers
© Staatliche Kunstsammlungen Dresden/The Bridgeman Art Library

114. *Nadar Raising Photography to the Height of Art*
Honoré Daumier. 1862 CE. Lithograph.



Nadar Raising Photography to the Height of Art
© The Stapleton Collection/The Bridgeman Art Library

115. *Olympia*
Édouard Manet. 1863 CE. Oil on canvas.



Olympia
© The Gallery Collection/Corbis

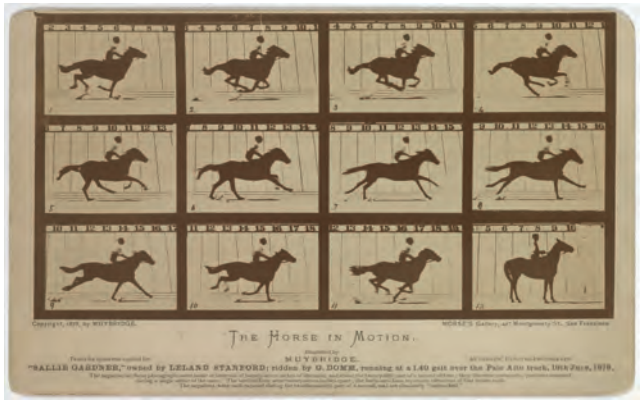
116. *The Saint-Lazare Station*
Claude Monet. 1877 CE. Oil on canvas.



The Saint-Lazare Station
© Musée d'Orsay, Paris, France/The Bridgeman Art Library

© 2020 College Board

117. *The Horse in Motion*
Eadweard Muybridge. 1878 CE. Albumen print.



The Horse in Motion
Courtesy of the Library of Congress # LC-USZ62-58070

118. *The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)*
Jose María Velasco. 1882 CE. Oil on canvas.



El Valle de México desde el Cerro de Santa Isabel
© Art Resource, NY

119. *The Burghers of Calais*
Auguste Rodin. 1884–1895 CE. Bronze.



The Burghers of Calais
© Scala/Art Resource, NY

120. *The Starry Night*
Vincent van Gogh. 1889 CE. Oil on canvas.



The Starry Night
Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

© 2020 College Board

121. *The Coiffure*
Mary Cassatt. 1890–1891 CE. Drypoint and aquatint.



The Coiffure
Used by Permission

122. *The Scream*
Edvard Munch. 1893 CE. Tempera and pastels on cardboard.



The Scream
Digital Image © Bridgeman Art Library © 2013 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York

123. *Where Do We Come From? What Are We? Where Are We Going?*
Paul Gauguin. 1897–1898 CE. Oil on canvas.



Where Do We Come From? What Are We? Where Are We Going?
Photograph © 2013 Museum of Fine Arts, Boston

© 2020 College Board

124. Carson, Pirie, Scott and Company Building

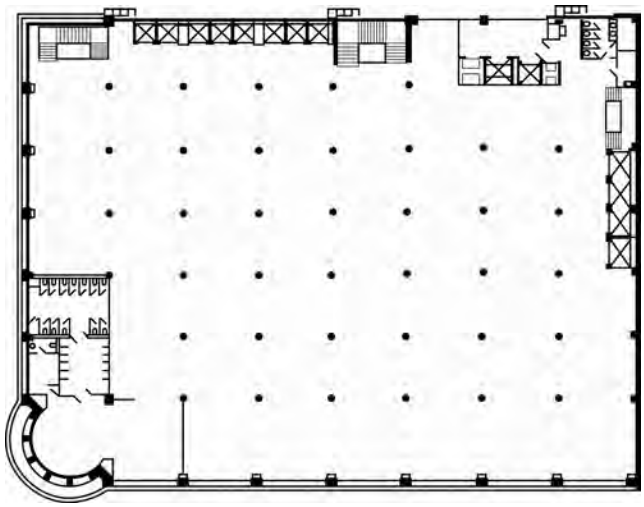
Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 CE. Iron, steel, glass, and terra cotta. 3 *images*



Carson, Pirie, Scott and Company Building
© Hedrich Blessing Collection/Chicago History Museum/Getty Images



Detail
© Raymond Boyd/Michael Ochs Archives/Getty Images



Carson, Pirie, Scott and Company Building plan

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125. *Mont Sainte-Victoire.*
Paul Cézanne 1902–1904 CE. Oil on canvas.



Mont Sainte-Victoire
© The Philadelphia Museum of Art/Art Resource, NY

126. *Les Demoiselles d'Avignon*
Pablo Picasso. 1907 CE. Oil on canvas.



Les Demoiselles d'Avignon
Digital Image © Bridgeman Art Library © Estate of Pablo Picasso/2013 Artists Rights Society (ARS), New York

127. *The Steerage*
Alfred Stieglitz. 1907 CE. Photogravure.



The Steerage
© RMN-Grand Palais/Art Resource, NY © Georgia O'Keefe Museum/Artists Rights Society (ARS), New York

128. *The Kiss.*
Gustav Klimt. 1907–1908 CE. Oil and gold leaf on canvas.



The Kiss
© The Gallery Collection/Corbis

© 2020 College Board

129. *The Kiss*
Constantin Brancusi. Original 1907–1908 CE. Stone.



The Kiss (1916 version)
© Album/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

130. *The Portuguese*
Georges Braque. 1911 CE. Oil on canvas.



The Portuguese
Photo © Bridgeman-Giraudon/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

131. *Goldfish*
Henri Matisse. 1912 CE. Oil on canvas.



Goldfish
© Alexander Burkatovski/Corbis

132. *Improvisation 28 (second version).*
Vassily Kandinsky. 1912 CE. Oil on canvas.



Improvisation 28 (second version)
Digital Image © The Bridgeman Art Library © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

© 2020 College Board

133. *Self-Portrait as a Soldier*
Ernst Ludwig Kirchner. 1915 CE. Oil on canvas.



Self-Portrait as a Soldier
© Allen Memorial Art Museum, Oberlin College, Ohio, USA/Charles F. Olney Fund/The Bridgeman Art Library

134. *Memorial Sheet for Karl Liebknecht*
Käthe Kollwitz. 1919–1920 CE. Woodcut.



Memorial Sheet for Karl Liebknecht
Photo © Snark/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ProLitteris, Zurich

135. Villa Savoye
Poissy-sur-Seine, France. Le Corbusier (architect). 1929 CE. Steel and reinforced concrete. 2 *images*



Villa Savoye
Digital Image © Bridgeman Art Library © Artists Rights Society (ARS), New York/ADAGP, Paris/F.L.C

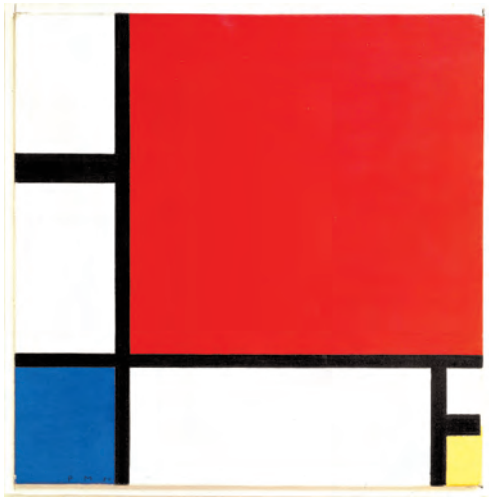


Villa Savoye
© Anthony Scibilia/Art Resource, NY © Artists Rights Society (ARS), New York/ADAGP, Paris/F.L.C

© 2020 College Board

136. *Composition with Red, Blue and Yellow*

Piet Mondrian. 1930 CE. Oil on canvas.



Composition with Red, Blue and Yellow
Piet Mondrian (1872–1944) Composition with Red, Blue and Yellow, 1930 © 2013 Mondrian/Holtzman Trust c/o HCR International USA/Photo © 2013 Erich Lessing/Art Resource, NY

138. *Object (Le Déjeuner en fourrure)*

Meret Oppenheim. 1936 CE. Fur-covered cup, saucer, and spoon.



Object (Le Déjeuner en fourrure)
Digital Image © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ProLitteris, Zurich

137. Illustration from *The Results of the First Five-Year Plan*

Varvara Stepanova. 1932 CE. Photomontage.



Illustration from *The Results of the First Five-Year Plan*
© The Gallery Collection/Corbis

© 2020 College Board

139. Fallingwater

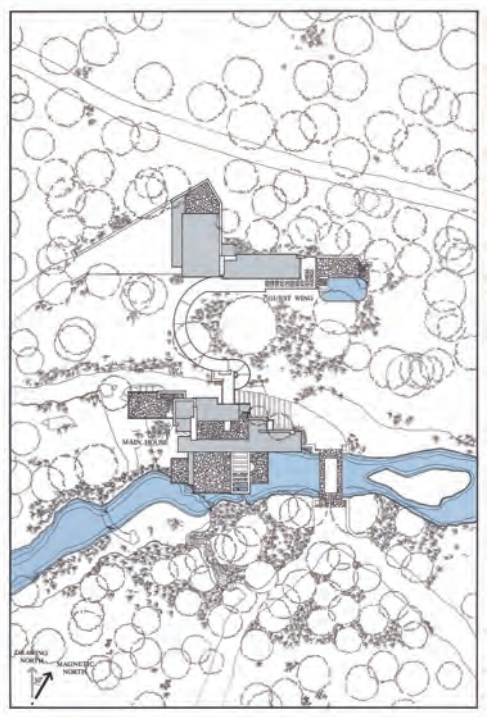
Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 CE. Reinforced concrete, sandstone, steel, and glass. 3 *images*



Fallingwater
© Art Resource, NY © 2013 Frank Lloyd Wright Foundation, Scottsdale, AZ/ Artists Rights Society (ARS), New York



Fallingwater
© Robert P. Ruschak/Courtesy of Western Pennsylvania Conservancy



Fallingwater site plan
© Astorino

© 2020 College Board

140. *The Two Fridas*
Frida Kahlo. 1939 CE. Oil on canvas.



The Two Fridas
© Schalkwijk/Art Resource, NY © 2013 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

141. *The Migration of the Negro, Panel no. 49*
Jacob Lawrence. 1940–1941 CE. Casein tempera on hardboard.



The Migration of the Negro, Panel no. 49
© The Phillips Collection, Washington, DC © 2013 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

142. *The Jungle*
Wifredo Lam. 1943 CE. Gouache on paper mounted on canvas.



The Jungle
Photo © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

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143. *Dream of a Sunday Afternoon in the Alameda Park*
Diego Rivera. 1947–1948 CE. Fresco.



Dream of a Sunday Afternoon in the Alameda Park
© Alfredo Dagli Orti/Art Resource, NY © 2013 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ Artists Rights Society (ARS), New York

144. *Fountain* (second version)
Marcel Duchamp. 1950 CE. (original 1917). Readymade glazed sanitary china with black paint.



Fountain (second version)
Photo © The Philadelphia Museum of Art/Art Resource, NY © Succession Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2013

145. *Woman, I*
Willem de Kooning. 1950–1952 CE. Oil on canvas.



Woman, I
Photo © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

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146. Seagram Building
New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 CE. Steel frame with glass curtain wall and bronze.



Seagram Building
© Angelo Hornak/Corbis

147. *Marilyn Diptych*
Andy Warhol. 1962 CE. Oil, acrylic, and silkscreen enamel on canvas.



Marilyn Diptych
© Tate, London/Art Resource, NY © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

148. *Narcissus Garden*
Yayoi Kusama. Original installation and performance 1966. Mirror balls.



Narcissus Garden (Paris, 2010 installation)
Courtesy Yayoi Kusama Studio Inc., Ota Fine Arts, Tokyo and Victoria Miro, London © Yayoi Kusama

149. *The Bay*
Helen Frankenthaler. 1963 CE. Acrylic on canvas.



The Bay
© Estate of the Artist/2013 Artists Rights Society (ARS), Bridgeman Art Library, New York

© 2020 College Board

150. *Lipstick (Ascending) on Caterpillar Tracks*
Claes Oldenburg. 1969–1974 CE. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.



Lipstick (Ascending) on Caterpillar Tracks
© Used by Permission of the Artist

151. *Spiral Jetty*
Great Salt Lake, Utah, U.S. Robert Smithson. 1970 CE. Earthwork: mud, precipitated salt crystals, rocks, and water coil.



Spiral Jetty
© The Artist/Licensed by VAGA, New York, NY/Courtesy James Cohan Gallery, New York & Shanghai

152. House in New Castle County
Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 CE. Wood frame and stucco. 2 *images*



House in New Castle County
© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo



House in New Castle County
© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo

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AP ART HISTORY

UNIT 5

Indigenous Americas, 1000 BCE–1980 CE

~6%
AP EXAM WEIGHTING

~5–7
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 5

Multiple-choice: ~20 questions
Free-response: 1 question

- Short Essay: Contextual Analysis

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UNIT 5

~6% AP EXAM WEIGHTING

~5–7 CLASS PERIODS

Indigenous Americas, 1000 BCE–1980 CE

BIG IDEA 1
Culture CUL

- What similarities and differences appear in the art of the Indigenous Americas?
- 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?

BIG IDEA 5
Purpose and Audience PAA

- What do the intended purposes or audiences for the art of the Indigenous Americas demonstrate about the cultures that created it?

Developing Understanding

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. This unit introduces distinct cultural developments in Ancient Mesoamerica, the Ancient Central Andes, Ancient America, and Native North America that are reflected in the art and art making of each different culture. The similarities and differences in the cultures, as well as in materials, processes, and techniques, provide students the opportunity to understand how these factors shape and are shaped by art and art making.

Building the Art Historical Thinking Skills

1.A 1.B 1.C 5.A 5.B

The art of the Indigenous Americas presents a wide-ranging collection of works that vary by cultural origin. Students will learn to deepen their visual analysis skills as they focus on describing the elements of these varied works and explain how artists' decisions about form, style, materials, technique, and content shape the works they are studying (ranging from the wood-carved Kwakwaka'wakw Transformation mask (164) to the stone complex of Yaxchilán (155)). This unit provides an excellent opportunity to introduce additional works to develop students' ability to transfer their visual analysis skills to unknown works. Whether students are working with works from the image set or unknown works, they should continue to use the visual elements they are describing as the foundation for their analysis.

Preparing for the AP Exam

Students apply the skill of visual analysis in many ways in both the multiple-choice and free-response sections of the Exam. In addition to describing visual elements, such as style and form, students need to demonstrate an understanding of how the artist's decisions affected the work. For example, how the artists' decision to echo a traditional form using modern materials in the Black-on-Black ceramic vessel (166) shaped the work.

In addition to students demonstrating their ability to identify a work with which they are not familiar by attributing it to a specific artist, culture, or tradition, they must also be able to build on this to effectively use their skills of visual analysis to describe an unknown work of art by analyzing its form, style, and content, and even the materials and techniques employed in its creation. The exam assesses their ability to apply their skills of visual analysis to both known and unknown works, so students will need regular practice to be prepared for the questions in each of the exam sections that address this.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~5–7 CLASS PERIODS
CUL-1, INT-1	**5.1 Interactions Within and Across Cultures in Indigenous American Art**	**2.A** Describe contextual elements of a work of art (or group of related works of art). **2.C** 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). **4.A** 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.	
MPT-1	**5.2 Materials, Processes, and Techniques in Indigenous American Art**	**1.B** Describe visual elements of a work of art (or group of related works of art). **1.C** Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). **5.A** Describe visual elements of a work of art (or group of related works of art) beyond the image set. **5.B** 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).	
PAA-1	**5.3 Purpose and Audience in Indigenous American Art**	**2.B** 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). **2.D** 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.	
THR-1	**5.4 Theories and Interpretations of Indigenous American Art**	**7.B** 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.	

Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 5. Review the results in class to identify and address any student misunderstandings.

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	5.2	**Discussion Group** Lead a discussion group analyzing the Inka All-T'oqapu Tunic (162). Have students describe the form, style, materials, technique, and content the artist used. Then ask them to explain how those artistic decisions shaped the work.
2	5.3	**Think-Pair-Share** Give students a Think-Pair-Share exercise that provides a step-by-step process that helps students grasp deeper concepts. Use the Transformation mask (164) as an example. Hand out a sheet that asks the following: 1. Explain the purpose of the work. 2. Explain the function of the work. 3. Explain how the purpose and function shaped the creation and the meaning of the work.

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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SUGGESTED SKILLS

2.A
Describe contextual elements of a work of art (or group of related works of art).

2.C
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).

4.A
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.

SUGGESTED WORKS

- **154.** Mesa Verde cliff dwellings
- **155.** Yaxchilán
- **161.** City of Machu Picchu
- **163.** Bandolier bag
- **165.** Painted elk hide

TOPIC 5.1
Interactions Within and Across Cultures in Indigenous American Art

Required Course Content

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.23

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

CUL-1.A.24

Art of the Indigenous Americas is categorized by geography and chronology into the designations of Ancient America and Native North America. "Ancient America" is the category used for art created before 1550 CE, south of the current United States–Mexico border. This region is traditionally divided into three main areas of culture—Mesoamerica, Central America*, and Andean South America. "Native North America" denotes traditionally oriented cultures north of the United States–Mexico border from ancient times to the present, with an emphasis on the period from 1492 CE to today. Native North America has many regional subunits, such as the Northwest Coast, Southwest, Plains, and Eastern Woodlands.

continued on next page

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.25

Ancient Mesoamerica encompassed what are now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 BCE to 1521 CE, which was the time of the Mexica (Aztec) downfall. General cultural similarities of ancient Mesoamerica include similar calendars, pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena, and highly valued green materials, such as jadeite and quetzal feathers.

CUL-1.A.26

Three major distinct cultures and styles of Ancient Mesoamerica (Middle America) were the Olmec, Maya, and Mexica (also known as Aztec—the empire that was dominated by the Mexica ethnic group). The Olmec culture existed during the first millennium BCE, primarily in the Gulf Coast; the Mayan culture peaked during the first millennium CE in eastern Mesoamerica (the Yucatan Peninsula, Guatemala, Belize, and Honduras); and the Mexica culture existed from 1428 to 1521 CE in the region of central Mexico, though subordinating most of Mesoamerica. (Other important cultures include Teotihuacan, Toltec, West Mexican, Mixtec, and Zapotec.*) Styles from the various Mesoamerican cultures differed markedly.

CUL-1.A.27

Mesoamerican sculptural and two-dimensional art tended toward the figural, particularly in glorification of specific rulers. Mythical events were also depicted in a realistic, figural mode. Despite the naturalistic styles and anthropomorphic interpretations of subject matter, shamanic transformation, visions, and depiction of other cosmic realms appear prominently in Mesoamerican art.

CUL-1.A.28

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

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.29

As with ancient Mesoamerica, the Central Andes region was a seat of culture and art parallel to the "Old World" in antiquity, diversity, and sophistication. Baskets from this region have been found dating to as early as 8800 BCE, proving early peopling from Asia through the rest of the Americas was accomplished by Neolithic times. Chavín and Inka were representative and distinct early and late cultures/styles, respectively (Chavín, c. 1200–500 BCE in the northern highlands with reach to the southern coast; Inka, 1438–1534 CE covering the entire Central Andes), although many other important, art producing cultures existed between them. Similarities within Central Andean cultures can be traced to the influence of three significantly distinct ecosystems in close proximity—the dominant Andes mountains, a narrow desert coast, and the planet's largest rain forest (the Amazon). These environments necessarily play a central role in art, influencing the materials (especially the prominence of camelid fiber and cotton textiles), political systems (coastal diversity, highland impulses toward unification), and overall values (reciprocity, asymmetrical dualism, and travel across long distances). Peoples of the Andes practiced the world's earliest and most persistent artificial mummification (in many forms, from 5500 BCE onward), and almost all art became grave goods for use in the afterlife.

CUL-1.A.30

Complex ties linked coast with highlands; these connections brought forth themes of reciprocity, interdependence, contrast, asymmetry, and dualism. Accordingly, most Andean art seems to have been made by collaborative groups—the best known being the Inka high-status *aclla* (the empire's most talented women weavers, who were kept cloistered).

CUL-1.A.31

Andean art tends to explore the terrestrial (e.g., animal and plant imagery, mountain veneration, sculpting of nature itself, and organic integration of architecture with the environment). It also concerns the non-terrestrial via abstraction and orientation toward the afterlife and the other realms of the cosmos. Shamanic visionary experience was a strong theme, especially featuring humans transforming into animal selves.

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.32

Different regions of Native America have broadly similar styles of art, allowing grouping into Arctic*, Northwest Coast, Southwest, Plains, and Eastern Woodlands, among others. The various Native American groups may be seen to share larger ideas of harmony with nature, oneness with animals, respect for elders, community cohesion, dream guidance, shamanic leadership, and participation in large rituals (such as potlatches and sun dances). Post-contact art not only reflects these long-standing values, but it is also concerned with the history of conflict within tribes and between indigenous people and the U.S. and Canadian governments.

CUL-1.A.33

Indians, Native Americans, North American Indians (in the United States), and First Nations (in Canada) are nonindigenous terms for the indigenous peoples inhabiting areas north of what is now the United States–Mexico border, from ancient times to the present. They did not have a collective name for themselves, being many different tribes and nations.

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.11

Mesoamerica has had an influence on its invaders and the world at large since the 16th century. Mesoamerica is the origin of many of the world's staple foods—chocolate, vanilla, tomatoes, avocados, and maize (corn). Mesoamericans discovered rubber, invented the first ball game, and included a number of matrilineal and matriarchal cultures. Recognition of the importance of this area in world history and art has lagged, but it increases as inclusiveness and multiculturalism grow in scholarship and popular consciousness. Indigenous culture continues; more than seven million people speak Mayan languages today, and more than one million speak Nahuatl, the Aztec language.

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Indigenous Americas, 1000 BCE–1980 CE

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.12

When Mexico was first discovered by Europe, gifts of Mexica art sent to Charles V alerted such artists as Albrecht Dürer to the unfamiliar but impressive media and images from the New World. Colonial artists preserved certain pre-Hispanic traditions both overtly and covertly in their art. After independence from Spain (in the early 19th century), the Aztec were claimed in nationalistic causes, and national museums were created to promote ancient art. Twentieth-century muralists, such as Diego Rivera, overtly incorporated themes from the Mexica past. Twentieth-century European and American artists, such as Henry Moore* and Frank Lloyd Wright, were strongly influenced by the sculpture and architecture of ancient Mesoamerica as well.

INT-1.A.13

The European invasions prevailed beginning in 1534 CE, but indigenous descendants of ancient peoples remain. Eight to ten million people still speak Quechua, the Inka language. Being more distant geographically and aesthetically, Andean art was less well known to early modern Europe and current society than was Mesoamerican art. However, some key modern Euro-American artists, such as Paul Gauguin, Josef and Anni Albers*, and Paul Klee*, found inspiration in ancient Peruvian textiles and ceramics. Modern Latin American artists, such as Joaquín Torres Garcia of Uruguay*, blended Inka art and architecture with modernist theory and style, exploring a common abstract vocabulary.

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LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.14

Although disease and genocide practiced by the European invaders and colonists reduced the Native American population by as much as 90%, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world. Because of the history of suppression and forced assimilation into white culture, the influence of Native North American art on modern U.S. and European art styles has been minimized. However, recent cultural revitalization of traditions and active contemporary artistic production by self-taught and academically trained artists keep Native American participation in global artistry alive. Strains range from self-conscious revival of ancient arts, such as in Puebloan pottery, to cutting political commentary on racism and injustice.

INT-1.A.15

Centuries of interaction with colonial and migrant peoples means that some imported materials (e.g., glass beads, machine-made cloth, and ribbon) are now considered traditional. Likewise, in subject matter, the Spanish-introduced horse has become a cultural and artistic staple, alongside the indigenous buffalo, raven, and bear. European influence is inevitable but may be subtle. What is considered traditional is constantly changing; there is no singular, timeless, authentic Native American art or practice.

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SUGGESTED SKILLS

1.B
Describe visual elements of a work of art (or group of related works of art).

1.C
Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

5.A
Describe visual elements of a work of art (or group of related works of art) beyond the image set.

5.B
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).

SUGGESTED WORKS

- **158.** Ruler's feather headdress
- **159.** City of Cusco
- **160.** Maize cobs
- **162.** All-T'oqapu tunic
- **166.** Black-on-black ceramic vessel

TOPIC 5.2
Materials, Processes, and Techniques in Indigenous American Art

Required Course Content

ENDURING UNDERSTANDING
MPT-1

Art and art making take 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.

LEARNING OBJECTIVE
MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE
MPT-1.A.13

Artistic traditions of the Indigenous Americas exhibit overarching traits—content that emphasizes unity with the natural world and a five-direction (north, south, east, west, center) cosmic geometry; spirituality based in visionary shamanism; high value placed on animal-based media (e.g., featherwork, bone carving, and hide painting); incorporation of trade materials (e.g., greenstones, such as turquoise and jadeite; shells, such as the spiny oyster; and in the case of Native North America, imported beads, machine-made cloth, and glazes); stylistic focus on the essence rather than the appearance of subjects; and creation of aesthetic objects that have a strong functional aspect, reference, or utility (e.g., vessels, grinding platforms, and pipes).

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LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.14

The necessity to interact with three disparate environments (mountains, desert coast, and rainforest) in order to survive instilled in Andean culture and art an underlying emphasis on trade in exotic materials. A hierarchy of materials was based on availability and/or requirement for collaboration to manipulate the materials. Featherwork, textiles, and greenstone were at the top of the materials hierarchy; metalwork, bone, obsidian, and stone toward the middle; and ceramics and wood at the lower end of the hierarchy. Textiles were a primary medium and were extraordinarily well preserved on the desert coast, fulfilling key practical and artistic functions in the various environmental zones.

MPT-1.A.15

Mesoamerican pyramids began as early earthworks, changed to nine-level structures with single temples, and then later became structures with twin temples. Sacred sites were renovated and enlarged repeatedly over the centuries, resulting in acropolises and massive temples. Architecture was mainly stone post-and-lintel, often faced with relief sculpture and painted bright colors, emphasizing large masses that sculpt outdoor space. Plazas were typical for large ritual gatherings. Elaborate burials and other underground installations to honor the role of the underworld were also found.

MPT-1.A.16

Native American art media include earthworks, stone and adobe architecture, wood and bone carving, weaving and basketry, hide painting, ceramics, quillwork and beadwork, and, recently, painting on canvas and other European-style media. Geometric patterning, figures (often mythic or shamanic), and animals (e.g., snakes, birds, bison, and horses) are often seen.

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SUGGESTED SKILLS

2.B

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).

2.D

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.

SUGGESTED WORKS

- **157.** Templo Mayor
- **164.** Transformation mask

TOPIC 5.3
Purpose and Audience in Indigenous American Art

Required Course Content

ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.14

What is called "art" is considered to have, contain, and/or transfer life force rather than simply represent an image. Likewise, art is considered participatory and active, rather than simply made for passive viewing.

PAA-1.A.15

Art was produced primarily in workshops, but certain individual artists' styles have been identified (particularly in the Maya), and some works of art were signed. Artists were typically elite specialists and, among the Maya, the second sons of royalty.

PAA-1.A.16

Rulers were the major, but not the only, patrons. Audiences were both large (for calendrical rituals in plazas) and small (for gatherings of priests and nobles inside small temples atop pyramids). Some audiences were supernatural, as for the elaborate graves considered to be located in the underworld.

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LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.17

Many Native American artworks are ritual objects to wear, carry, or use during special ceremonies in front of large audiences. Functionality of the object is preferred; the more active a work of art, the more it is believed to contain and transfer life force and power. Intellectual pursuits apparent in artistic expressions include astronomical observation; poetry, song, and dance; and medicine (curing and divining). Artistic practices included workshops, apprentice-master relationships, and, less often, solitary art making. Some specialization by gender (e.g., women weaving and men carving) can be seen. Patrons might be the tribal leaders, an elder, or a family member. Audiences mostly were the entire group, though some objects and performances were restricted by their sacred or political nature.

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SUGGESTED SKILLS

7.B

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.

SUGGESTED WORKS

- **153.** Chavín de Huántar
- **156.** Great Serpent Mound

TOPIC 5.4
Theories and Interpretations of Indigenous American Art

Required Course Content

ENDURING UNDERSTANDING

THR-1

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.

LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.15

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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Despite underlying similarities, there are key differences between the art of ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to the present, and sources of information. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression.

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LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.16

Archaeological excavation of works of art, monuments, and cities/sites predating European invasion serves as the mainstay for reconstructing the art and culture of ancient America, although the majority of surviving artworks were not scientifically extracted. Spanish chronicles by invaders, friars, and colonists provide some information about monuments and artistic practices of the last independent indigenous peoples, such as the Inka, Mexica (also known as Aztecs), and Puebloans; these sources can be cautiously applied to earlier cultures' basic values and approaches.

THR-1.A.17

Hieroglyphs of the Mayas and Mexica illuminate text and image, and historical and artistic elements of those cultures. Ethnographic analogy highlights basic cultural continuities so that present traditional practices, myths, and religious beliefs may illuminate past artistic materials, creative processes, and iconography. Other disciplines, such as astronomy, botany, and zoology, help identify siting of cities and monuments, as well as native flora and fauna subject matter. Like all art historical research, work in these areas uses iconographic and formal analyses of large numbers of artworks and increasingly employs multidisciplinary collaboration.

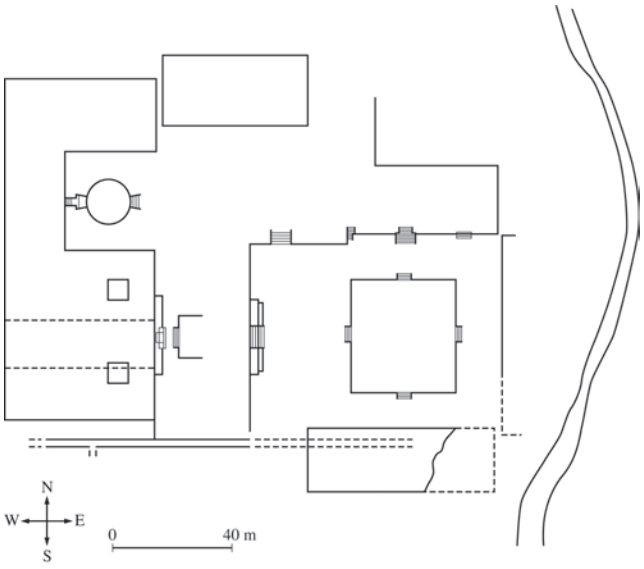
THR-1.A.18

Sources of information for Native North American art include archaeological excavations for precontact and colonial cultures, written ethnohistoric documents, tribal history (oral and written), modern artists' accounts and interviews, and museum records. Colonial and modern mistreatment of Native North Americans means that historical information sources may be highly contested. Divergent stories depend on whether native or non-native sources are used. Sometimes the stories converge in a positive way, as in Maria and Julian Martinez's revival of ancient black-on-black ceramic techniques, which was encouraged by anthropologists.

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153. Chavín de Huántar

Northern highlands, Peru. Chavín. 900–200 BCE. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry). 4 *images*



Chavín de Huántar plan
© Richard List/Corbis



Lanzón Stela
© Richard List/Corbis



Relief sculpture
© Charles & Josette Lenars/Corbis



Nose ornament
Photograph © The Cleveland Museum of Art

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154. Mesa Verde cliff dwellings
Montezuma County, Colorado. Ancestral Puebloan (Anasazi). 450–1300 CE. Sandstone.



Mesa Verde cliff dwellings
© Kerrick James/Corbis

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155. Yaxchilán
Chiapas, Mexico. Maya. 725 CE. Limestone (architectural complex). 3 *images*



Structure 40
© vario images GmbH & Co. KG/Alamy



Lintel 25, Structure 23
© Werner Forman/Art Resource, NY



Structure 33
© Christian Kober/Robert Harding World Imagery/Corbis

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156. Great Serpent Mound
Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 CE. Earthwork/effigy mound.

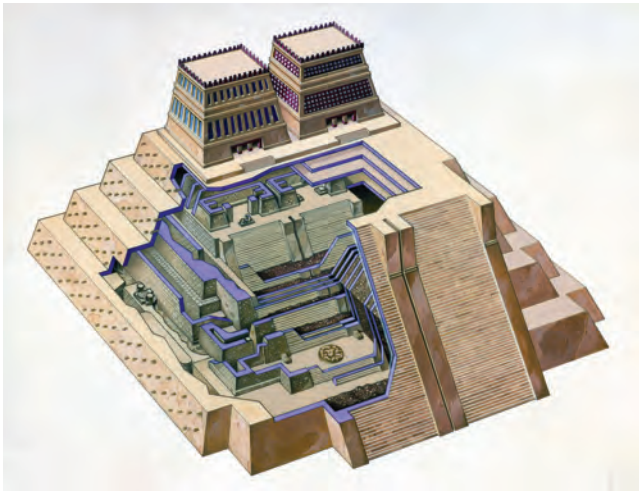


Great Serpent Mound
© Richard A. Cooke/Corbis

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157. Templo Mayor (Main Temple)

Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 CE. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone). 4 *images*



Templo Mayor (reconstruction drawing)
© Archives Larousse, Paris, France/Giraudon/The Bridgeman Art Library



The Coyolxauhqui Stone
© Gianni Dagli Orti/Corbis



Calendar Stone
© AZA/Archive Zabé/Art Resource, NY



Olmec-style mask
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

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158. Ruler's feather headdress (probably of Motecuhzoma II)
Mexica (Aztec). 1428–1520 CE. Feathers (quetzal and cotinga) and gold.

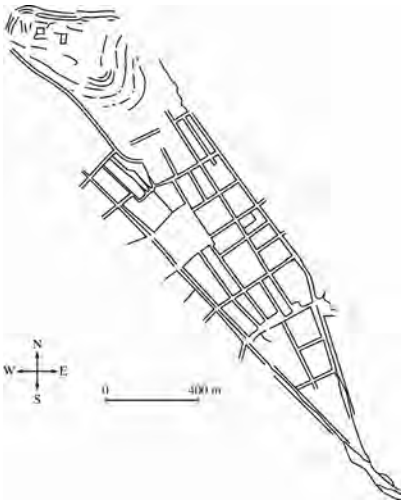


Ruler's feather headdress
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

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159. City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman)

Central highlands, Peru. Inka. c. 1440 CE; convent added 1550–1650 CE. Andesite. 3 *images*



City of Cusco plan
© Michael Freeman/Corbis



Curved Inka wall of Qorikancha with Santo Domingo convent
© Michael Freeman/Corbis



Walls at Saqsa Waman (Sacsayhuaman)
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

160. Maize cobs

Inka. c. 1440–1533 CE. Sheet metal/repoussé, metal alloys.



Maize cobs
© bpk, Berlin/Ethnologisches Museum, Staatliche Museen/Claudia Obrocki/Art Resource, NY

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161. City of Machu Picchu

Central highlands, Peru. Inka. c. 1450–1540 CE. Granite (architectural complex). 3 *images*



City of Machu Picchu
© Hugh Sitton/Corbis



Observatory
© Nick Saunders/Barbara Heller Photo Library, London/Art Resource, NY



Intihuatana Stone
© DEA/G. DAGLI ORTI/De Agostini Picture Library/Getty Images

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162. All-T'oqapu tunic
Inka. 1450–1540 CE. Camelid fiber and cotton.



All-T'oqapu tunic
© Dumbarton Oaks, Washington, D.C.

163. Bandolier bag
Lenape (Delaware tribe, Eastern Woodlands). c. 1850 CE. Beadwork on leather.



Bandolier bag
Used by permission

164. Transformation mask
Kwakwaka'wakw, Northwest coast of Canada. Late 19th century CE. Wood, paint, and string. 2 *images*



Transformation mask, closed
© Musée du Qual Branly/Scala/Art Resource, NY



Transformation mask, open
© Musée du Qual Branly/Scala/Art Resource, NY

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165. Painted elk hide

Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming. c. 1890–1900 CE. Painted elk hide.



Painted elk hide
Courtesy of School for Advanced Research, Catalog Number SAR.1978-1-87/Photograph by Addison Doty

166. Black-on-black ceramic vessel

Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century CE. Blackware ceramic.



Black-on-black ceramic vessel
© Barbara Gonzales, Great Granddaughter of Maria and Julian Martinez

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AP ART HISTORY

UNIT 6

Africa, 1100–1980 CE

~6%
AP EXAM WEIGHTING

~5–7
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 6

Multiple-choice: ~25 questions
Free-response: 1 question

- Short Essay: Attribution

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UNIT 6

~6% AP EXAM WEIGHTING

~5–7 CLASS PERIODS

Africa, 1100–1980 CE

BIG IDEA 3
Theories and Interpretations of Art **THR**

- What do the various theories and interpretations of the art of Africa tell us about the different cultures?

BIG IDEA 5
Purpose and Audience **PAA**

- 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?

Developing Understanding

Connecting the concept of culture to African art is critical to understanding the art itself, as well as the role it plays in the many and varied African societies. Artistic expression is an integral part of social life within the African continent, connecting daily practices to beliefs, systems of authority, and social structures. This unit allows students to further examine the role of art historical interpretations by exploring art and art making in Africa. Students will recognize that art often generates different theories and interpretations, that these interpretations are based on both visual and contextual analysis, and that these theories often change over time as a result of influences that may include available technology, contributions of other disciplines, the availability of evidence, and even cultural biases.

Building the Art Historical Thinking Skills

2.A 2.B 2.C 2.D 5.A 5.B

Unit 6 focuses on using contextual analysis to better understand the rich artistic traditions of the different African cultures represented by the individual works in the image set. Given the small number of works included in this unit, and the vast and rich artistic traditions of African art, this unit also presents the opportunity to provide works outside of the image set so that students continue to hone the art historical skill of visual analysis of unfamiliar works. Students should apply their skills of contextual description to examine the function, context, siting, subject matter, and reception of the works of art in this unit. They will build upon this to explain how the purpose or function has shaped the creation of the work, how the work's context may have influenced artistic decisions, and how the artistic decisions have influenced the response to or reception of the work.

Preparing for the AP Exam

On the exam, students may be asked to explain how and why context influences artistic decisions, and how these decisions affect the creation or the meaning of a work of art. This challenging task can often cause students to confuse visual analysis with contextual analysis by mentioning the form, style, materials, technique, or content itself, rather than how context influenced those elements or the artist's use of them.

Students should begin by identifying visual elements, and then go on to explain how or why those visual elements were chosen. As the most sophisticated and challenging part of this analysis, students should explain how the context of the work led to the artists' decisions, and how those decisions shaped the work to elicit a certain response or shape how an audience receives it.

Free-response question 5 asks students to use visual analysis skills to justify an attribution of an unknown work. By recognizing and describing patterns and similarities between an unknown work and one from the image set, students can make a thematic connection and use this visual evidence to justify their attribution.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~5–7 CLASS PERIODS
MPT-1, CUL-1, INT-1	**6.1 Cultural Contexts of African Art**	1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 2.A Describe contextual elements of a work of art (or group of related works of art). 2.C 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). 3.A Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. 4.A 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. 4.B 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. 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. 5.B 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).	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~5–7 CLASS PERIODS
PAA-1	**6.2 Purpose and Audience in African Art**	2.B 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). 2.D 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. 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. 6.B 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.	
THR-1	**6.3 Theories and Interpretations of African Art**	7.A 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.	
	Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 6. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	6.1	**Guided Discussion** Lead a guided discussion focusing on the contextual elements of the Golden Stool (170). Then, ask guided questions to help students describe these contextual elements, such as how the Golden Stool embodies the notion of the state, the importance of stools to the Asante peoples, and the fact that the Golden Stool is shown on its side (and sits on its own stool).
2	6.2	**Quickwrite** Walk students through the skill of attribution by using **2017 Free-Response Question 4.** Work with them to attribute the mask to its specific African culture by identifying the corresponding work from the image set. Have students justify their attributions using two similarities between the works.

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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TOPIC 6.1
Cultural Contexts of African Art

Required Course Content

ENDURING UNDERSTANDING
MPT-1

Art and art making take 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.

LEARNING OBJECTIVE
MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE
MPT-1.A.17

Art in Africa is a combination of objects, acts, and events, created in a wide variety of media (vocal, aural, and visual) and materials (wood, ivory, metals, ceramic, fiber, and elements of nature) that are carved, cast, forged, modeled, woven, and combined by recognized specialists often for knowledgeable patrons.

SUGGESTED SKILLS

1.C
Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

2.A
Describe contextual elements of a work of art (or group of related works of art).

2.C
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).

3.A
Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.

4.A
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.

4.B
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.

5.A
Describe visual elements of a work of art (or group of related works of art) beyond the image set.

5.B
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).

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SUGGESTED WORKS

- **168.** Great Mosque of Djenné
- **169.** Wall plaque, from Oba's palace
- **170.** *Sika dwa kofi* (Golden Stool)
- **171.** *Ndop* (portrait figure)
- **172.** Power figure (*Nkisi n'kondi*)
- **173.** Female (*Pwo*) mask
- **176.** *Ikenga* (shrine figure)
- **178.** Aka elephant mask
- **180.** Veranda post

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.34

Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago.

CUL-1.A.35

Early artistic expression on the African continent is found in the rock art of the Sahara and in southern Africa. Those works depict the animals that lived in each region, human pursuits (e.g., herding, combat, and perhaps dance or some sort of regularized behavior), contact among different groups of people, and the use of technologies (e.g., horses and chariots).

CUL-1.A.36

The now-deserts of the Sahara were once grasslands and an original source of agriculture and animal husbandry. As the desert grew, it stretched toward the still well-watered valley of the Nile and the culture of pharaonic Egypt.

CUL-1.A.37

Art reveals belief systems; it presents a world that is known but not necessarily seen, predictable, or even available to everyone. These arts are expressive rather than representational and often require specialized or supernaturally ordained capabilities for their creation, use, and interpretation. African art is concerned with ideas (beliefs and relationships that exist in the social and intellectual world) rather than with objects of the natural or physical world.

CUL-1.A.38

As in all arts, aspects of human experience (such as origins, destinies, beliefs, physicality, power, and gender) are expressed through objects and performances. Artistic expression in Africa is an integral part of social life, connecting daily practices to beliefs, systems of power and authority, and social networks that link people to their families, communities, and shared ancestors. African arts mark status, identity, and cycles of human experience (e.g., maturational, seasonal, astronomical, and liturgical).

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.39

Urbanization and its monumental trappings (both bureaucratic and architectural) often associated with "civilization" take many forms in Africa. Administrative and liturgical centers exist apart from settlement that is often determined by the spaces required for agriculture or herding. Seasonal climatic shifts and demands of political relations affect the scale and distribution of built environments and arts that mark them. The sites of Meroë, Timbuktu, Zimbabwe, Igbo Ukwu, and Kilwa Kisiwani demonstrate that range of monumentalities.

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.16

Human migrations carried populations southward into central Africa and eventually across the Congo River Basin. The arts, major world religions, and international trade routes followed those paths and flourished in patterns of distribution seen in Africa today.

INT-1.A.17

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

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Africa, 1100–1980 CE

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.18

Creative contributions of African life and arts are found in populations around the world. Artistic practices were conveyed by and continue to be serviced by African people and beliefs, from Macao to Manaus to Mauritania. These creative contributions are reflected in diverse art forms, from the practices of Santeria to Japanese screens and the paintings of Renaissance Venice. The literatures of Negritude and the Harlem Renaissance expanded the notions of place and race to new levels that are again changing in the contemporary diaspora. Although traditional African art forms are usually described and exhibited, contemporary African arts have increased awareness and understanding of the arts of the continent across the globe.

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TOPIC 6.2
Purpose and Audience in African Art

Required Course Content

ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.18

Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.

PAA-1.A.19

Use and efficacy are central to the art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed. African arts are often described in terms of the contexts and functions with which they appear to be associated.

PAA-1.A.20

Art is created for both daily use and ritual purposes (such as leadership, religious beliefs, diagnosis and divination, education, and personal adornment). Art forms may be prescribed by a diviner, commissioned by a supplicant, and produced by a specific artist. The art object comes under the custodianship of the person who commissioned it or a member of his or her family. Performances of objects are accompanied by costumes and music. None of these practices is simple or random. Cultural protocols acknowledge and ensure the efficacy and appropriateness of artistic experience in Africa.

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SUGGESTED SKILLS

2.B

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).

2.D

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.

6.A

Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.

6.B

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.

SUGGESTED WORKS

- **174.** Portrait mask (*Mblo*)
- **175.** *Bundu* mask
- **177.** *Lukasa* (memory board)
- **179.** Reliquary figure (*byeri*)

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LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.21

The arts of authority (both achieved and inherited status and roles) legitimate traditional leadership. Leaders' histories and accomplishments are often entrusted to and lauded by historians, bards, and elders. Personal identity, social status, and relationships are delineated by aesthetic choices and artistic expression. Common ancestors link leaders, sanction social behavior and choices, and define the order of social life. Education, incorporation into adulthood, and civic responsibility are processes marked by the creation, manipulation, and interpretation of art objects.

PAA-1.A.22

African histories, often sung or recited, are traditionally the responsibility of specialists. African art is sung, danced, and presented in holistic experiences for designated audiences; it is created for specific reasons and to produce expected results.

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TOPIC 6.3
Theories and Interpretations of African Art

Required Course Content

ENDURING UNDERSTANDING
THR-1

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.

LEARNING OBJECTIVE
THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE
THR-1.A.19

As they have been traditionally collected by outsiders, African art objects that are similar in form are often grouped with works that come from the same place and are produced by a designated ethnic group. The name of the artist and the date of creation may not be known or acknowledged, but such gaps in the record do not necessarily reflect a lack of interest on the part of those who commission, use, and protect art objects. The Africa we know often comes from ideas promulgated by non-Africans since the 9th century—as though Africa's history were brought to, rather than originating from, Africa.

THR-1.A.20

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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Although interpretation of some of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.

SUGGESTED SKILLS

7.A

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.

SUGGESTED WORK

- **167.** Conical tower and circular wall of Great Zimbabwe

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167. Conical tower and circular wall of Great Zimbabwe

Shona peoples (Southeastern Zimbabwe). c. 1000–1400 CE. Coursed granite blocks. 2 *images*



Conical tower
© Werner Forman Archive/The Bridgeman Art Library



Circular wall
© Werner Forman Archive/The Bridgeman Art Library

168. Great Mosque of Djenné

Mali. Founded c. 1200 CE; rebuilt 1906–1907 CE. Adobe. 2 *images*



Great Mosque of Djenné
© George Steinmetz/Corbis



Monday market at the Great Mosque of Djenné
© Remi Benali/Corbis

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169. Wall plaque, from Oba's palace

Edo peoples, Kingdom of Benin (Nigeria). 16th century CE. Cast brass. 2 *images*



Wall plaque, from Oba's palace
Image © The Metropolitan Museum of Art/Image source
© Art Resource, NY



Contextual photograph: Oba of Benin
© Werner Forman/Art Resource, NY

170. *Sika dwa kofi* (Golden Stool)

Ashanti peoples (south central Ghana). c. 1700 CE. Gold over wood and cast-gold attachments. 2 *images*



Sika dwa kofi
© Marc Deville/Gamma-Rapho via Getty Images



Contextual photograph: *Sika dwa kofi*
© Marc Deville/Gamma-Rapho via Getty Images

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171. *Ndop* (portrait figure) of King Mishe miShyaang maMbul

Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 CE. Wood. 2 *images*



Ndop
© Brooklyn Museum of Art, New York, USA/The Bridgeman Art Library



Contextual photograph: *Ndop*
Kuba Nyim (ruler) Kot a Mbweeky III in state dress with royal drum in Mushenge, Democratic Republic of the Congo. Photograph by Eliot Elisofon,1971. EEPA EECL 2139/Eliot Elisofon Photographic Archives/ National Museum of African Art/Smithsonian Institution

172. Power figure *(Nkisi n'kondi)*

Kongo peoples (Democratic Republic of the Congo). c. late 19th century CE. Wood and metal.



Nkisi n'kondi
© Detroit Institute of Arts, USA/Founders Society Purchase/Eleanor Clay Ford Fund for African Art/The Bridgeman Art Library

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173. Female (*Pwo*) mask

Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century CE. Wood, fiber, pigment, and metal.



Female *(Pwo)* mask
Photograph © by Franko Khoury/National Museum of African Art/ Smithsonian Institution

174. Portrait mask (*Mblo*)

Baule peoples (Côte d'Ivoire). Early 20th century CE. Wood and pigment. 2 *images*



Mblo
© Jerry L. Thompson



Contextual photograph: *Mblo*
Used by Permission

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175. *Bundu* mask

Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century CE. Wood, cloth, and fiber. 2 *images*



Bundu mask
© Schomburg Center, NYPL/Art Resource, NY



Contextual photograph: *Bundu* mask
© William Siegmann Estate, Edward DeCarbo, Executor

176. *Ikenga* (shrine figure)

Igbo peoples (Nigeria). c. 19th to 20th century CE. Wood.



Ikenga
© Werner Forman/Art Resource, NY

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177. *Lukasa* (memory board)

Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century CE. Wood, beads, and metal. 2 *images*



Lukasa
Photo © Heini Schneebeli/The Bridgeman Art Library



Contextual photograph: *Lukasa*
Courtesy of Mary Nooter Roberts

178. Aka elephant mask

Bamileke (Cameroon, western grassfields region). c. 19th to 20th century CE. Wood, woven raffia, cloth, and beads. 2 *images*



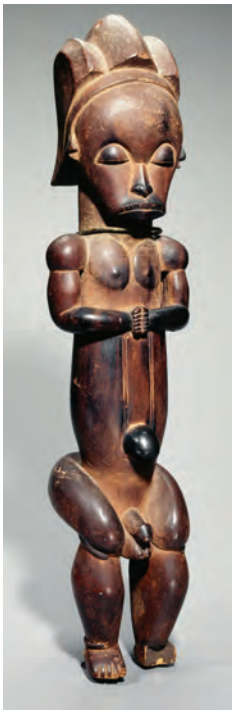
Aka elephant mask
Image copyright © The Metropolitan Museum of Art/Image Source © Art Resource, NY



Contextual photograph: Aka elephant mask
© George Holton/Photo Researchers/Getty Images

© 2020 College Board

179. Reliquary figure (*byeri*)
Fang peoples (southern Cameroon). c. 19th to 20th century CE. Wood.



Reliquary figure (*byeri*)
© Brooklyn Museum/Corbis

180. Veranda post of enthroned king and senior wife (Opo Ogoga)
Olowe of Ise (Yoruba peoples). c. 1910–1914 CE. Wood and pigment.



Veranda post of enthroned king and senior wife (Opo Ogoga)
Used by Permission of the Art Institute of Chicago

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AP ART HISTORY

UNIT 7

West and Central Asia, 500 BCE–1980 CE

~4%
AP EXAM WEIGHTING

~3–5
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 7

Multiple-choice: ~15 questions
Free-response: 2 questions

- Short Essay: Attribution
- Long Essay: Visual/Contextual Analysis

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UNIT 7

~4% AP EXAM WEIGHTING

~3–5 CLASS PERIODS

West and Central Asia, 500 BCE–1980 CE

BIG IDEA 2
Interaction with Other Cultures INT

- 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?

BIG IDEA 4
Materials, Processes, and Techniques MPT

- How have the materials, processes, and techniques employed in art making in West and Central Asia influenced art within and across cultures?

Developing Understanding

The arts of West and Central Asia provide evidence of the cultural transfer of ideas and art forms throughout this region. The presence of Hellenistic architecture, Buddhist sculpture, ceramic tile decoration, and chinoiserie outside of their original areas of development are each illustrations of this cultural transfer.

Many of these works 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 interchanges that link European and Asian peoples.

Ceramics, metalwork, textiles, painting, and calligraphy are some of the materials, processes, and techniques employed by artists in these regions and cultures. This unit illustrates the importance and influence that these different materials and techniques had on art and art making within and across cultures.

Building the Art Historical Thinking Skills

2.A 2.B 2.C 2.D 4.A 4.B 4.C 4.D 8.D

In this unit students continue to practice contextual analysis, now with a focus on works in West and Central Asia. They will consider how the purpose or function of a work has shaped its creation and how a work's context may have influenced artistic decisions, recognizing that function, siting, or reception may be key factors. Students will examine the many works, such as the Kaaba (183) or the Bamiyan Buddha (182), influenced by religious and philosophical traditions.

Such contextual analysis of works is critical to mastering the art historical thinking skills in this unit. Students should then move to explaining how and why works in this unit demonstrate continuity and change within their artistic tradition, explaining their influence on other art.

Preparing for the AP Exam

On the AP Art History Exam, students will need to describe and explain continuity and change within artistic traditions, which can be a difficult task.

The most challenging part of this analysis is explaining the *significance* of the continuity and change that exists between works of art within an artistic tradition. Students may be able to explain that there is continuity or change between works within a tradition, but they often struggle, or do not even attempt to explain, why this is important and what it tells us. Regular discussion and writing about the significance of continuity and change within a tradition will move students toward mastery of this skill.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~3–5 CLASS PERIODS
MPT-1	**7.1 Materials, Processes, and Techniques in West and Central Asian Art**	1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).	
CUL-1, PAA-1	**7.2 Purpose and Audience in West and Central Asian Art**	2.B 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). 2.C 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). 2.D 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.	
INT-1, THR-1	**7.3 Interactions Within and Across Cultures in West and Central Asian Art**	4.A 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. 4.B 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. 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice. 8.D Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might: ▪ Explain nuance of an issue by analyzing multiple variables ▪ 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.	
		Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 7. Review the results in class to identify and address any student misunderstandings.	

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	7.2	**Graphic Organizer** Using Jowo Rinpoche (184), ask students to fill in a table listing the contextual influences on the following elements of this work: 1. Form; 2. Style; 3. Materials; 4. Content; and 5. Function. Once their lists are complete, have them write a detailed explanation of how or why these contextual influences created meaning in this work.
2	7.3	**Debate** Have students debate the significance and meaning of continuities and changes between Folio from a Qur'an (187), *Bahram Gur Fights the Karg* (189), and *The Court of the Gayumars* (190). Divide students into two teams; one will argue that the three works represent continuity within the Islamic and West and Central Asian tradition and the other will argue that the works represent change. Both teams should acknowledge the opposite viewpoint but should come up with evidence to support their positions and refute the others. Challenge each group to address how interactions with other cultures may have led to these changes and/or continuities.

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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SUGGESTED SKILLS

1.C

Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

AVAILABLE RESOURCE

- Classroom Resources > **Understanding Islamic Aesthetics**

SUGGESTED WORKS

- **188.** Basin (*Baptistère de St. Louis*)
- **189.** *Bahram Gur Fights the Karg*
- **191.** The Ardabil Carpet

TOPIC 7.1

Materials, Processes, and Techniques in West and Central Asian Art

Required Course Content

ENDURING UNDERSTANDING

MPT-1

Art and art making take 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.

LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.18

Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures. Important forms include ceramics, metalwork, textiles, painting, and calligraphy.

MPT-1.A.19

Ceramic arts have flourished in West Asia since the prehistoric era, and many technical advancements in this media, such as the development of lusterware and cobalt-on-white slip painting, developed there. Ceramic arts were used to create utilitarian vessels and elaborate painted and mosaic-tile architectural decoration, carrying forward artistic practices explored in ancient West Asia (the Near East). High points in West and Central Asian ceramics include Persian mosaic-tile architecture from the Seljuk through the Safavid dynasties, as seen in the Great Mosque of Isfahan, and Iznik tile work and export ceramics created during the Ottoman dynasty.

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LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.20

Metalwork and metallurgy flourished in West and Central Asia in the creation of metal plaques, vessels, arms, armor and tack, sculpture, and decorative objects of all kinds. Islamic metalwork is widely regarded as one of the finest decorative art forms of the medieval world. Metal sculpture was an important art form in Central Asian and Himalayan Buddhist art, which created Buddhist figures in bronze, copper, brass, and silver, and often ornamented them with gilding, metal inlay, and paint. Metal artworks were created through various processes including casting, beating, chasing, inlaying, and embossing.

MPT-1.A.21

Textile forms from this region include silk-tapestry weaving, silk velvets, and wool and silk carpets.

MPT-1.A.22

Painting in West and Central Asia usually took three forms—wall painting, manuscript painting, and in the Himalayan regions, the painting of thangkas (large paintings on cloth) of Buddhist deities and mandalas. Calligraphy was a prominent art form, particularly in Islamic art in West Asia where beautiful forms were created to transmit sacred texts. Calligraphy is found on architecture, decorative arts objects, and ceramic tiles, as well as in manuscripts written on paper, cloth, or vellum.

MPT-1.A.23

Styles of art from West Asia tend to favor two-dimensional design. These works are often highly decorative, employing geometric and organic forms and vegetal designs, qualities that carry over into figural works, where figures inhabit flat or shallow spaces with tipped perspectives and patterned landscapes.

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SUGGESTED SKILLS

2.B
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).

2.C
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).

2.D
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.

AVAILABLE RESOURCE

- Classroom Resources > **Understanding Islamic Aesthetics**

SUGGESTED WORKS

- **183.** The Kaaba
- **184.** Jowo Rinpoche
- **186.** Great Mosque (Masjid-e Jameh)
- **190.** *The Court of Gayumars*

TOPIC 7.2
Purpose and Audience in West and Central Asian Art

Required Course Content

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.40

The religious arts of West and Central Asia are united by the traditions of the region—Buddhism and Islam. Cultures of these regions are diverse, but they were united through their shared beliefs and practices, particularly the world religions of Buddhism, which originated in the 6th century BCE in South Asia, and of Islam, which originated in the 7th century CE in West Asia.

CUL-1.A.41

West Asia is the cradle of arts produced in regions with a dominant Islamic culture. These arts may be religious or secular in nature and may or may not have been made by or for Muslims. The term "Islamic art" may be applied to these diverse art forms. Many examples of Islamic art from across the traditional Islamic lands share similarities in terms of their content and visual characteristics.

CUL-1.A.42

Pilgrimage is an important religious practice in Islam and Buddhism, and is a key focus of several monuments and artworks in West and Central Asia including the Kaaba, the most sacred site in Islam; the Dome of the Rock in Jerusalem; and the Buddha sculpture Jowo Rinpoche, considered the most sacred image in Tibet.

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ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.23

The arts of West and Central Asia were created for and acquired by various kinds of local and global patrons. Audiences for these works included royal and wealthy patrons, lay and monastic religious practitioners, and foreign collectors who acquired works through gift or trade.

PAA-1.A.24

Architecture in West and Central Asia is frequently religious in function. West and Central Asia is home to many important Islamic mosques, which are decorated with nonfigural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty mihrab, serving as a niche for prayer. A large congregational mosque may also include a minbar (pulpit for the imam), as well as a minaret and a central courtyard to call and accommodate practitioners for prayer. Other important forms of Islamic religious architecture include commemorative monuments, such as the Kaaba and the Dome of the Rock, and tomb architecture. Central Asia is further recognized for its outstanding Buddhist cave architecture, which incorporates relief carving, constructive sculpture, and wall painting. In the Tibetan lands, Buddhist architecture flourishes in the form of stupas and monastic architecture.

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SUGGESTED SKILLS

4.A

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.

4.B

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.

4.D

Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

8.D

Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might:

- Explain nuance of an issue by analyzing multiple variables
- 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.

AVAILABLE RESOURCE

- Classroom Resources > **Understanding Islamic Aesthetics**

SUGGESTED WORKS

- **181.** Petra, Jordan
- **182.** Buddha (Bamiyan)
- **185.** Dome of the Rock
- **187.** Folio from a Qur'an

TOPIC 7.3

Interactions Within and Across Cultures in West and Central Asian Art

Required Course Content

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.19

The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchanges that have occurred in these lands that link the European and Asian peoples.

INT-1.A.20

Historical cultures of West and Central Asia reside in a vast area that includes the Arabian Peninsula and the Levant, Anatolia, Greater Iran, Central Asia, Inner Asia, and Himalayan Asia. These regions have had shifting political boundaries throughout their histories and include lands associated with the former Soviet Union and modern China. They form the heart of the ancient Silk Route that connected the Greco-Roman world with China and India.

INT-1.A.21

Arts attest to the transmission and influence of cultural ideas, such as Islam and Buddhism, and cultural art forms, such as Hellenistic architecture, Buddhist sculpture, chinoiserie (in Persian art), and ceramic-tile decoration. Cross-cultural comparisons with the arts of these regions may be made most readily to the arts of the ancient Mediterranean; medieval Europe; and South, East, and Southeast Asia.

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LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.22

The arts of West and Central Asia had great international impact through trade. Textiles were perhaps the most important art form in these regions and dominated much of the international trade between Europe and Asia. Islamic metalworks, including examples with Christian subject matter, were created for trade in the regions bordering the Mediterranean. Ceramics were another important trade item, particularly the Iznik wares created in Turkey.

INT-1.A.23

West Asian art finds its greatest source of refinement and international influence in the Persianate arts from the Timurid and Safavid dynasties of Iran, which influenced the Ottoman arts of Turkey and the Mughal arts of India. Styles of art in Central Asia can be divided into Persianate Islamic styles, which maintain developments made in West Asian art, and Indian-inspired styles, which are characterized by the idealized figural art traditions of South Asia.

ENDURING UNDERSTANDING

THR-1

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.

LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.21

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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.

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LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.22

Figural art is a primary form of visual communication in Buddhist communities in Central Asia, as it is across Asia. Figural imagery is used to depict Buddha and various attendants, teachers, practitioners, and deities. This is an iconic culture, and the presence of invoked figural imagery is important to Buddhist practices. These figures may be venerated in shrine settings, may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, may be found in mandalas, or may be depicted in paintings.

THR-1.A.23

Islamic art that is created for religious purposes does not contain figural imagery. Mosque architecture is decorated with nonfigural imagery, including calligraphy, geometric, and vegetal forms. Manuscripts or objects containing sacred texts may contain calligraphy, illumination, or geometric and vegetal decoration, but should not contain figural imagery.

THR-1.A.24

Figural art is an important subject of Islamic art in West and Central Asia. Islamic cultures draw a clear distinction between sacred and secular contexts, and figural imagery abounds in secular works, such as decorative arts and manuscript painting, which often depict sociological types, such as hunters or courtiers, or narrative subjects, such as the ancient kings and heroes of the Persian Shahnama. Religious ideas or content are sometimes carried over into secular art forms and may be illustrated when they become the subject of courtly or popular literature and poetry. For example, the prophet Moses might be illustrated in the *Khamsa* of Nizami. Moses would not be illustrated, however, in the holy Qur'an.

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181. Petra, Jordan: Treasury and Great Temple

Nabataean Ptolemaic and Roman. c. 400 BCE–100 CE. Cut rock. 3 *images*



Petra
© De Agostini Picture Library/C. Sappa/The Bridgeman Art Library



Treasury
© Bernard Gagnon



Great Temple
© Bernard Gagnon

© 2020 College Board

182. Buddha
Bamiyan, Afghanistan. Gandharan. c. 400–800 CE (destroyed in 2001). Cut rock with plaster and polychrome paint. 2 *images*



Buddha
© Borromeo/Art Resource, NY



Buddha
© Paul Almasy/Corbis

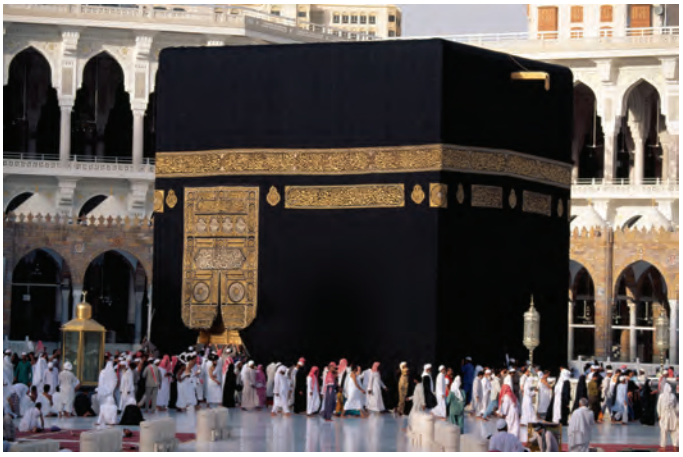
© 2020 College Board

183. The Kaaba

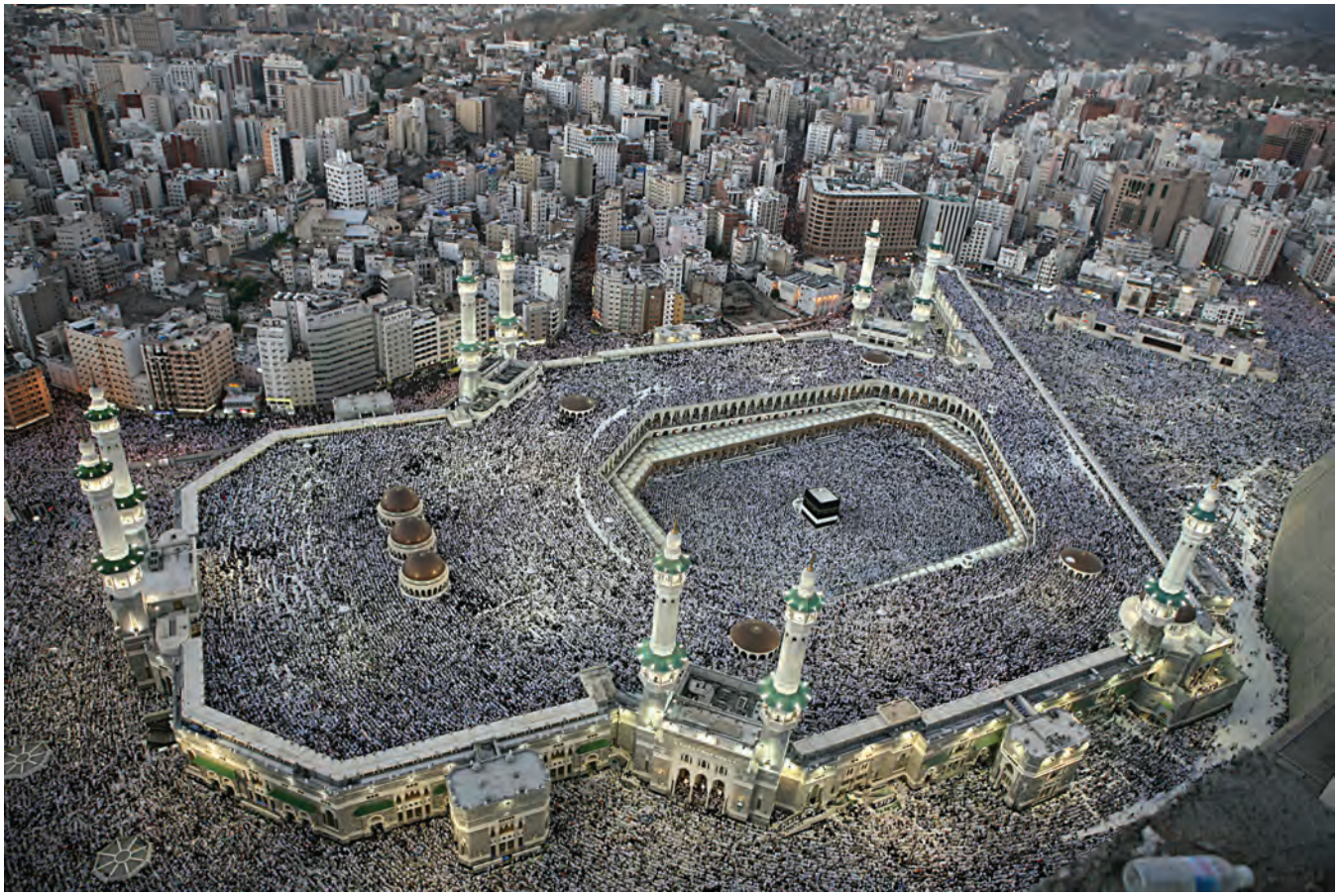
Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 CE; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread. 3 *images*



The Kaaba
© ALI JAREKJI/Reuters/Corbis



The Kaaba
© Kazuyoshi Nomachi/Corbis



Gathering at the Kaaba
© ALI JAREKJI/Reuters/Corbis

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184. Jowo Rinpoche, enshrined in the Jokhang Temple

Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 CE. Gilt metals with semiprecious stones, pearls, and paint; various offerings.



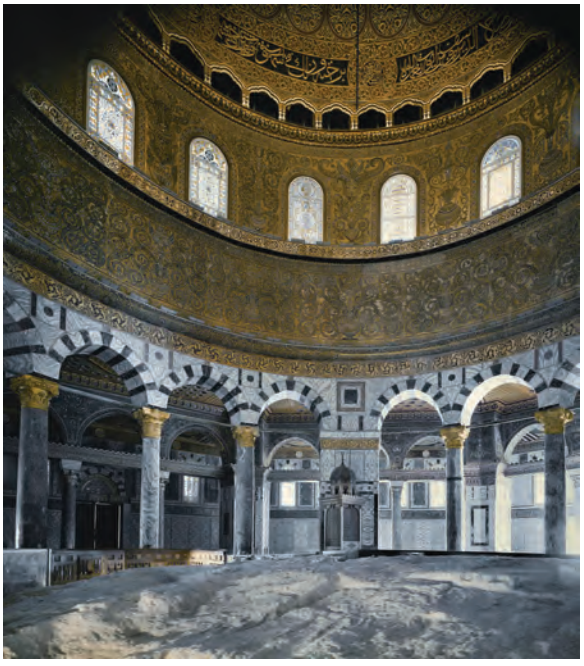
Jowo Rinpoche
© Christophe Boisvieux/Corbis

185. Dome of the Rock

Jerusalem. Islamic, Umayyad. 691–692 CE, with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome. 2 *images*



Dome of the Rock
© SEF/Art Resource, NY



Dome of the Rock
© Erich Lessing/Art Resource, NY

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186. Great Mosque (Masjid-e Jameh)

Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 CE; additions and restorations in the 14th, 18th, and 20th centuries CE. Stone, brick, wood, plaster, and glazed ceramic tile. 4 *images*



Masjid-e Jameh
© Bruno Morandi/Hemis/Corbis



Detail
© EmmePi Travel/Alamy



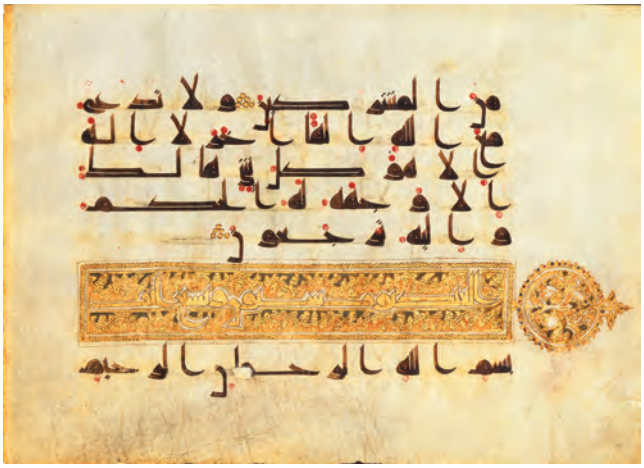
Courtyard
© Paule Seux/Hemis/Corbis



Mihrab (prayer room)
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

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187. Folio from a Qur'an
Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century CE. Ink, color, and gold on parchment.



Folio from a Qur'an
© The Pierpont Morgan Library/Art Resource, NY

188. Basin (*Baptistère de St. Louis*)
Muhammad ibn al-Zain. c. 1320–1340 CE. Brass inlaid with gold and silver.



Basin (*Baptistère de St. Louis*)
© Gianni Dagli Orti/The Archive at Art Resource, NY

189. *Bahram Gur Fights the Karg*, folio from the Great Il-Khanid *Shahnama*
Islamic; Persian, Il'Khanid. c. 1330–1340 CE. Ink and opaque watercolor, gold, and silver on paper.



Bahram Gur Fights the Karg
Reproduction print used by permission of the Harvard Art Museums

190. *The Court of Gayumars*, folio from Shah Tahmasp's *Shahnama*
Sultan Muhammad. c. 1522–1525 CE. Ink, opaque watercolor, and gold on paper.



The Court of Gayumars
Courtesy of Wikimedia

© 2020 College Board

191. The Ardabil Carpet
Maqsud of Kashan. 1539–1540 CE. Silk and wool.



The Ardabil Carpet
© Victoria & Albert Museum, London, UK/The Bridgeman Art Library

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AP ART HISTORY

UNIT 8

South, East, and Southeast Asia, 300 BCE–1980 CE

~8%
AP EXAM WEIGHTING

~7–10
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 8

Multiple-choice: ~20 questions
Free-response: 2 questions

- Short Essay: Contextual Analysis
- Long Essay: Comparison

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UNIT 8

~8% AP EXAM WEIGHTING

~7–10 CLASS PERIODS

South, East, and Southeast Asia, 300 BCE–1980 CE

BIG IDEA 1
Culture CUL

- How do style and form convey the belief systems and cultural practices of South, East, and Southeast Asian art?
- How do the artistic traditions in these regions contribute to our knowledge of each of these cultures?

BIG IDEA 2
Interaction with Other Cultures INT

- 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?

Developing Understanding

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. In this unit, students connect works of art and artistic traditions to the cultural practices and belief systems in South, East, and Southeast Asia. Many religious and philosophic traditions developed in these regions, and the art generated shows the strong influence of these traditions as art was created for the express purpose of supporting such beliefs and practices.

Students have the opportunity to study the artistic traditions of each of the regions in this unit and the discrete works within each tradition. They will also examine the works and how they provide evidence of these reciprocal cultural exchanges by considering them in the larger context of centuries of art history.

Building the Art Historical Thinking Skills

3.A 3.B 4.A 4.B 4.C 4.D 8.A 8.B 8.C

The different styles of works in Unit 8 allow students to practice comparison (especially within and between regions) and artistic traditions (e.g., the influence of religion on various works from Borobudur Temple (199) to the Taj Mahal (209) in this region over time).

Practice argumentation by building on skills developed in earlier units. If students used purpose and materials to support claims in Unit 3, for example, they could use similar techniques to identify specific and relevant evidence about art in this unit. Once they have determined what kind of evidence to use to support their claim, have students explain how the evidence justifies the claim. One way students can do this is by comparing the use of visuals such as relief carvings in places of worship like Angkor Wat (199) and Chartres Cathedral (60).

Preparing for the AP Exam

Free-response question 1 asks students to compare how different works convey meaning. Often, students describe their understanding of a work's meaning but then struggle to explain how this meaning is conveyed or fail to offer specific visual or contextual evidence to support an explanation.

Students often explain how one work conveys meaning and then explain how a second work conveys meaning but do not proceed to effectively compare the two. To do so, students will have to discuss the similarities and/or differences in how the two works convey meaning, what this means, and why it is significant.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~7–10 CLASS PERIODS
MPT-1	**8.1 Materials, Processes, and Techniques in South, East, and Southeast Asian Art**	1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 3.A Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. 3.B Explain how two or more works of art are similar and/or different in how they convey meaning. 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.	
CUL-1, PAA-1	**8.2 Purpose and Audience in South, East, and Southeast Asian Art**	2.B 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). 2.C 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). 2.D 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.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods ~7–10 CLASS PERIODS
INT-1	**8.3 Interactions Within and Across Cultures in South, East, and Southeast Asian Art**	**4.A** 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. **4.B** 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. **4.C** Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures. **4.D** Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.	
THR-1	**8.4 Theories and Interpretations of South, East, and Southeast Asian Art**	**8.A** Articulate a defensible claim about one or more works of art (or group of related works of art). **8.B** Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).	
	Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 8. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	8.1	**Graphic Organizer** Have students use a Venn diagram to compare *White and Red Plum Blossoms* (210) and *Under the Wave off Kanagawa* (211). Have students focus their comparisons on how the works convey their meanings.
2	8.3	**Graphic Organizer** Place images of the Longmen caves (195), the Borobudur Temple (198), and the Taj Mahal (209) in different places on a white board or piece of chart paper. Have students create a concept web showing the influence of this group of works within and across cultures. Ask students to use text, arrows, and images to explain the influence of these works on one another and other works across cultures.
3	8.4	**Matching Claims and Evidence** Ask students to form small groups of 3-4 , and have each group write two claims and three supporting evidence statements in relation to the following prompt: *Explain the extent to which the rock garden at* Ryoan-ji (207) *reflects the influence of other cultures*. Have groups trade claims and evidence and revise or modify the claims (if necessary), match the claims and evidence, and write statements explaining why the evidence supports the claim.

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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TOPIC 8.1
Materials, Processes, and Techniques in South, East, and Southeast Asian Art

Required Course Content

ENDURING UNDERSTANDING

MPT-1

Art and art making take 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.

LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.24

South, East, and Southeast Asia have long traditions of art making, reaching back into prehistoric times. The earliest known ceramic vessels were found in Asia—fired shards from Yuchanyan Cave in China have been dated to 18,300 and 17,500 BCE, followed by Jomon vessels from Japan with shards dating back to 10,500 BCE. The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions.

MPT-1.A.25

The arts of South, East, and Southeast Asia include important forms developed in a wide range of media. Ceramic arts have flourished in Asia since the prehistoric era, and many technical and stylistic advancements in this media, such as the use of high-fire porcelain, developed here. Metal was used to create sculpture, arms and armor, ritual vessels, and decorative objects of all kinds. Shang dynasty bronze vessels* from China employed a unique piece-molding technique that has never been successfully replicated.

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SUGGESTED SKILLS

1.C
Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

3.A
Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.

3.B
Explain how two or more works of art are similar and/or different in how they convey meaning.

6.A
Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.

SUGGESTED WORKS

- **196.** Gold and jade crown
- **204.** The David Vases
- **205.** Portrait of Sin Sukju
- **210.** *White and Red Plum Blossoms*
- **211.** *Under the Wave off Kanagawa*

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LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.26

Distinctive art forms from South, East, and Southeast Asia include the construction of Buddhist reliquary stupas; the practice of monochromatic ink painting on silk and paper, which developed in China; the development of the pagoda, an architectural form based on a Chinese watchtower; the use of rock gardens, tea houses, and related ceremonies; and Japanese woodblock printing.

MPT-1.A.27

Stone and wood carving were prominent art forms used in architectural construction, decoration, and sculpture. Temples intended to house deities or shrines were constructed or rock-cut. Rock-cut caves containing Buddhist imagery, shrines, stupas, and monastic spaces span across Asia from India through Central Asia to China. Japanese architecture often uses natural materials, such as wood, or follows Chinese architectural models with wood structures and tile roofs.

MPT-1.A.28

Painting in Asia usually took two forms—wall painting and manuscript or album painting. The painting styles that developed in India and East Asia favor contour drawing of forms over modeling. Calligraphy was an important art form in these regions. In China, calligraphy was considered the highest art form, even above painting. Calligraphy was also prominent in Islamic art in Asia, and is found on architecture, decorative arts objects, and ceramic tiles, and in manuscripts written on paper, cloth, or vellum.

MPT-1.A.29

Important textile forms from this region include silk- and wool-tapestry weaving, cotton weaving, printing, painting, and carpet weaving.

MPT-1.A.30

Elegant and elaborate decorative programs featuring floral and animal designs are commonly found on decorative arts from East Asia.

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TOPIC 8.2
Purpose and Audience in South, East, and Southeast Asian Art

Required Course Content

ENDURING UNDERSTANDING
CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE
CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE
CUL-1.A.43

Sophisticated Neolithic and Bronze Age civilizations thrived across Asia, including the Indus Valley civilization in Pakistan and India, the Yangshao* and Longshan* cultures and Shang dynasty* in China, the Dongson* culture in Southeast Asia, and the Yayoi* and Kofun* cultures in Japan. The people and cultures of these regions were diverse, but prehistoric and ancient societies based in key regions (e.g., the Indus River Valley, Gangetic Plain, and Yellow River) developed core social and religious beliefs that were embraced across larger cultural spheres, helping to shape the regional identities of people within Asia.

CUL-1.A.44

The core cultural centers in Asia became home to many of the world's great civilizations and ruling dynasties, including Gupta India, Han China, Khmer Cambodia, and Heian Japan. The shared cultural ideas in each region and civilization gave birth to visual traditions that employed related subjects, functions, materials, and artistic styles.

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SUGGESTED SKILLS

2.B
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).

2.C
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).

2.D
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.

SUGGESTED WORKS

- **192.** Great Stupa at Sanchi
- **193.** Terra cotta warriors
- **194.** Funeral banner of Lady Dai (Xin Zhui)
- **197.** Todai-ji
- **200.** Lakshmana Temple
- **201.** *Travelers among Mountains and Streams*
- **202.** Shiva as Lord of Dance (Nataraja)
- **203.** *Night Attack on the Sanjô Palace*
- **206.** Forbidden City
- **212.** *Chairman Mao en Route to Anyuan*

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.45

Many of the world's great religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions.

CUL-1.A.46

The ancient Indic worldview that dominated South Asia differentiated earthly and cosmic realms of existence, while recognizing certain sites or beings as sacred, and understood time and life as cyclic. The religions that developed in this region—Hinduism, Buddhism, Jainism, Sikhism, and numerous folk religions—all worked within this worldview and sought spiritual development, spiritual release, or divine union through various religious methodologies and social practices. The Indic worldview was also grafted onto the preexisting animistic and popular beliefs in Southeast Asia during several waves of importation and Indian attempts at colonization.

CUL-1.A.47

The practice of the indigenous Asian religions necessitated the development of novel art and architectural forms to support them. Uniquely Asian art forms include iconic images used in Buddhist and Hindu traditions; elaborate narrative and iconographic compositions created in sculptures, textiles, and wall paintings used to ornament shrines, temples, and caves; the Buddhist stupa and monastic complex; the Hindu temple; Raigo scenes* associated with Pure Land Buddhism; the Zen rock garden; and Zen ink painting.

CUL-1.A.48

Religious practices associated with Hinduism, Buddhism, and Jainism are iconic; therefore figural imagery of divinities and revered teachers plays a prominent role in religious practice. The wealth of Buddhist imagery in Asia alone would rival, if not surpass, the wealth of Christian imagery in medieval Europe. Figural imagery associated with Asian religious art may be venerated in temple or shrine settings; may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, or mandalas; and are depicted in paintings. Figural subjects are common in Indian and East Asian painting.

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.49

East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. Both Daoism, with its almost antisocial focus on living in harmony with nature and the Dao, and Confucianism, more of an ethical system of behaviors rather than a religion, developed in China in the 5th century BCE from these foundations. Buddhism, which arrived in China in the early centuries of the Common Era, shared clear affinities with the indigenous Chinese religions through its focus on nature, interconnectedness, and appropriate behavior. Korean traditions were heavily influenced by China and incorporate Confucian, Buddhist, and local shamanistic beliefs and practices. The ancient Japanese landscape was alive and inhabited by animistic nature spirits, whose veneration forms the basis of the Shinto religion.

ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.25

South, East, and Southeast Asia have rich traditions of courtly and secular art forms that employ local subjects and styles. In India, regional painting styles developed to illustrate mythical and historical subjects, and poetic texts documented court life. In China and Japan, a new genre of literati painting developed among the educated elite. Literati paintings often reveal the nonprofessional artist's exploration of landscape subjects, which are frequently juxtaposed with poetry. Chinese societies also developed a hierarchical and differentiated society that encouraged appropriate social behaviors that are expressed in art and architecture.

PAA-1.A.26

Architecture from these regions is frequently religious in function.

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LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.27

Islamic architecture in South and Southeast Asia takes two major forms: secular (forts and palaces) and religious (mosques and tombs). Islamic mosques are decorated with nonfigural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty mihrab, which serves as a niche for prayer.

PAA-1.A.28

The term "secular" is a bit misleading when describing Asian art, as religious ideas or content frequently are carried over into secular art forms (e.g., Hindu deities depicted in Ragamala painting* in India, or Zen Buddhist sensibilities applied to ceramic production and flower arranging in Japan).

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TOPIC 8.3
Interactions Within and Across Cultures in South, East, and Southeast Asian Art

Required Course Content

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.24

Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history.

INT-1.A.25

Trade greatly affected the development of Asian cultures and Asian art. Two major methods for international trade connected Asia—the Silk Route that linked Europe and Asia, connecting the Indian subcontinent to overland trade routes through Central Asia, terminating in X'ian, China, and the vast maritime networks that utilized seasonal monsoon winds to move trade among North Africa, West Asia, South Asia, Southeast Asia, and south China. These routes were the vital mechanism for the transmission of cultural ideas and practices, such as Buddhism, and of artistic forms, media, and styles across mainland and maritime Asia.

INT-1.A.26

Buddhism was actively imported to Japan from Korea and China in the 7th and 8th centuries, and as in China, it succeeded because of courtly patronage and similarities with local traditions.

continued on next page

SUGGESTED SKILLS

4.A
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.

4.B
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.

4.C
Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.

4.D
Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

SUGGESTED WORKS

- **195.** Longmen Caves
- **198.** Borobudur Temple
- **199.** Angkor
- **208.** *Jahangir Preferring a Sufi Shaikh to Kings*
- **209.** Taj Mahal

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South, East, and Southeast Asia, 300 BCE–1980 CE

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.27

South, East, and Southeast Asia were also home to foreign cultures and religions, including Greco-Roman cultures, Christianity, and most notably Islamic cultures from West and Central Asia. Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennia CE. These regions have also been influenced by cultures and beliefs from West Asia and Europe. Today South and Southeast Asia are home to the world's largest Muslim populations.

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TOPIC 8.4
Theories and Interpretations of South, East, and Southeast Asian Art

Required Course Content

ENDURING UNDERSTANDING

THR-1

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.

LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.25

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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.

continued on next page

SUGGESTED SKILLS

8.A

Articulate a defensible claim about one or more works of art (or group of related works of art).

8.B

Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).

SUGGESTED WORK

- **207.** Ryoan-ji

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ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.28

Asian arts and architecture reveal exchanges of knowledge in visual style, form, and technology with traditions farther west. Early connections with the Greco-Roman world are evident in the Hellenistic-influenced artistic style and subjects found in artwork associated with ancient Gandharan culture in Afghanistan and Pakistan (Gandhara bridges what is categorized as West and East Asian content in AP Art History; influence of Gandharan art is observed in the Buddha of Bamiyan). Early Buddha sculptures in north India, China, and Japan wear a two-shouldered robe based on the Roman toga. South and Southeast Asia had early contact with Islam through trade and in western India, through military campaigns. In the 12th and 13th centuries, Islamic sultanates arose in these lands, creating another layer of cultural practices and interactions and influencing Asian visual culture through the importation and creation of new art forms and styles. Innovations based on Islamic influence in these areas include the use of paper for manuscripts and paintings, as well as the adoption of Mughal styles in Hindu court architecture, painting, and fashion. European influence is evident in the evolution of architectural styles, and in the adoption of naturalism and perspective in Asian painting traditions during the colonial era.

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LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.29

Asian art forms had great influence on the arts of West Asia and Europe. Art and ideas were exchanged through trade routes. The impact of Asian art is especially evident during times of free exchange, such as the Silk Route during the Han and Tang dynasties and Mongol Empire, the colonial era, and the opening of Japan for trade in the 19th century. In West Asia and Europe, collectors acquired Asian art works through gift or trade. Ceramics created in China, from Tang slipwares to high-fire porcelains, have been coveted internationally for more than 1,000 years. The popularity of Chinese blue-and-white porcelain was so high that ceramic centers in Iran, Turkey, and across Europe developed local versions of blue-and-white ceramics to meet market demand. Textiles are also a very important Asian art form and dominated much of the international trade between Europe and Asia. Silk and silk weaving originated in China, where it flourished for thousands of years. Cotton was first spun and woven in the Indus Valley region of Pakistan and was, like silk, important for international trade. Cross-cultural comparisons may be made most readily among the arts of South, East, and Southeast Asia and the arts of the ancient Mediterranean, medieval Europe, and West Asia.

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192. Great Stupa at Sanchi

Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 BCE–100 CE. Stone masonry, sandstone on dome. 4 *images*



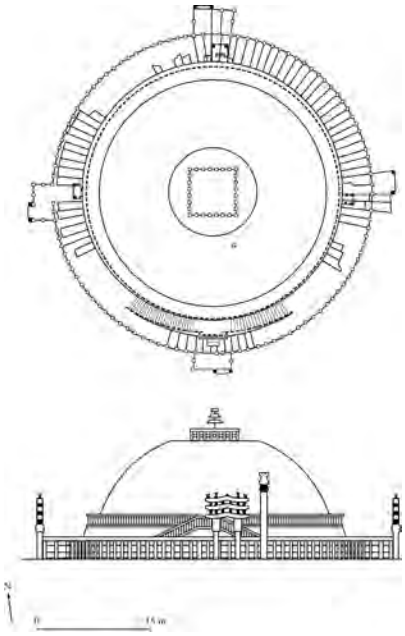
Great Stupa at Sanchi
© Atlantide Phototravel/Corbis



Detail
© Atlantide Phototravel/Corbis



North Gate
© Raveesh Vyas



Plan and elevation

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193. Terra cotta warriors from mausoleum of the first Qin emperor of China
Qin Dynasty. c. 221–209 BCE. Painted terra cotta. 2 *images*



Terra cotta warriors
© Imagemore Co., Ltd./Corbis



Terra cotta warriors
© Imagemore Co., Ltd./Corbis

194. Funeral banner of Lady Dai (Xin Zhui)
Han Dynasty, China. c. 180 BCE. Painted silk.



Funeral banner of Xin Zhui
© Bettman/Corbis

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195. Longmen caves
Luoyang, China. Tang Dynasty. 493–1127 CE. Limestone. 3 *images*



Longmen caves
© CLARO CORTES IV/Reuters/Corbis



Detail
© Christian Kober/Robert Harding World Imagery/Corbis



Detail
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196. Gold and jade crown

Three Kingdoms period, Silla Kingdom, Korea. Fifth to sixth century CE. Metalwork.



Gold and jade crown
© DeA Picture Library/Art Resource, NY

197. Todai-ji

Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 CE; rebuilt c. 1700 CE. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture). 5 *images*



Todai-ji
© Vanni Archive/Art Resource, NY



Great Buddha
© Vanni Archive/Art Resource, NY

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197. ***(cont'd)***



Nio guardian statue
© Keith Levit/Alamy



Nio guardian statue
© Alex Ramsay/Alamy



Gate
© Paulo Fridman/Corbis

© 2020 College Board

198. Borobudur Temple
Central Java, Indonesia. Sailendra Dynasty. c. 750–842 CE. Volcanic-stone masonry. 3 *images*



Borobudur Temple
© Charles & Josette Lenars/Corbis



Detail
© Edifice/Corbis



Buddha
© Dallas and John Heaton/Free Agents 1 Limited/Corbis

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199. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia
Hindu, Angkor Dynasty. c. 800–1400 CE. Stone masonry, sandstone. 5 *images*



Angkor Wat
© Michele Falzone/JAI/Corbis



South Gate of Angkor Thom
© Christophe Boisvieux/Corbis



Churning of the Ocean of Milk
© Kevin R. Morris/Corbis

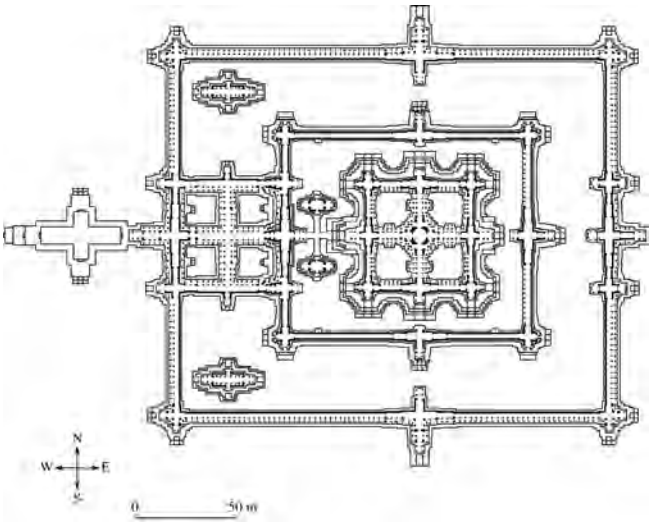


Jayavarman VII as Buddha
© HansStieglitz@t-online.de

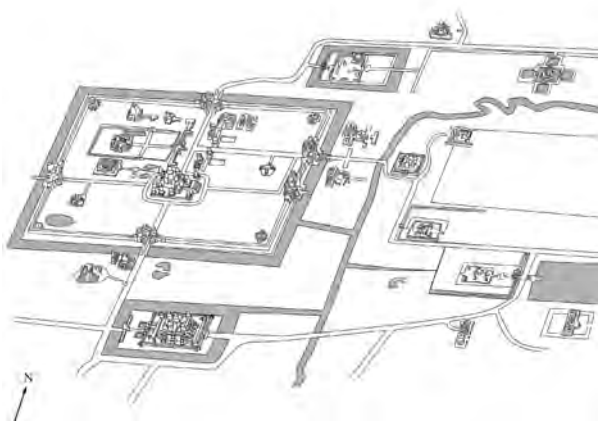
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199. ***(cont'd)***



Angkor Wat plan



Angkor site plan

200. Lakshmana Temple
Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 CE. Sandstone. 4 *images*



Lakshmana Temple
© Jose Fuste Raga/Corbis



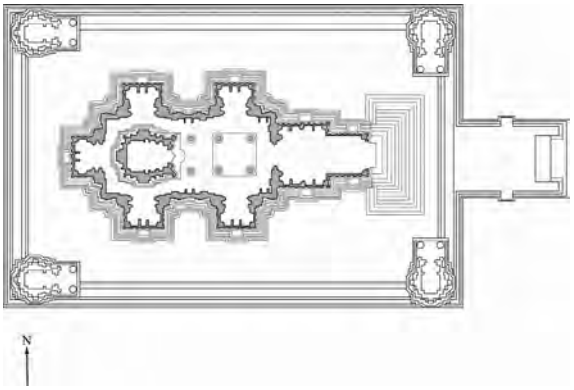
Detail
© Atlantide Phototravel/Corbis

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200. ***(cont'd)***



Detail
© Michele Burgess/Alamy



Lakshmana Temple plan

© 2020 College Board

201. *Travelers among Mountains and Streams*
Fan Kuan. c. 1000 CE. Ink and colors on silk.



Travelers among Mountains and Streams
© Fan Kuan/Corbis

202. Shiva as Lord of Dance (Nataraja)
Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century CE. Cast bronze.



Shiva as Nataraja
© The Metropolitan Museum of Art/Image Source © Art Resource, NY

203. *Night Attack on the Sanjô Palace*
Kamakura period, Japan. c. 1250–1300 CE. Handscroll (ink and color on paper). 2 *images*



Night Attack on the Sanjô Palace
Photograph © 2013 Museum of Fine Arts, Boston



Detail
Photograph © 2013 Museum of Fine Arts, Boston

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204. The David Vases

Yuan Dynasty, China. 1351 CE. White porcelain with cobalt-blue underglaze.



The David Vases
© The Trustees of the British Museum/Art Resource, NY

205. Portrait of Sin Sukju (1417–1475)

Imperial Bureau of Painting. c. 15th century CE. Hanging scroll (ink and color on silk).



Portrait of Sin Sukju
Used by Permission

206. Forbidden City

Beijing, China. Ming Dynasty. 15th century CE and later. Stone masonry, marble, brick, wood, and ceramic tile. 5 *images*



Forbidden City
© Atlantide Phototravel/Corbis



Front Gate
© John Lander Photography

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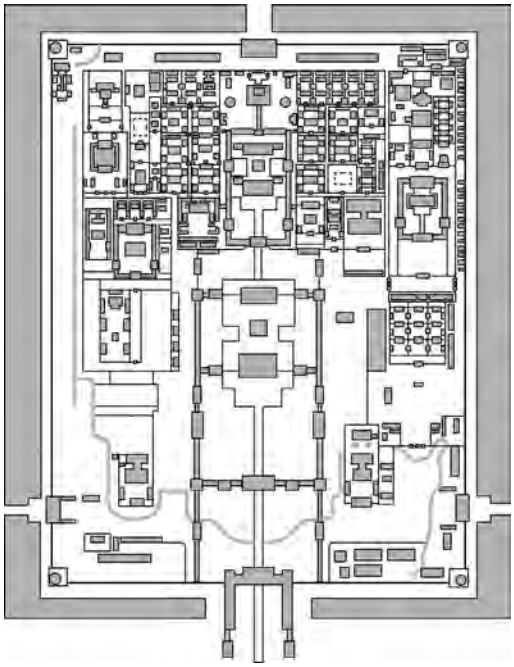
206. ***(cont'd)***



Hall of Supreme Harmony
© Steven Vidler/Eurasia Press/Corbis



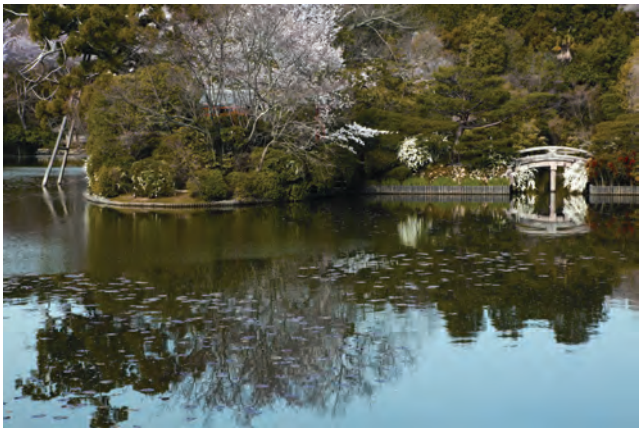
The Palace of Tranquility and Longevity
© As seen in Art and Antiques



Forbidden City plan

© 2020 College Board

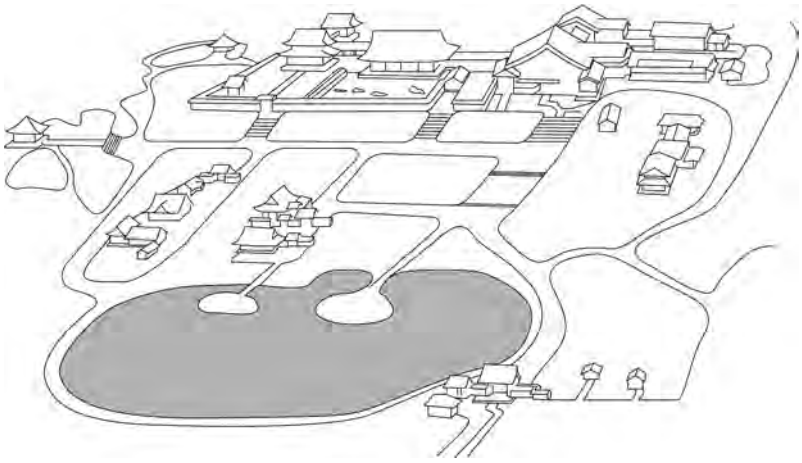
207. Ryoan-ji
Kyoto, Japan. Muromachi period, Japan. c. 1480 CE; current design most likely dates to the 18th century CE. Rock garden. 3 *images*



Ryoan-ji, wet garden
© John Lander Photography



Ryoan-ji, dry garden
© Vanni Archive/Art Resource, NY



Ryoan-ji plan

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208. *Jahangir Preferring a Sufi Shaikh to Kings*

Bichitr. c. 1620 CE. Watercolor, gold, and ink on paper.



Jahangir Preferring a Sufi Shaikh to Kings
© Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

209. Taj Mahal

Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 CE. Stone masonry and marble with inlay of precious and semiprecious stones; gardens. 2 *images*



Taj Mahal
© David Pearson/Alamy



Taj Mahal
© Ocean/Corbis

© 2020 College Board

210. *White and Red Plum Blossoms*
Ogata Korin. c. 1710–1716 CE. Ink, watercolor, and gold leaf on paper. 2 *images*



White and Red Plum Blossoms
© MOA Museum of Art



White and Red Plum Blossoms
© MOA Museum of Art

211. *Under the Wave off Kanagawa (Kanagawa oki nami ura)*, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji
Katsushika Hokusai. 1830–1833 CE. Polychrome woodblock print; ink and color on paper.



Kanagawa oki nami uraImage
© The Metropolitan Museum of Art/Image Source © Art Resource, NY

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212. *Chairman Mao en Route to Anyuan*
Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 CE. Color lithograph.



Chairman Mao en Route to Anyuan
© The Chambers Gallery, London/The Bridgeman Art Library

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AP ART HISTORY

UNIT 9

The Pacific, 700–1980 CE

~4%
AP EXAM WEIGHTING

~3–5
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 9

Multiple-choice: ~20 questions

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UNIT 9

~4% AP EXAM WEIGHTING

~3–5 CLASS PERIODS

The Pacific, 700–1980 CE

BIG IDEA 4
Materials, Processes, and Techniques MPT

- How do the materials, processes, and techniques demonstrate the unique aspects and situations of the cultures of the Pacific?

BIG IDEA 5
Purpose and Audience PAA

- How does the purpose, function, or intended audience both define and often constitute an active part of the arts of the Pacific?

Developing Understanding

Understanding the intended purpose and audience of the arts of the Pacific is an important focus of study in this unit. Works of art from this region are often performed, and the experience is central to the creation of and participation in them. The arts of the Pacific are expressions of beliefs and social structure, which are strong forces in the social and cultural life of this region.

Art and art making in this region is influenced by many things, and physical setting and available materials can be important considerations that affect artistic decisions and creations. Created in a variety of media, such as sea ivory and shell, wood, coral, and stone, the arts of the Pacific are often distinguished by their use of these materials.

Building the Art Historical Thinking Skills

1.A 1.B 1.C 7.A 7.B

By Unit 9, students should be able to identify a work of art clearly and accurately and provide relevant identification details about that work. Students should consider the varied and disparate arts of the Pacific and be able to explain how artistic decisions have shaped those works of art, from the architecture of Nan Madol (213) to the Hawaiian feather cape (215).

The content in this unit is an excellent opportunity for students to explore experts' interpretations of the works, their reception, and their meaning, as they in turn build their own understanding of the works. Art historical interpretations grow from analysis of the form, style, materials, content, function, context, reception, and/or meaning of a particular work—creating an evidence-based argument. The development of this skill will then allow students to combine the skills they have developed throughout the previous units to craft their own, relevant, evidence-based interpretation of works of art.

Preparing for the AP Exam

Throughout the multiple-choice section of the exam, as well as in free-response question 4, students will need to demonstrate the skill of art historical interpretation.

Students will need to practice explaining how an art historical interpretation is derived in order to evaluate whether the interpretation is a valid one based on their own analysis of a work's elements. They often need guidance to recognize that the interpretations of others are not necessarily established fact and should be considered and analyzed based on evidence. This is a difficult task, as it requires a synthesis of many of the art historical skills.

Students eventually will transfer their understanding of this concept to their own analysis and writing as they communicate their analysis of works by making claims they can justify with specific visual and contextual supporting evidence. In this way, they will be crafting their own art historical interpretation of a work and defending it.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~3–5 CLASS PERIODS
MPT-1	**9.1 Materials, Processes, and Techniques in Pacific Art**	1.B Describe visual elements of a work of art (or group of related works of art). 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. 5.B 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).	
CUL-1, INT-1, PAA-1	**9.2 Interactions Within and Across Cultures in Pacific Art**	2.A Describe contextual elements of a work of art (or group of related works of art). 2.B 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). 2.C 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).	
THR-1	**9.3 Theories and Interpretations of Pacific Art**	7.A 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. 7.B 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.	
	Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 9. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	9.2	**Discussion Group** Have small groups of students discuss the contextual elements of *Tamati Waka Nene* (220). Students should write a short description of these elements and explain the significance of having a European artist painting a well-known Māori leader in this way.
2	9.3	**Peer Review/Peer Editing** Have students write short essays describing at least two historically relevant interpretations of Moai on platform (214), including the art historians' opinions regarding the meaning of these sculptures and the students' views of these opinions (e.g., which do they believe, based on the evidence). Then, ask students to pair up and review and edit each other's essays, focusing on ensuring that their peers used specific evidence to describe the interpretations and their own opinions. Give students an opportunity to revise their essays based on the feedback from their peers.

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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SUGGESTED SKILLS

1.B
Describe visual elements of a work of art (or group of related works of art).

1.C
Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

5.A
Describe visual elements of a work of art (or group of related works of art) beyond the image set.

5.B
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).

SUGGESTED WORKS

- **215.** 'Ahu 'ula (feather cape)
- **217.** Female deity
- **219.** Hiapo (tapa)

TOPIC 9.1
Materials, Processes, and Techniques in Pacific Art

Required Course Content

ENDURING UNDERSTANDING
MPT-1

Art and art making take 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.

LEARNING OBJECTIVE
MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE
MPT-1.A.31

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.

MPT-1.A.32

Pacific arts are objects and events created from fibers, pigments, bone, sea ivory, seashell, and tortoise shell, as well as wood, coral, and stone, which are carried, exchanged, and used by peoples of the region.

MPT-1.A.33

Objects and behaviors in the cultures of the Pacific are often designed and presented to stimulate a particular response. Rare and precious materials are used to demonstrate wealth, status, and particular circumstance. Ritual settings are structured with elements that address all of the senses. Physical combat and warfare are announced and preceded by displays of ferocity in dress, dance, verbal aggression, and gestural threats.

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TOPIC 9.2
Interactions Within and Across Cultures in Pacific Art

Required Course Content

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.50

The Pacific region—including more than 25,000 islands, about 1,500 of which are inhabited—is defined by its location within the Pacific Ocean, which comprises one third of the earth's surface. The lands are continental, volcanic, and atollian. Each supports distinct ecologies that exist in relation to the migrations and sociocultural systems that were transported across the region.

CUL-1.A.51

Geological and archaeological evidence indicates that Papuan-speaking peoples traveled across a land bridge that connected Asia and present-day Australia about 30,000 years ago. Lapita people migrated eastward across the region beginning 4,000 years ago. Populations sailed from Vanuatu eastward, and carried plants, animals, and pottery that now demonstrate a pattern of migration and connection from what was the Lapita culture.

continued on next page

SUGGESTED SKILLS

2.A
Describe contextual elements of a work of art (or group of related works of art).

2.B
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).

2.C
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).

SUGGESTED WORKS

- **216.** Staff god
- **218.** Buk (mask)
- **220.** *Tamati Waka Nene*
- **221.** Navigation chart
- **223.** Presentation of Fijian mats and tapa cloths to Queen Elizabeth II

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LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.52

Ships and devices of navigation and sailing expertise were built and used to promote exploration, migration, and the exchange of objects and cultural patterns across the Pacific. Navigators created personal charts or expressions of the truths of their experience of the sea and other objects intended to protect and ensure the success of sailing. Ocean-going vessels carried families, and often communities, across vast distances; passengers could also return to their place of departure.

CUL-1.A.53

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.

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.30

The arts of the Pacific vary by virtue of ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity.

INT-1.A.31

The region was explored by Europeans as early as the 16th century and most extensively from the second half of the 18th century. By the beginning of the 19th century, Dumont d'Urville had divided the region into three units—micro- (small), poly- (many), and mela- (black) nesia (island). By 800 CE the distribution that has come to be described as Melanesia, Micronesia, and Polynesia was established.

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ENDURING UNDERSTANDING

PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.29

Arts of the Pacific involve the power and forces of deities, ancestors, founders, and hereditary leaders, as well as symbols of primal principles, which are protected by wrapping, sheathing, and other forms of covering to prevent human access. Ritual dress, forms of armor, and tattoos encase and shield the focus of power from human interaction. One's vital force, identity, or strength (*mana*) is expressed and protected by rules and prohibitions, as well as by wrapping or shielding practices, or *tapu*. *Mana* is also associated with communities and leaders who represent their peoples. Objects that project status and sustain structure hold and become *mana*. These objects are made secure through *tapu* or behaviors that limit access to and protect the objects.

PAA-1.A.30

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

PAA-1.A.31

Objects such as shields, ancestral representations, and family treasures were and continue to be constructed to give form to and preserve human history and social continuity. Other art forms are constructed to be displayed and performed to remind people of their heritage and shared bonds (such as the significance of an ancestor or leader) and are intended to be destroyed once the memory is created.

continued on next page

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LEARNING OBJECTIVE

PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.32

Rulers of the Saudeleur Dynasty commanded construction of Nan Madol in Micronesia, a residential and ceremonial complex of numerous human-made islets. Rulers of Hawaii were clothed in feather capes that announce their status and shield them from contact. Societies of Polynesia in New Zealand, Rapa Nui, and Samoa create sacred ceremonial spaces that both announce and contain their legitimacy, power, and life force. In Melanesia, individuals and clans earn status and power and sustain social balance in a set of relationships marked by the exchange of objects. Masks, and the performance of masks, are a recital and commemoration of ancestors' histories and wisdom.

PAA-1.A.33

Reciprocity is demonstrated by cycles of exchange in which designated people and communities provide specific items and in exchange receive equally predictable items. The process of exchange is complex and prescribed. Chants, dances, scents, costumes, and people of particular lineage and social position are called into play to create a performance that engages all of the senses and expands the form and significance of the exchange.

PAA-1.A.34

Duality and complementarity are aspects of social relations that are often characterized by opposing forces or circumstances and express the balance of relations necessary between those seemingly divergent forces. Gender, for example, is the basis for inclusion in some societies but is understood in the context of complement rather than opposition. Spatial organization, shared spaces, and exclusive or rarified spaces are created and used to reinforce social order.

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TOPIC 9.3
Theories and Interpretations of Pacific Art

Required Course Content

ENDURING UNDERSTANDING

THR-1

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.

LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.26

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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society.

THR-1.A.27

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). Meaning is communicated at the time of the work's appearance, as well as in the future when the work, or the context of its appearance, is recalled. This sort of memory is evoked through the presentation of primordial forms such as cultural heroes, founding ancestors, or totemic animals in order to reaffirm shared values and important truths. In some instances the memory is created and performed, and then the objects that appeared in those processes are destroyed, leaving a new iteration of the memory.

SUGGESTED SKILLS

7.A

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.

7.B

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.

SUGGESTED WORKS

- **213.** Nan Madol
- **214.** Moai on platform (*ahu*)
- **222.** Malagan display and mask

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213. Nan Madol

Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 CE. Basalt boulders and prismatic columns. 2 *images*



Nan Madol
© Jack Fields/Corbis



Nan Madol
© Jack Fields/Corbis

214. Moai on platform (*ahu*)

Rapa Nui (Easter Island). c. 1100–1600 CE. Volcanic tuff figures on basalt base.



Moai
© Peter Langer/Design Pics/Corbis

215. 'Ahu 'ula (feather cape)

Hawaiian. Late 18th century CE. Feathers and fiber.



'Ahu 'ula
© The Trustees of the British Museum/Art Resource, NY

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216. Staff god

Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century CE. Wood, tapa, fiber, and feathers. 3 *images*



Staff god
© The Trustees of the British Museum



Detail
© The Trustees of the British Museum



Contextual image: staff god
© The Trustees of the British Museum

217. Female deity

Nukuoro, Micronesia. c. 18th to 19th century CE. Wood.



Female deity
© Werner Forman Archive/The Bridgeman Art Library

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218. Buk (mask)
Torres Strait. Mid- to late 19th century CE. Turtle shell, wood, fiber, feathers, and shell.



Buk
Image © The Metropolitan Museum of Art/Image source © Art Resource, NY

219. Hiapo (tapa)
Niue. c. 1850–1900 CE. Tapa or bark cloth, freehand painting.



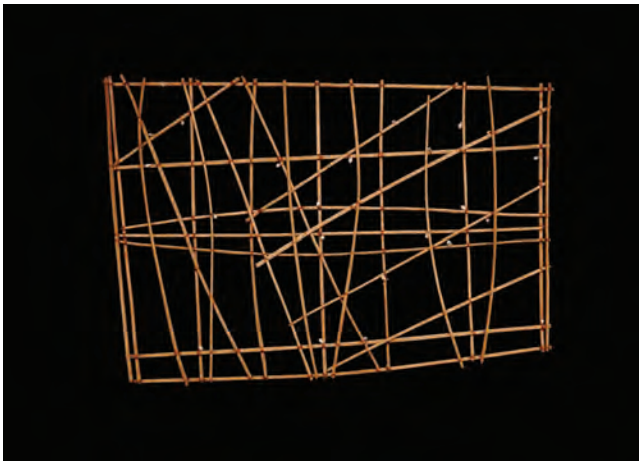
Hiapo
© Auckland War Memorial Museum/Pacific Collection 1948.34

220. *Tamati Waka Nene*
Gottfried Lindauer. 1890 CE. Oil on canvas.



Tamati Waka Nene
© Corbis

221. Navigation chart
Marshall Islands, Micronesia. 19th to early 20th century CE. Wood and fiber.



Navigation chart
© The Trustees of the British Museum

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222. Malagan display and mask

New Ireland Province, Papua New Guinea. c. 20th century CE. Wood, pigment, fiber, and shell. 2 *images*



Malagan mask
University Museum, Pennsylvania, PA, USA/Photo © AISA/ The Bridgeman Art Library



Malagan display
© Peter Horner, 1978 © Museum der Kulturen Basel, Switzerland

223. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II

Fiji, Polynesia. 1953 CE. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.



Presentation of Fijian mats and tapa cloths to Queen Elizabeth II during the 1953-4 royal tour
Courtesy of Alexander Turnbull Library, Wellington, New Zealand

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AP ART HISTORY

UNIT 10

Global Contemporary, 1980 CE to Present

~11%
AP EXAM WEIGHTING

~10–13
CLASS PERIODS

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Remember to go to **AP Classroom** to assign students the online **Personal Progress Check** for this unit.

Whether assigned as homework or completed in class, the **Personal Progress Check** provides each student with immediate feedback related to this unit's topics and skills.

Personal Progress Check 10

Multiple-choice: ~25 questions
Free-response: 3 questions

- Short Essay: Visual Analysis
- Short Essay: Continuity and Change
- Long Essay: Visual/Contextual Analysis

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UNIT 10

~11% AP EXAM WEIGHTING

~10–13 CLASS PERIODS

Global Contemporary, 1980 CE to Present

BIG IDEA 2
Interactions with Other Cultures INT

- How has globalization influenced art and art making from 1980 – the present, and how has art and art making in turn, influenced global culture?

BIG IDEA 3
Theories and Interpretations of Art THR

- How does a global culture contribute to theories and interpretations of contemporary art and art making?

BIG IDEA 4
Materials, Processes, and Techniques MPT

- How have art making and artistic traditions both changed and retained continuities despite the modern materials, processes, and techniques employed by artists?

Developing Understanding

Global contemporary art is characterized by the intersection of culture, materials, technologies, and the globalized context in which it is created. Students should understand the role that each of these factors plays in the art and art making in this unit, and should build on their knowledge and understanding from previous units to add depth and complexity to their understanding of these works. Because some art and art making is a specific reaction to or commentary on previous art or artistic traditions, it often cannot be understood without knowledge of the context or reference.

Building the Art Historical Thinking Skills

4.A 4.B 4.D 8.D

In addition to the other skills, spending time on argument in Unit 10 will be useful for students. An argumentative essay on the Exam may ask students to explain continuity and/or change over time within an artistic tradition or to compare similarities and differences between works from different artistic traditions. In this unit, have students connect the evidence to the claim. Ask them to explain *how* the evidence justifies the claim. This justification often utilizes a word like *because* or *through*. For example, *Cindy Sherman's Untitled #228 is a modern version of a Renaissance and Baroque work depicting the biblical story of Judith. Sherman makes this connection through visual elements such as the use of similar Biblical subject matter, the use of the color red for the heroine's robes, and the drapery background.*

Preparing for the AP Exam

The two long essay prompts ask students to connect visual or contextual analysis with the larger meaning or commentary communicated by a work. Students should identify specific support for the points they are making in their responses. They may know and be able to express a claim, but they often use generalizations when discussing the works or make vague statements in their arguments rather than providing specific and relevant evidence to support claims. Students can then move on to develop rich and complex arguments in a number of ways. This might include considering multiple perspectives or explaining complex connections between, for example, a work's context and the meaning conveyed by the work of art. This level of thought and sophistication in their thought and writing will move them toward success not only on the free-response section of the AP Art History Exam but in many other academic situations as well.

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UNIT AT A GLANCE

Enduring Understanding	Topic	Suggested Skills	Class Periods ~10–13 CLASS PERIODS
MPT-1	**10.1 Materials, Processes, and Techniques in Global Contemporary Art**	1.B Describe visual elements of a work of art (or group of related works of art). 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).	
PAA-1	**10.2 Purpose and Audience in Global Contemporary Art**	2.B 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). 2.D 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. 3.A Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. 3.B Explain how two or more works of art are similar and/or different in how they convey meaning.	
INT-1, CUL-1	**10.3 Interactions Within and Across Cultures in Global Contemporary Art**	4.A 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. 4.B 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. 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.	

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UNIT AT A GLANCE *(cont'd)*

Enduring Understanding	Topic	Suggested Skills	Class Periods
			~10–13 CLASS PERIODS
THR-1	**10.4 Theories and Interpretations of Global Contemporary Art**	**7.A** 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. **7.B** 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. **8.D** Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might: ▪ Explain nuance of an issue by analyzing multiple variables ▪ 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.	
	Go to **AP Classroom** to assign the **Personal Progress Check** for Unit 10. Review the results in class to identify and address any student misunderstandings.		

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SAMPLE INSTRUCTIONAL ACTIVITIES

The sample activities on this page provide possible ways to integrate varied instructional approaches into the classroom. These activities are optional, and teachers are free to alter or edit them. Note that for images included from the image set, the image number has been provided in parentheses. Please refer to the Instructional Approaches section beginning on p. 295 for more examples of activities and strategies.

Activity	Topic	Sample Activity
1	10.2	**Socratic Seminar** Organize a Socratic seminar in which students take turns asking guided questions focused on explaining how artistic decisions about form, style, materials, content, function, and/or context elicit a response or shape the reception of a work. Use *Summer Trees* (227) or *Earth's Creation* (234). Monitor the seminar, interjecting questions when needed to guide students back to the main ideas. As facilitator, you should only answer questions with questions.
2	10.3	**Quickwrite** Ask students to write a short paragraph explaining why either *Corned Beef* (237) or *Old Man's Cloth* (245) demonstrates continuity and/or change within an artistic tradition, style, or practice. Have students examine how their chosen work references an original culture yet also presents a commentary on how outside culture has affected the work.
3	10.4	**Critique Reasoning** Organize students in pairs and have one in each pair research historically valid interpretations of *The Gates* (224) and the other research interpretations of *The Crossing* (239). Then, have the pairs discuss and critique the reasoning of the art historians and examine the differences between the artists' stated intentions and the critical response or interpretation. Finally, have each pair develop a visual presentation explaining what they learned from the interpretations.

Unit Planning Notes

Use the space below to plan your approach to the unit. Consider how to use the works in this unit to introduce students to describing visual and contextual elements of a work of art.

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TOPIC 10.1
Materials, Processes, and Techniques in Global Contemporary Art

Required Course Content

ENDURING UNDERSTANDING

MPT-1

Art and art making take 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.

LEARNING OBJECTIVE

MPT-1.A

Explain how materials, processes, and techniques affect art and art making.

ESSENTIAL KNOWLEDGE

MPT-1.A.34

Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness.

MPT-1.A.35

Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide—access or lack of access to digital technology.

MPT-1.A.36

Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.

SUGGESTED SKILLS

1.B

Describe visual elements of a work of art (or group of related works of art).

1.C

Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

SUGGESTED WORKS

- **226.** *Horn Players*
- **228.** *Androgyne III*
- **232.** *Dancing at the Louvre*
- **238.** *Electronic Superhighway*
- **246.** *Stadia II*

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SUGGESTED SKILLS

2.B
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).

2.D
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.

3.A
Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.

3.B
Explain how two or more works of art are similar and/or different in how they convey meaning.

SUGGESTED WORKS

- **225.** Vietnam Veterans Memorial
- **227.** *Summer Trees*
- **229.** *A Book from the Sky*
- **231.** *Untitled #228*
- **234.** *Earth's Creation*
- **240.** Guggenheim Museum Bilbao
- **241.** *Pure Land*
- **243.** *Darkytown Rebellion*
- **248.** *Shibboleth*
- **249.** MAXXI National Museum of XXI Century Arts
- **250.** Kui Hua Zi (Sunflower Seeds)

TOPIC 10.2
Purpose and Audience in Global Contemporary Art

Required Course Content

ENDURING UNDERSTANDING
PAA-1

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. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.

LEARNING OBJECTIVE
PAA-1.A

Explain how purpose, intended audience, or patron affect art and art making.

ESSENTIAL KNOWLEDGE

PAA-1.A.35

Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations and sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation.

PAA-1.A.36

The iconic building becomes a sought-after trademark for cities. Computer-aided design affects the diversity of innovative architectural forms, which tend toward the aspirational and the visionary.

PAA-1.A.37

The worldwide proliferation of contemporary art museums, galleries, biennials and triennials, exhibitions, and print and digital publications has created numerous, diverse venues for the presentation and evaluation of art in today's world.

PAA-1.A.38

Artists frequently use appropriation and "mash-ups" to devalue or revalue culturally sacred objects, and to negate or support expectations of artworks based on regional, cultural, and chronological associations.

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TOPIC 10.3
Interactions Within and Across Cultures in Global Contemporary Art

Required Course Content

ENDURING UNDERSTANDING

INT-1

A variety of factors leads 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.

LEARNING OBJECTIVE

INT-1.A

Explain how interactions with other cultures affect art and art making.

ESSENTIAL KNOWLEDGE

INT-1.A.32

In the scholarly realm, as well as in mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context. Art history surveys have traditionally offered less attention to art made from 1980 to the present. Although such surveys often presented contemporary art as largely a European and American phenomenon, today, contemporary art produced by artists of Africa, Asia, Oceania, and the First Nations is receiving the same, if not more, attention than work produced in Europe and the Americas.

INT-1.A.33

The waning of colonialism, inaugurated by independence movements; shifts in the balance of power with the collapse of Communism in Eastern Europe and the rise of China; and the development of widespread communication networks such as the internet have all contributed to representations of the world that are global and interconnected rather than Eurocentric.

SUGGESTED SKILLS

4.A

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.

4.B

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.

4.D

Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

SUGGESTED WORKS

- **230.** *Pink Panther*
- **233.** *Trade (Gifts for Trading Land with White People)*
- **235.** *Rebellious Silence*
- **236.** *En la Barberia no se Llora (No Crying Allowed in the Barbershop)*
- **237.** *Pisupo Lua Afe (Corned Beef 2000)*
- **242.** *Lying with the Wolf*
- **244.** *The Swing (after Fragonard)*
- **245.** *Old Man's Cloth*
- **247.** *Preying Mantra*

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Global Contemporary, 1980 CE to Present

ENDURING UNDERSTANDING

CUL-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. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.

LEARNING OBJECTIVE

CUL-1.A

Explain how cultural practices, belief systems, and/or physical setting affect art and art making.

ESSENTIAL KNOWLEDGE

CUL-1.A.54

The art world has expanded and become more inclusive since the 1960s, as artists of all nationalities, ethnicities, genders, and sexual orientations have challenged the traditional privileged place of white, heterosexual men in art history. This activism has been supported by theories (e.g., deconstructionist, feminist, poststructuralist, and queer) that critique perspectives on history and culture that claim universality but are in fact exclusionary.

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TOPIC 10.4
Theories and Interpretations of Global Contemporary Art

Required Course Content

ENDURING UNDERSTANDING

THR-1

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.

LEARNING OBJECTIVE

THR-1.A

Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.

ESSENTIAL KNOWLEDGE

THR-1.A.28

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. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Intended meanings are often open-ended and subject to multiple interpretations.

SUGGESTED SKILLS

7.A

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.

7.B

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.

8.D

Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might:

- Explain nuance of an issue by analyzing multiple variables
- 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.

SUGGESTED WORKS

- **224.** *The Gates*
- **239.** *The Crossing*

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224. *The Gates*

New York City, U.S. Christo and Jeanne-Claude. 1979–2005 CE. Mixed-media installation. 2 *images*



The Gates
© Chip East/Reuters/Corbis



The Gates
© Panoramic Images/Getty Images

225. Vietnam Veterans Memorial

Washington, D.C., U.S. Maya Lin. 1982 CE. Granite. 2 *images*



Vietnam Veterans Memorial
© James P. Blair/Corbis



Detail
© Ian Dagnall/Alamy

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226. *Horn Players*
Jean-Michel Basquiat. 1983 CE. Acrylic and oil paintstick on three canvas panels.



Horn Players
Photography © Douglas M. Parker Studio, Los Angeles © The Estate of the Artist/ADAGP, Paris/ARS New York 2013

227. *Summer Trees*
Song Su-nam. 1983 CE. Ink on paper.



Summer Trees
© The Trustees of the British Museum

228. *Androgyne III*
Magdalena Abakanowicz. 1985 CE. Burlap, resin, wood, nails, and string.



Androgyne III
© Magdalena Abakanowicz, Courtesy Marlborough Gallery, New York/Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

229. *A Book from the Sky*
Xu Bing. 1987–1991 CE. Mixed-media installation.



A Book from the Sky
Used by Permission

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230. *Pink Panther*
Jeff Koons. 1988 CE. Glazed porcelain.



Pink Panther
Permission of the Artist © The Museum of Modern Art/Licensed by SCALA/ Art Resource, NY

231. *Untitled #228*, from the History Portraits series
Cindy Sherman. 1990 CE. Photograph.



Untitled #228
Courtesy of the Artist and Metro Pictures

232. *Dancing at the Louvre*, from the series The French Collection, Part I; #1
Faith Ringgold. 1991 CE. Acrylic on canvas, tie-dyed, pieced fabric border.



Dancing at the Louvre, from the series *The French Collection*, Part I; #1
Faith Ringgold © 1991

233. *Trade (Gifts for Trading Land with White People)*
Jaune Quick-to-See Smith. 1992 CE. Oil and mixed media on canvas.



Trade (Gifts for Trading Land with White People)
Courtesy of Jaune Quick-to-See Smith (Member of the Salish Kootenai Nation, Montana) and the Accola Griefen Gallery, NY

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234. *Earth's Creation*
Emily Kame Kngwarreye. 1994 CE. Synthetic polymer paint on canvas.



Earth's Creation
© VISCOPY, Australia/Image © National Museum of Australia/© 2013 Artists Rights Society (ARS), New York

235. *Rebellious Silence*, from the Women of Allah series
Shirin Neshat (artist); photo by Cynthia Preston. 1994 CE. Ink on photograph.



Rebellious Silence
Courtesy Gladstone Gallery, New York and Brussels

236. *En la Barberia no se Llora (No Crying Allowed in the Barbershop)*
Pepon Osorio. 1994 CE. Mixed-media installation.



En la Barberia no se Llora
Courtesy Ronald Feldman Fine Arts, New York/www.feldmangallery.com

237. *Pisupo Lua Afe (Corned Beef 2000)*
Michel Tuffery. 1994 CE. Mixed media.



Pisupo Lua Afe
© Michel Tuffery MNZM/Museum of New Zealand Te Papa Tongarewa
#FE010516

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238. *Electronic Superhighway*
Nam June Paik. 1995 CE. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).



Electronic Superhighway
Photo © Smithsonian American Art Museum, Washington, DC/Art Resource, NY

239. *The Crossing*
Bill Viola. 1996 CE. Video/sound installation.



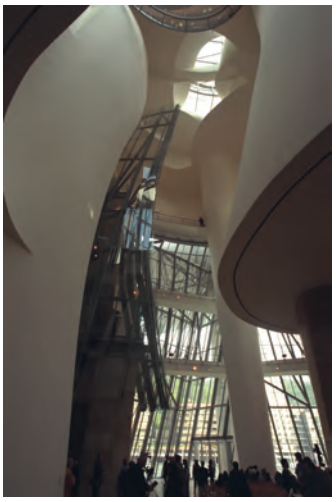
The Crossing
Photo © Kira Perov

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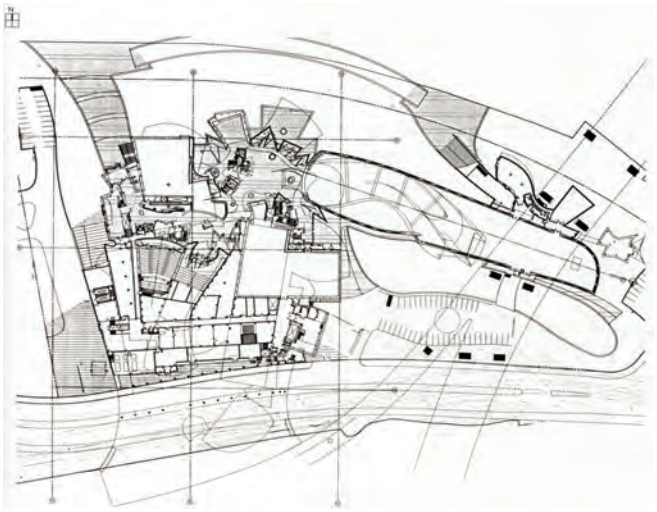
240. Guggenheim Museum Bilbao
Spain. Frank Gehry (architect). 1997 CE. Titanium, glass, and limestone. 3 *images*



Guggenheim Museum Bilbao
© Rolf Haid/dpa/Corbis



Guggenheim Museum Bilbao
© Jacques Pavlovsky/Sygma/CORBIS



Guggenheim Museum Bilbao site plan
© FMGB Guggenheim Bilbao Museoa

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241. Pure Land
Mariko Mori. 1998 CE. Color photograph on glass.



Pure Land
© 2013 Mariko Mori, Member Artists Rights Society (ARS), New York/Digital Image © 2013 Museum Associates/LACMA/Licensed by Art Resource, NY

242. Lying with the Wolf
Kiki Smith. 2001 CE. Ink and pencil on paper.



Lying with the Wolf
© The Artist/Courtesy of the Pace Gallery

243. *Darkytown Rebellion*
Kara Walker. 2001 CE. Cut paper and projection on wall.



Darkytown Rebellion
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244. *The Swing (after Fragonard)*
Yinka Shonibare. 2001 CE. Mixed-media installation.



The Swing (after Fragonard)
© 2013 Tate, London

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245. *Old Man's Cloth*
El Anatsui. 2003 CE. Aluminum and copper wire.



Old Man's Cloth
© Samuel P. Harn Museum of Art, University of Florida, Gainesville/Museum purchase with funds from friends of the Harn Museum

246. *Stadia II*
Julie Mehretu. 2004 CE. Ink and acrylic on canvas.



Stadia II
© Julie Mehretu, American, b. 1970, Stadia II, 2004, Carnegie Museum of Art, Pittsburgh/Photograph © 2013 Carnegie Museum of Art, Pittsburgh

247. *Preying Mantra*
Wangechi Mutu. 2006 CE. Mixed media on Mylar.



Preying Mantra
© Gladstone Gallery, New York and Brussels

248. *Shibboleth*
Doris Salcedo. 2007–2008 CE. Installation.



Shibboleth
© Luke Macgregor/Reuters/Corbis

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249. MAXXI National Museum of XXI Century Arts

Rome, Italy. Zaha Hadid (architect). 2009 CE. Glass, steel, and cement. 2 *images*



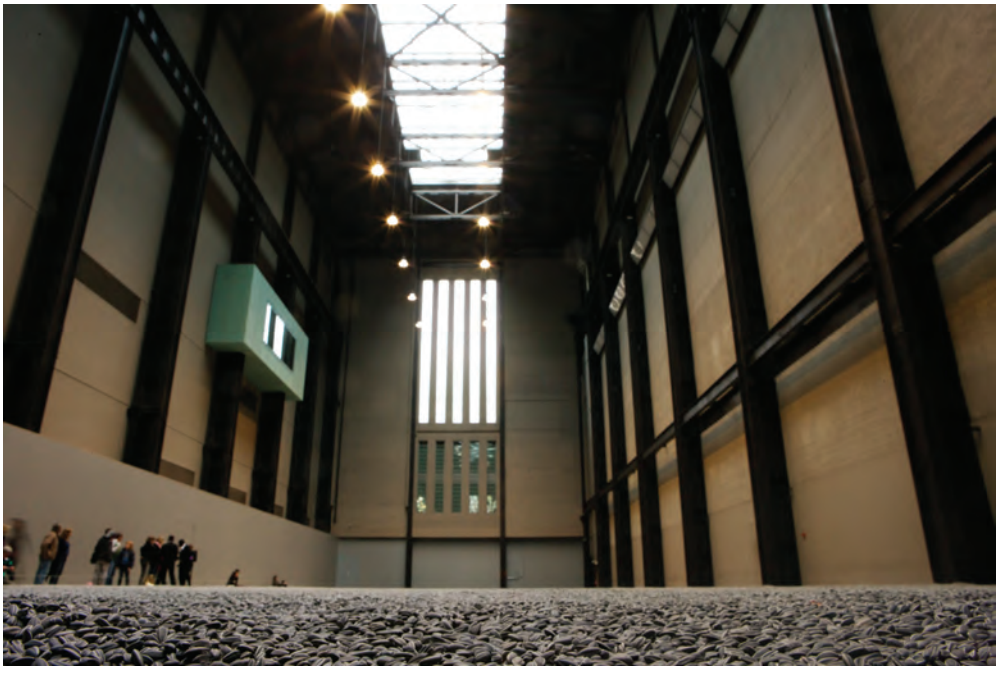
MAXXI National Museum of XXI Century Arts
© Atlantide Photoravel/Corbis



MAXXI National Museum of XXI Century Arts
© Alessandro Di Meo/epa/Corbis

250. Kui Hua Zi (Sunflower Seeds)

Ai Weiwei. 2010–2011 CE. Sculpted and painted porcelain.



Kui Hua Zi
© Oliver Strewe/Getty Images

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AP ART HISTORY

Instructional Approaches



Selecting and Using Course Materials

Understanding a work of art involves consulting multiple sources of information. The first source is the work of art itself, which may be experienced in person or through a print or online resource. AP Art History students should also consult primary sources of information about a work of art: firsthand accounts created by the artist, colleagues of the artist, immediate audiences, or others. Primary sources can describe how a work was initially displayed or explain artistic choices of media and technique, for example. Secondary sources (e.g., journal articles, critical reviews, scholarly videos, guest or online lectures, podcasts, and museum interpretive materials) can be equally revealing, as they offer analysis and interpretation of artistic ideas, processes, products, and responses of different audiences.

Textbooks

The textbook is an important tool that can be used to help students understand works of art including and beyond the image set. Most importantly, the textbook should be written at a college level and include scholarly interpretations of art. Since the art historical skills are fundamental to the course, a textbook that focuses on skill instruction is useful.

College-level art history textbooks organize content in various ways; if following the unit structure of the course framework, the textbook chapters might be taught out of order. Most AP Art History teachers supplement the textbook with additional print and digital resources.

On the **AP Central Course Audit** page for this course, you will find examples of college-level textbooks that meet the resource requirements.

Digital Resources

Thanks to the ubiquity of online communication, students have many options for conducting independent research, participating in collaborative investigations, and sharing and testing their findings via communications with classmates, artists, audiences, art historians, critics, and scholars. Teachers and students can set up an online class site for sharing, compiling, and discussing art historical information.

AP Art History, Live and in Person

Art history is a living discipline—students encounter and respond to works of art every day that are influenced by the history of art making. Students should experience AP Art History as a personal engagement with works of art in their immediate surroundings, as well as with works of art experienced in performances, museums, galleries, books, and online. Students should practice connecting art they encounter outside the AP Art History course to what they are learning about works of art in class.

Teachers should devise learning activities that require students to engage with actual works of art and architecture, including experiences with:

- museum visits;
- tours of artists' studios;
- local architecture;
- galleries, exhibits, and displays (formal or informal, public or private);
- public monuments;
- works by fellow students or family members;
- urban planning and design; and
- performance or street art.

Art history students' understanding of the discipline can also be significantly enriched by creating and analyzing their own artwork through the lens of their AP Art History scholarship. Whether examining their own work, the work of a peer, or works of art and architecture within local environs—along with required course content—students should practice applying their analytical skills to understand any work of art and connect it to other aesthetic objects, acts, or events.

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Evaluating Quality and Credibility of Different Sources and Perspectives

Students have unprecedented access to information, so it is more important than ever to help them determine the credibility of sources. The art historical thinking skills require students to consider the quality of relevance of different information sources and perspectives to derive supportable conclusions, Teachers should share and analyze trusted, high-quality resources with students.

The table below explains how students might address credibility or reliability of various sources.

Criteria	Considerations	Examples and Illustrations
Credibility	▪ Credibility requires students to obtain information from sources with knowledge and expertise in art history. Sources can be print, online, or expert interviews or documentaries. ▪ Because many students are using the internet or database sources, students should consider the following: ◆ The domain name extensions indicate who publishes and owns the domain ◆ Commonly used extensions include: ◆ .edu (educational organization); ◆ .com (company); ◆ .org (any organization); ◆ .gov (government agency); ◆ .net (network). ◆ The author(s) of the website ◆ The credibility of sources cited in the materials as well as any websites they link to ▪ Read past the first slash in the domain name to see if the page might be someone's personal page. A personal page might be less credible or include a bias that distorts the facts. ▪ Finding out who the authors are, their credentials, and the organization they are associated with will help to determine whether they are qualified to write about the topic. ▪ An article that includes citations of resources is often more credible.	▪ Design a lesson where students compare two art historical interpretations of one work in the image set. Ask students to research and determine which expert they find the most credible. ▪ Ask students to compare the description and interpretation of a work from a museum website with that of a textbook. Have them compare how the work is described for a public audience (the museum site) with a more scholarly audience (textbook).
Reliability	▪ Students should examine the content of a source (the evidence) to ensure it supports their claims and provides insight and knowledge that relates to the topic. This means that evidence is only relevant when it addresses both the topic in context and the student's argument. ▪ Because we are investigating a field where topics, works, and interpretations are changing and evolving, it is important to consider if the information being provided is the most recent and current.	▪ A YouTube video produced by an art lover may not be as reliable as one made by an art historian. ▪ An interpretation of a work written close to the time of the creation may differ from a modern interpretation. Guide students to determine reliability.

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Instructional Strategies

The AP Art History course framework outlines the concepts and skills students must master in order to be successful on the AP Exam. In order to address those concepts and skills effectively, it helps to incorporate a variety of instructional approaches into daily lessons and activities. Help your students develop mastery of the art historical skills and reasoning processes by engaging them in learning activities that allow them to apply their understanding of course concepts. Consider the following strategies as you plan instruction.

Strategy	Definition	Purpose	Example
Be the Docent	Through collaborative research, students learn about a work of art and how to present that information verbally and to answer questions about the work.	To help students apply their knowledge of a work of art, work as a team, and answer questions from peers.	Have students work with a partner and choose one of the works from a chosen topic. Each pair then researches the artist's intent or purpose for the work and its meaning. Have copies of the works displayed in some way. Have each pair explain the artist's intent or purpose, and (if possible) critical or popular reception of the work to classmates in a gallery scenario where the students are the docents, explaining works of art to visitors (their classmates). Alternatively, work with an AP World or AP European History class and have those students visit your "gallery."
Critique Reasoning	Through collaborative discussion, students critique the arguments of others, questioning the art historian's perspective, evidence presented, and reasoning behind the argument.	To help students learn from others as they make connections between concepts and learn to support their arguments with evidence and reasoning that make sense to peers.	Ask students to critique the reasoning behind one or more interpretations of a work of art, such as *Sika dwa kofi* (Golden Stool) (170) or David's *The Oath of the Horatii* (103). Have students examine the interpretation to determine the evidence the historian uses regarding form, style, materials, content, function, reception, or meaning, to develop the interpretation.

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Strategy	Definition	Purpose	Example
Debate	The presentation of an informal or formal argument that defends a claim with reasons, while others defend different claims about the same topic or issue. The goal is to debate ideas without attacking the people who defend those ideas.	To provide students an opportunity to collect and orally present evidence supporting the affirmative and negative arguments of a proposition or issue.	Have students debate the attribution of an unknown work of art. Make sure students use evidence to support their arguments.
Describe	Describing the visual details of a work of art, orally or in written format.	To allow students to practice visual analysis by describing what they see when experiencing a work of art (within the image set and with works beyond the image set).	In pairs, have one student describe the visual elements of a work of art to their partner who is not looking at the image. Have the student describing include the form, style, materials, technique, and content so their partner can either identify or produce a sketch of the work accurately.
Discussion Group	Students engage in an interactive, small-group discussion, often with an assigned role (e.g., questioner, summarizer, facilitator, and evidence keeper) to consider a topic, text, question, etc.	To allow students to gain new understanding of or insight into a text or issue by listening to multiple perspectives.	Use the learning objectives, such as *explaining how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence (THR-1.A)* to discuss how these factors may affect a given interpretation of a work of art.
Fishbowl	Some students form an inner circle and model appropriate discussion techniques while an outer circle of students listens, responds, and evaluates.	To provide students with an opportunity to engage in a formal discussion and to experience the roles of both participant and active listener; students also have the responsibility of supporting their opinions and responses using specific evidence.	Use this strategy to discuss the art historical interpretations of works from the image set.

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Strategy	Definition	Purpose	Example
Flash Cards	Visual representations (print or digital) of the works from the image set that contain basic informational details, such as title, artist, date created, materials, and geographic location.	To allow students to be able to recall facts about the required works in the image set.	Print or digital flash cards (or an online game) with both images of works and simply the titles to help students correctly identify the works of art in the image set using these basic descriptors. This exercise can help students develop the baseline content knowledge necessary to progress toward more complex skills.
Graphic Organizer	Representing ideas and information visually (e.g., Venn diagrams, flowcharts, and cluster maps).	To provide a visual system for organizing multiple ideas, details, and/or textual support to be included in a piece of writing.	Graphic organizers can be helpful when comparing specific information about works of art (such as form, style, context, and materials). Organizers such as concept webs or timelines are also useful to help students understand context and making connections between and among works of art. Make sure students use any organizer thoughtfully and are not simply "filling in the blanks."
Guided Discussion	A Guided Discussion is an umbrella strategy that allows for the use of different techniques as you guide students through the lesson.	Helps students see the big picture and builds their confidence when dealing with difficult content and/or new skills.	Use brainstorming and questioning strategies to have students analyze and explain how the decisions of the artist shaped the work of art. For example, "Why did the artist create in this style? Why did the artist use this form? Materials? Techniques, etc." If the answers are unknown, have students speculate based on their knowledge. In this case, these questions can form the basis for attribution of an unknown work.

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Strategy	Definition	Purpose	Example
Jigsaw	Each student in a group reads a different text or different passage from a single text, taking on the role of "expert" on what was read. Students share the information from that reading with students from other groups and then return to their original groups to share their new knowledge.	To have students summarize and present information to others in a way that facilitates an understanding of a text (or multiple texts) or issue without having each student read the text in its entirety; by teaching others, they become experts.	Have students examine a series of works of art displayed in public spaces, such as the panels in San Vitale (51), Raphael's *School of Athens* (76), and Diego Rivera's fresco *Dream of a Sunday Afternoon in the Alameda Park* (143), and use the questions in the previous column to analyze how artistic decisions and the context of the work shaped its reception by its audience.
Look for a Pattern	Students evaluate information to determine a pattern.	To identify patterns that may be used to draw conclusions.	Use a questioning strategy, such as Look for a Pattern, to analyze and classify a work of art that is not in the image set, such as a mosque. Start by having students identify the architectural style, visual forms, and purpose of some mosques in the image set, such as the Great Mosque of Cordoba (56), the Mosque of Selim II (84), and The Great Mosque (Masjid-e Jameh) (186). Then have students apply those patterns to the unknown work in order to build an evidence-based explanation attributing the work as a mosque.
Making Connections	Students are given a concept, term, required case, or document and asked to write what they know about it. Then, students are paired and asked to determine, describe, and then explain the connection between the two concepts.	To reinforce the fact that works often can be connected and provides the opportunity for students to make and explain connections between and among works from the image set and unknown works.	Provide students with a work of art, a style of work, audiences, or other organizing theme on cards; place them into a box; and have students pick a card at random. Give students a few minutes to gather and recall information about the information on the card, and then pair students and ask them to find the connection between their works. Finally, ask the pairs to write a brief explanation of how the works are related.

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Strategy	Definition	Purpose	Example
Match Claims and Evidence	Students are given sample claims (most of which can be improved upon) to evaluate and revise. Then students match their revised claims with pieces of evidence that can be used to support the claims. Once matched, students write a statement explaining how and why the evidence supports the claim.	To provide opportunities for students to edit existing claims and match those claims with existing evidence in preparation for writing their own argumentative essays.	In early stages of practicing argumentation, ask small groups of students to write claims and supporting evidence statements based on a prompt. Have groups trade claims and evidence and revise or modify the claims (if necessary), match the claims and evidence, and write statements explaining why the evidence supports the claim.
Match Game	Students practice attribution by matching works to specific artists, movements, or locations.	To provide practice for students to attribute works within and beyond the image set.	Have students choose one work and do research to find another work by the same artist. Place all of the works NOT in the image set on cards (or on slides) and have students match the work with the known artist. When a student correctly matches the artist and the work, have them explain why they attributed the ital work to the artist.
Quickwrite	Students write for a short, specific amount of time about a designated topic.	To help generate ideas in a short time.	As preparation for the free-response questions, use the learning objectives, such as *explaining how cultural practices, belief systems, and physical setting affect art and art making (CUL-1.A),* to have students write claims and explain evidence that supports their claims for various topics.
Peer Review/ Peer Editing	Working alone or with a partner to examine a piece of writing for accuracy and clarity.	Provides students an opportunity to edit a written text to ensure correctness of identified components.	As students work through writing components of their arguments (claims, evidence, justification), have students perform self or peer revisions of their practice argument essays so that they have the opportunity to review their practice claims, supporting evidence, and justification of how the evidence supports the claim.

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Strategy	Definition	Purpose	Example
Socratic Seminar	A focused discussion tied to a topic, essential question, or selected text in which students ask questions of one another. The questions initiate a conversation that continues with a series of responses and additional questions.	To help students arrive at a new understanding by: ▪ Asking questions that clarify ▪ Challenging assumptions ▪ Probing perspective and point of view ▪ Questioning facts, reasons, and evidence ▪ Examining implications and outcomes.	Use the essential questions at the start of each unit to initiate discussion where students can illustrate their understanding of the learning objectives and essential knowledge statements.
Think-Pair-Share	Students think through a question or issue alone, pair with a partner to share ideas, and then share results with the class.	Enables the development of initial ideas that are then tested with a partner in preparation for revising ideas and sharing them with a larger group.	Have students use Think-Pair-Share to determine the intended meaning of a given work, and then some similarities and differences in how the work conveys that meaning.

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Developing Art Historical Thinking Skills

Throughout the course, students should practice and develop the skills that are fundamental to the discipline of art history. These thinking skills represent the complex abilities that adept art historians demonstrate, and students will benefit from multiple opportunities to develop them in a scaffolded manner. Through the use of guided questioning, discussion techniques, and other instructional strategies, you can help your students practice applying these skills in new contexts, providing an important foundation for their college and career readiness.

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Skill 1: Visual Analysis

ANALYZE VISUAL ELEMENTS OF WORKS OF ART

Students begin their study by carefully observing a work of art in order to accurately describe what they see. The identify and describe visual elements, referencing actual, physical aspects of the work of art, such as form, style, and technique. For example, consider the jade *cong* (7), an ancient Chinese artifact in the shape of a tube with a square cross section and round hole. Students should begin their exploration of the *cong* through visual analysis, with the teacher leading students' exploration of formal qualities such as size, shape, and material.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
1.A. *Identify a work of art (or group of related works of art), providing:* ▪ title or designation ▪ name of artist ▪ culture of origin ▪ style ▪ date of creation ▪ materials	▪ What is it? ▪ Who made it? ▪ Where and when was it made? ▪ Does it conform to a known style or movement? ▪ What is it made of?	Use flash cards (or a digital or online game) with both images of works and simply the titles to help students correctly identify the works of art in the image set using these basic descriptors.	Flash Cards
1.B. *Describe visual elements of a work of art (or group of related works of art), including:* ▪ form ▪ style ▪ materials ▪ technique ▪ content	▪ What does it look like? ▪ What is it made of? ▪ How was it made? ▪ How was it made? ▪ What is it about?	In pairs, have one student describe the visual elements of a work of art to their partner who is not looking at the image. Have the student describing include the form, style, materials, technique, and content so their partner can either identify or produce a sketch of the work accurately.	Description
1.C. *Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).*	▪ What artistic decisions did the creator make? ▪ How did those decisions shape this work?	Have students analyze and explain how the decisions of the artist shaped the work of art. For example, "Why did the artist create in this style? Why did the artist use this form? Materials? Techniques, etc." If the answers are unknown, have students speculate based on their knowledge. These questions form the basis for a critical interpretation.	Discussion Group

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Skill 2: Contextual Analysis

ANALYZE CONTEXTUAL ELEMENTS OF A WORK OF ART, AND CONNECT CONTEXTUAL AND VISUAL ELEMENTS OF A WORK OF ART

Because the works in the canon of AP Art History encompass pieces from all around the world, contextualization is often an area in which students struggle.

While researching a work of art, such as the jade *cong*, students learn that little is known about the cultural and historical milieu of *cong*. Therefore, contextual analysis focuses on scientific and ethnographic research findings.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
2.A. *Describe contextual elements of a work of art (or group of related works of art), including:* ▪ function ▪ context ▪ siting or physical context ▪ subject matter ▪ reception	▪ What is the purpose of this work? ▪ Who made it? ▪ Who commissioned it and why? ▪ When and where was it made? ▪ What is it about? ▪ Who was it made for? Who used it and how was it used? ▪ How did people experience this work?	In pairs, have one student describe the visual elements of a work of art to their partner who is not looking at the image. Have the student describing include the form, style, materials, technique, and content so their partner can either identify or produce a sketch of the work accurately.	Description
2.B. *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).*	▪ What is the purpose/ intent of this work? ▪ What is the function of this work? ▪ Why does the purpose, intent, or function matter? How do they affect the work?	Use a questioning strategy, such as Socratic seminar, to have students ask questions to each other about the intent, purpose, and function of a work of art, such as the Forum of Trajan, and then have them work together to determine how that information shaped the work of art.	Socratic Seminar Discussion Group Be the Docent

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Skill	Key Questions	Sample Activity	Sample Instructional Strategies
2.C. *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).*	▪ What was happening in the artist's world when it was made? ▪ What was happening historically? ▪ How did what was happening affect the artist's decisions regarding form, style, materials, content, or function? ▪ Who and what influenced the work?	Have students create a concept web for a work of art, such as the temple of Angkor Wat (199), that include the date(s) when the work was created, relevant historical events, and issues relevant to the artist and/or the commissioner of the work. Then, have students analyze the form, style, materials, and content of the work through the lens of the concept web, writing short explanations of how context influenced the work.	Graphic Organizer (e.g., concept web)
2.D. *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.*	▪ How did what was happening in the artist's world (and/or historically) affect the audience for this work? ▪ How did what was happening affect the response to this work? ▪ Who and what did the work influence?	Have students examine a series of works of art displayed in public spaces, such as the panels in San Vitale (51), Raphael's *School of Athens* (76), and Diego Rivera's fresco *Dream of a Sunday Afternoon in the Alameda Park* (143), and use the questions in the previous column to analyze how artistic decisions and the context of the work shaped its reception by its audience. Use Jigsaw or Discussion Group to have students share their thoughts.	Jigsaw Discussion Group Be the Docent

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Skill 3: Comparison of Works of Art

COMPARE TWO OR MORE WORKS OF ART

Art historians often compare works of art in order to gain a deeper understanding of those works. For example, comparative analysis can extend to other works made from materials similar to those used in the *cong*— an Olmec-style mask from Templo Mayor, for example—or to works related by chronology, location, or visual appearance. This process deepens their understanding of one work as they compare it to counterparts, and consider similarities and differences among the works. This is the foundation of comparative analysis. Teachers model the processes of finding, evaluating, and synthesizing information about the *cong* from different sources, demonstrating how an evidence-based understanding of the work is constructed.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
3.A. *Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.*	▪ What are relevant categories of comparison for these works (i.e. materials, geographic area, style, artistic movement, purpose)? ▪ What are the similarities between the works? ▪ What are the differences between the works?	Have students use a simple graphic organizer, such as a Venn diagram, to compare two works of art, such as a Buk (218) and a *Bundu* mask (175). Before students begin, have them identify three relevant points of comparison. In this case, it may be function/purpose, materials, and geographic area.	Fishbowl Graphic Organizer (e.g., Venn diagram)
3.B. *Explain how two or more works of art are similar and/or different in how they convey meaning.*	▪ What meaning are the works meant to convey? ▪ How are the works similar in the way they convey meaning? ▪ How are the works different in the way they convey meaning?	Ask students to analyze three sculptures, such as Augustus of Prima Porta (43), Donatello's *David* (69), and *The Kiss* (129) by Constantin Brancusi. Use Think-Pair-Share to have them determine the intended meaning of each work, and then some similarities and differences in how they convey that meaning.	Think-Pair-Share

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Skill 4: Artistic Traditions

ANALYZE THE RELATIONSHIPS BETWEEN A WORK OF ART AND A RELATED ARTISTIC TRADITION, STYLE, AND/OR PRACTICE

Establishing reasoned connections with other works of art adds to students' knowledge of works of art, such as the *cong*, and helps situate it within the realm of global artistic traditions. As students build their understanding of these artistic traditions, styles, and practices, they can begin to identify and explain patterns of continuity or change and how works of one tradition have influenced others.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
4.A. *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.*	▪ In what artistic tradition, style, or practice was the work created? ▪ How does this work exemplify this tradition, style, or practice? ▪ Does the work represent continuity within the tradition, style, or practice? ▪ Does the work represent change within the tradition, style, or practice?	Give each student a different work from the image set that all belong to one artistic tradition, style, or practice (such as Renaissance works—Northern and Italian, religious works, portraits of women, sculptural forms, and functional ceremonial objects). Give students a few minutes to gather and recall information about the work, and then group students and ask them to find the connections between their works.	Making Connections
4.B. *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.*	▪ Why does this work exemplify this tradition, style, or practice? ▪ Why does the work represent continuity within the tradition, style, or practice? ▪ Why does the work represent change within the tradition, style, or practice?	Building on the Making Connections activity, ask groups to write brief explanations of why their work fits within the tradition, style, or practice, focusing on continuity or change when applicable.	Making Connections Think-Pair-Share

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Skill	Key Questions	Sample Activity	Sample Instructional Strategies
4.C. *Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.*	▪ Who and what influenced the work? ▪ Who and what did it influence?	Expand your Making Connections activity to include works that influenced or were influenced by other works, either within or across cultures. Examples include Northern and Italian Renaissance works; Egyptian, Greek, and Roman works; European influence on colonized nations and colonized nations' influence on Europe; and influences throughout Asian cultures.	Making Connections Discussion Group
4.D. *Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.*	▪ Why is this work important for this tradition, style, or practice? ▪ What is the significance of the work as an example of continuity within the tradition, style, or practice? ▪ What is the significance of the work as an example of change within the tradition, style, or practice?	Complete your Making Connections activity that includes works that influenced or were influenced by other works, either within or across cultures, by having students write short explanations of the meaning or significance of the continuities or changes within these works of art.	Making Connections Quickwrite

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Skill 5: Visual Analysis of Unknown Works

ANALYZE VISUAL ELEMENTS OF A WORK OF ART BEYOND THE IMAGE SET

Students should use the same strategies to visually analyze an unknown work as they do a work from the image set. While students may not be familiar with the artist, they should be able to use the categories of visual analysis (form, style, materials, technique, and content) to accurately describe a work and explain how artistic decisions shaped the work.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
5.A. *Describe visual elements of a work of art (or group of related works of art) beyond the image set, including:* ▪ form ▪ style ▪ materials ▪ technique ▪ content	▪ What does it look like? ▪ What is it made of? ▪ How was it made? ▪ What is it about?	Provide students with a graphic organizer with spaces to write the description of the form, style, materials, technique, and content of a work not in the image set. This structure helps students build strong habits when performing visual analysis of unknown works.	Graphic Organizer (e.g., classification)
5.B. *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).*	▪ What artistic decisions did the creator make? ▪ How did those decisions shape this work?	Have students analyze and explain how the decisions of the artist shaped the work of art. For example, "Why did the artist create in this style? Why did the artist use this form? Materials? Techniques, etc." If the answers are unknown, have students speculate based on their knowledge. In this case, these questions can form the basis for attribution of an unknown work.	Guided Discussion

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Skill 6: Attribution of Unknown Works

ATTRIBUTE WORKS OF ART

Attribution is a complex, but important, skill for the art historian. It calls on students to use most of the previous skills, such as visual analysis and comparison, and their knowledge of artistic traditions, to accurately attribute a work to an artist, culture, or style—and to then justify that attribution using evidence.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
6.A. *Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.*	▪ What does it resemble? ▪ How is it distinctive? ▪ Who or what influenced it?	Use a questioning strategy, such as Look for a Pattern, to analyze and classify a work of art this is not in the image set. Have students look for patterns established by the works in the image set, such as artistic movements, styles, forms, and purposes, to determine the provenance of the unknown work.	Look for a Pattern Fishbowl Match Game
6.B. *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.*	▪ Why does it resemble another work? ▪ Why is it distinctive? ▪ How do you know who or what influenced it?	Once students have attributed an unknown work, have them write a short explanation that justifies their answer.	Quickwrite Debate Match Game

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Skill 7: Art Historical Interpretations

ANALYZE ART HISTORICAL INTERPRETATIONS

Describing how we think about art is one of the main areas of focus of art history. Students need to learn effective strategies to demonstrate their understanding of art historical concepts and interpretations.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
7.A. *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.*	▪ What do art historians think of this work? ▪ What is the interpreted purpose? ▪ What is the interpreted meaning? ▪ How do art historians think the work was received when first created? Has the reception changed over time?	Use brainstorming and guided questioning as strategies during a guided discussion to help students understand art historical interpretations. If possible, have students examine differing interpretations and have students discuss how the historian or critic developed the interpretation (context, time period, and nationality of the historian may be factors).	Guided Discussion Fishbowl
7.B. *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.*	▪ What influenced the art historian when creating the interpretation? ▪ How did the art historian create the interpretation?	Ask students to critique the reasoning behind one or more interpretations of a work of art, such as *Sika dwa kofi* (Golden Stool) (170) or David's *The Oath of the Horatii* (103). Have students examine the interpretation to determine the evidence the historian uses regarding form, style, materials, content, function, reception, or meaning, to develop the interpretation.	Critique Reasoning Fishbowl

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Skill 8: Argumentation

DEVELOP AND SUPPORT ART HISTORICAL ARGUMENTS

Argumentation is a skill that is valuable across disciplines. Art historians use argumentation to establish claims and supporting evidence for their interpretations. The most complex skills in Art History are explaining how evidence justifies a claim and developing a complex argument.

There are many ways to create a complex argument. Students might explain the nuances of an argument, or they could corroborate, qualify, or modify their claims, perhaps through addressing alternative perspectives.

Claims can be supported by what students see in the work (such as the use of colors, light, symbolism, etc.), ways that people experience the work (i.e., the feeling of intimacy or spirituality inside a place of worship), or the context of the work (for example, a mask that is part of a ritual or ceremony). It is not enough for students to just identify evidence; they need to articulate how a piece of evidence supports their claim. This often takes the form of a "because" statement. The why? Because ... relationship helps students articulate defensible claims, think of specific and relevant evidence, and explain how the evidence supports the claim.

Skill	Key Questions	Sample Activity	Sample Instructional Strategies
8.A. *Articulate a defensible claim about one or more works of art (or group of related works of art).*	▪ What do you know about the work(s) described in the prompt? ▪ What are your options regarding which claims to make? ▪ Based on the prompt and the evidence, what claim will you make? ▪ State in a few words, how you will prove your claim ("because" statement).	Based on a given prompt, such as *Explain why the unknown work is an example of Romanticism,* have students brainstorm evidence that could be used to support a claim, and then write sample claims. Then have them trade claims with a partner and have each determine whether the statement is a true claim (defensible and related to the prompt and work). If not, have the partners work together to revise the statements into defensible claims.	Peer Review/Peer Editing
8.B. *Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).*	▪ Brainstorm to think of relevant evidence that relates to the work(s) established in the prompt. ▪ Hone your initial list of evidence by describing specific examples that support the argument. ▪ Determine whether the evidence supports, refutes, or modifies each of the possible positions.	Based on a given prompt, such as *Explain how the artist or architect (for a given set of works) used shapes or forms to create meaning,* have small groups of students write claims and supporting evidence statement. Have groups trade claims and evidence and revise or modify the claims (if necessary), match the claims and evidence, and write statements explaining why the evidence supports the claim.	Matching Claims and Evidence

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Skill	Key Questions	Sample Activity	Sample Instructional Strategies
8.C. *Explain how the evidence justifies the claim.*	▪ How does the evidence support the claim? ▪ How did the artistic decisions shape the work? ▪ How did the intent, purpose, or function, shape the creation or meaning of the work? ▪ How did the context influence the artistic decisions about creation or meaning? ▪ How did the artistic decisions elicit a response or shape its reception?	Have students trade with a partner and perform peer revisions of their practice argument essays. Have each partner determine whether the other has adequately explained how the evidence justifies the claim. If not, have the pairs work together to revise the essays to include this justification.	Peer Review/Peer Editing Debate
8.D. *Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might:* ▪ Explain nuance of an issue by analyzing multiple variables ▪ 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	▪ What are some other positions you could take? How can addressing those other positions help you modify or support your initial claim? ▪ What is the context of this work? How does that relate to my claim? ▪ How do/did people experience this work? How does that relate to my claim? ▪ What relevant and insightful connections can I make with this work and similar works, the context of this work and another work, or visual elements of this work and another work?	Provide students with works from the image set that use Christian symbolism on cards; place them in a box; and have students pick a card at random. Give students a few minutes to gather and recall information about the information on the card, and then pair students and ask them to find the connection between their works. Finally, ask the pairs to write a brief explanation of how the works are related.	Making Connections Be the Docent

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AP Art History as a Process of Inquiry

Evidence-based critical analysis in the AP Art History course is conducted through inquiry and research. Students carefully observe a work of art, such as an *ikenga* (a sculpture of a horned deity made by the Igbo people of southeastern Nigeria), in order to accurately describe what they see. Verbally and/or in writing, they describe visual elements, referencing actual, physical aspects of the work of art and observed design relationships to support their description. They utilize resources to back up assertions about materials and technique and to investigate function, content, and context. In doing so, students continue to seek, evaluate, and apply evidence to test and strengthen their analyses. Description is transformed into explanation: "this is how it looks" becomes "this is why it looks *that way*."

Student inquiry about a single work of art expands as they consider additional works. They may comparatively analyze two *ikenga*, compare the *ikenga* with a contemporary wood sculpture by a Nigerian artist, or relate it to broader notions of artistic production, such as representations of power and identity from another culture.

From the vantage point of inquiry, students can analyze and relate different interpretations of why and how a work of art is created as well as why and how audiences respond. They continue to formulate questions and then find, evaluate, and synthesize information from diverse resources, working toward the goal of addressing a question or developing a plausible claim.

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AP ART HISTORY

Exam Information



Exam Overview

The AP Art History Exam assesses student understanding of the skills and learning objectives outlined in the course framework. The exam is 3 hours long and includes 80 multiple-choice questions and 6 free-response questions. The details of the exam, including exam weighting and timing, can be found below:

Section	Question Type	Number of Questions	Exam Weighting	Timing
I	**Multiple-choice questions**	**80**	**50%**	**60 minutes**
II	**Free-response questions**	**6**	**50%**	**120 minutes (recommended timing below)**
	Question 1: Long Essay—Comparison (8 pts)			35 minutes
	Question 2: Long Essay—Visual/Contextual Analysis (6 pts)			25 minutes
	Question 3: Short Essay—Visual Analysis (5 pts)			15 minutes each
	Question 4: Short Essay—Contextual Analysis (5 pts)			
	Question 5: Short Essay—Attribution (5 pts)			
	Question 6: Short Essay—Continuity and Change (5 pts)			

The AP Art History exam assesses the following:

Big Ideas	Media Types
Big Idea 1: Culture	Painting, Drawing, Printmaking
Big Idea 2: Interactions with Other Cultures	Sculpture
Big Idea 3: Theories and Interpretations	Architecture
Big Idea 4: Materials, Processes, and Techniques	Other Media
Big Idea 5: Purpose and Audience	

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The exam also assesses the ten units of the course with the following approximate exam weighting on the multiple-choice section:

Units	Exam Weighting
Unit 1: Global Prehistory, 30,000–500 BCE	**~4%**
Unit 2: Ancient Mediterranean, 3500 BCE – 300 CE	**~15%**
Unit 3: Early Europe and Colonial Americas, 200 – 1750 CE	**~21%**
Unit 4: Later Europe and Americas, 1750–1980 CE	**~21%**
Unit 5: Indigenous Americas, 1000 BCE – 1980 CE	**~6%**
Unit 6: Africa, 1100 – 1980 CE	**~6%**
Unit 7: West and Central Asia, 500 BCE – 1980 CE	**~4%**
Unit 8: South, East, and Southeast Asia, 300 BCE – 1980 CE	**~8%**
Unit 9: The Pacific, 700 – 1980 CE	**~4%**
Unit 10: Global Contemporary, 1980 CE to Present	**~11%**

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How Student Learning Is Assessed on the AP Exam

The AP Art History skills are assessed on the AP Exam as detailed below.

Art Historical Thinking Skills	Multiple-Choice Questions	Free-Response Questions
Skill 1: Visual Analysis	Approximately 15-19% of the multiple-choice questions assess students' ability to analyze visual elements of works of art. Students will need to identify works of art, describe their visual elements, and explain how artistic decisions shape works of art.	Free-response questions 1 and 2 require identification of a work of art. Several free-response questions require description and analysis of visual elements of works of art.
Skill 2: Contextual Analysis	Approximately 28-32% of the multiple-choice questions assess students' ability to analyze contextual elements of a work of art and connect contextual and visual elements of a work of art.	Several free-response questions require description and analysis of contextual elements of works of art.
Skill 3: Comparison of Works of Art	Approximately 11-13% of the multiple-choice questions assess students' ability to compare two or more works of art.	Free-response question 1 primarily assesses this skill.
Skill 4: Artistic Traditions	Approximately 20-25% of the multiple-choice questions assess students' ability to analyze the relationships between a work of art and a related artistic tradition, style, and/or practice.	Free-response question 6 primarily assesses this skill.
Skill 5: Visual Analysis of Unknown Works	Approximately 6-8% of the multiple-choice questions assess students' ability to analyze visual elements of a work of art beyond the image set.	Free-response question 3 primarily assesses this skill.
Skill 6: Attribution of Unknown Works	Approximately 6-8% of the multiple-choice questions assess students' ability to attribute works of art beyond the image set.	Free-response question 5 primarily assesses this skill.
Skill 7: Art Historical Interpretations	Approximately 6-8% of the multiple-choice questions assess students' ability to analyze art historical interpretations.	This skill is assessed in one or two free-response questions.
Skill 8: Argumentation	No multiple-choice questions explicitly assess the Argumentation skill.	Free-response questions 1 and 2 focus primarily on this skill.

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Section I: Multiple Choice

The first section of the AP Art History Exam includes 80 multiple-choice questions that are divided between individual and set-based questions. The set-based questions include one or more images of works of art and include 3 to 6 questions per set. Individual questions may also include images of works of art. The multiple-choice section will include images of works of art both in and beyond the image set. Questions assessing skill category 5 or 6 will always include works of art beyond the image set.

Section II: Free-Response

The second section of the AP Art History Exam includes six free-response questions, made up of long essays and four short essays.

Free-response question 1: Comparison is a long essay question that assesses students' ability to compare two works of art: the first is required, is part of the image set, and provided in exam image booklet; the second is selected by the student from a list of two to four works of art from the required image set (no image provided in the exam image booklet). Students may also select a different work of art from the same content area. This question assesses students' ability to do the following:

- Provide two accurate identifiers for the selected work of art
- Describe visual or contextual elements of both the required and selected works of art
- Explain how the two works of art are similar or different in how they convey meaning
- Articulate a defensible claim that explains the meaning or significance of similarities or differences between the two works of art
- Use specific and relevant visual and/or contextual evidence to support the claim

Free-response question 2: Visual/Contextual Analysis is a long essay question that assesses student's ability to analyze visual and contextual features of a work of art. Students are given a list of possible images to select from the image set (images not provided), or they may select a work from the content area stipulated in the question. This question assesses students' ability to do the following:

- Provide two accurate identifiers for the selected work of art
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning
- Use specific and relevant visual and/or contextual evidence to support the claim
- Explain how the evidence supports the claim

Free-response question 3: Visual Analysis is a short essay question that assesses students' ability to analyze visual elements of a work of art beyond the image set (image provided). This question assesses students' ability to do the following:

- Describe visual elements of a provided image of a work of art beyond the image set
- Explain how artistic decisions shape visual elements
- Explain how or why the work of art demonstrates continuity within an artistic tradition, style, or practice; or explain its influence on other artistic production

Free-response question 4: Contextual Analysis is a short essay question that assesses students' ability to analyze contextual elements of a work of art from the image set (image provided). This question assesses students' ability to do the following:

- Describe contextual (and in some instances also visual) elements of a provided image of a work of art in the image set
- Explain how context influences artistic decisions about form, style, materials, content and/or function.
- Explain how an art historical interpretation of a work of art is derived from an analysis of its form, style, materials, content, function, context, reception, or meaning

Free-response question 5: Attribution is a short essay question that assesses students' ability to attribute a work of art beyond the image set (image provided). This question assesses students' ability to do the following:

- Attribute a work of art to a specific artist, culture, art-historical style, or object type
- Justify the attribution by providing specific visual evidence
- Analyze visual and/or contextual elements of the work of art

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Free-response question 6: Continuity and Change is a short essay question that assesses students' ability to analyze the relationships between a work of art from the image set (image provided) and a related artistic tradition, style, and/or practice. This question assesses students' ability to do the following:

- Describe visual or contextual elements of a work of art
- Explain how or why the work of art demonstrates continuity or change within an artistic tradition or practice.
- Analyze meaning or significance of an art historical interpretation of the work of art provided

Art Historical Identifications

Free-response questions 1 and 2 require students to provide two accurate identifiers for a work of art in the AP Art History image set. Identifiers could include any of the following: title or designation of a work of art, name of the artist and/or culture of origin, date of creation, and materials, as described within the AP Art History image set.

Additionally, free-response question 5 requires students to attribute a work of art outside the image set based on their knowledge and understanding of works within the image set. Students will be instructed to attribute the work of art outside the image set to a specific artist, culture, art-historical style, or object type represented in the image set.

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Task Verbs Used in Free-Response Question

The following task verbs are commonly used in the free-response questions:

Attribute: Identify the artist, culture, art-historical style, or object type of an unknown work of art.

Describe: Provide the relevant characteristics of a specified topic or work of art.

Explain: Provide information about how or why a relationship, process, pattern, position, situation, or outcome occurs, using evidence and/or reasoning. Explain "how" typically requires analyzing the relationship, process, pattern, position, situation, or outcome; whereas, explain "why" typically requires analysis of motivations or reasons for the relationship, process, pattern, position, situation, or outcome.

Identify: Indicate or provide information about a work of art, including title or designation, artist, culture of origin, style, date, or materials, without elaboration or explanation.

Justify attribution: Provide rationale or justification for an attribution of an unknown work of art using specific visual and/or contextual evidence.

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Sample Exam Questions

The sample exam questions that follow illustrate the relationship between the course framework and the AP Art History Exam, and serve as examples of the types of questions that appear on the exam. After the sample questions is a table that shows which skill, learning objective(s), and unit each question relates to. The answers to the multiple-choice questions are also provided.

Section I: Multiple-Choice

1. In the creation of Lapita pottery, sand was mixed with clay most likely to
   (A) make the vessels more durable during the ȧring process
   (B) make the walls of the vessels denser, so they could hold water
   (C) provide the vessels with a coarse and blackened surface
   (D) create patterns on the vessels that were later incised



© Erich Lessing / Art Resource, NY

2. In the Egyptian stele shown, the imagery is organized in which of the following ways?
   (A) As a diptych framed by an outline
   (B) As composite ȧgures placed in registers
   (C) As a continuous narrative displayed in columns
   (D) As multiple scenes presented in one-point perspective

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3. The work shown can be attributed to which of the following styles?
   (A) Archaic Greek
   (B) Classical Greek
   (C) Ancient Etruscan
   (D) Early Byzantine

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4. In the Arena (Scrovegni) Chapel, Giotto used which of the following?
   (A) Fresco, the application of pigment onto damp plaster
   (B) Mosaic, the application of colored tesserae to wet plaster
   (C) Glazing, the application of thin, transparent layers of paint
   (D) Impasto, the thick, textured application of paint



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5. The artist of the Madonna and Child shown achieved an effect of elegance and grace primarily through the
   (A) arrangement of the cluster of angels on the left side of the painting
   (B) elongated bodily proportions and the gesture of the Madonna's head and neck
   (C) alternation of light and dark colors across the middle and bottom of the painting
   (D) lines created by gazes, from the front angel, to the Madonna, to the infant Christ

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Questions 6 - 7 refer to the following image.



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6. The work shown was created by
   (A) Mary Cassatt
   (B) Francisco de Goya
   (C) Käthe Kollwitz
   (D) Honoré Daumier

7. The work shown demonstrates the influence of Japanese *ukiyo-e* prints through its depiction of
   (A) an allegory of vanity heightened by strident colors
   (B) daily life using flattened shapes and patterns
   (C) a satire of aristocratic life presented with minute detail
   (D) a genre scene using objects with symbolic meaning

8. Maria Martínez and other Pueblo potters changed their ceramics to appeal to tourists by
   (A) painting all their vessels black to be more marketable as sets
   (B) changing the materials so that the vessels were less fragile
   (C) signing their individual names on vessels to attract collectors
   (D) incorporating romanticized designs from the American West

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9. The *ikenga* (shrine ȧgure) shown is intended to
   (A) serve as a family deity used in the household shrine
   (B) represent a tribal deity cared for and presided over by elite elders
   (C) demonstrate the owner's achievements and physical prowess
   (D) commemorate a political alliance between neighboring kin groups

10. The fusion of diverse architectural styles at Petra reflects the
   (A) lingering legacy of the Persians after conquest by the Greeks
   (B) location of the city at intersecting trade routes
   (C) influence of the rapid conversion to Islam in the region
   (D) multiethnic background of generations of rulers

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Questions 11 - 13 refer to the following image.



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The image shows a Buddha from the Longmen caves.

11. In the detail shown from the Longmen caves, the statue of the Buddha is depicted in a seated position with crossed legs to indicate the
    (A) humility of a scribe
    (B) authority of a king
    (C) act of meditation
    (D) skill of an orator

12. Based on its monumental scale, art historians have theorized that the Buddha shown was created to popularize Buddhist teachings throughout Asia as well as to
    (A) intimidate European traders and invaders
    (B) claim superiority over nearby statues linked with other religions
    (C) dominate large courtyards used for communal worship
    (D) reinforce the political power of imperial rule

13. The statue of the Buddha shown is similar to the statues of the Great Buddha at Todai-ji, in that both are currently situated in complexes where spaces designated as sacred are
    (A) carved dramatically out of the cliffs at high altitudes
    (B) arranged in a sequence of rooms with increasingly restricted access
    (C) surrounded by monumental fortiȧed walls and bodies of water
    (D) protected by guardian ȧgures with menacing poses

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14. In ancient Hawaii, male nobles wore traditional feather garments such as the ʻahu ʻula (feather cape) in battle because the

    (A) red feathers indicated that the wearer was protected by the gods

    (B) quetzal feathers were connected with superiority in battle

    (C) feathers demonstrated a connection to warriors on other islands

    (D) feathers were associated with funerary rituals and the underworld

15. *The Gates* is similar to other large-scale, twentieth-century public sculptures, such as Claes Oldenburg's original version of *Lipstick (Ascending) on Caterpillar Tracks*, in that it was

    (A) created to communicate a speciȧc political message

    (B) rearranged and reassembled in different locations to reach greater audiences

    (C) funded entirely by public donations to increase civic engagement

    (D) conceived as being temporary to enhance the dramatic effect

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Section II: Free-Response

The following are examples of the free-response questions found on the AP Exam. Note that on the actual exam there will be six free-response questions, made up of two long essays and four short essays.

Directions: Read the questions carefully. You can receive full credit only by directly answering all aspects of the questions. You must answer the questions in essay form. An outline or bulleted list is not acceptable.

Note: This exam uses the chronological designations bce (before the common era) and ce (common era). These designations correspond to bc (before Christ) and ad (anno Domini), which are used in some art history resources.

Long Essay: Comparison (Free-Response Question 1 on AP Exam)

Question 1 refers to the following image.



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Suggested time: 30 minutes.

The work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 bce.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 bce to 300 ce).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using speciȧc visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

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Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use speciȧc contextual evidence from both the Great Altar of Zeus and Athena at Pergamon and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identiȧers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identiȧcation if you provide at least two accurate identiȧers, but you will not be penalized if any additional identiȧers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identiȧers beyond those that are given.

Column of Trajan
Palette of King Narmer

Long Essay: Visual/Contextual Analysis (Free-Response Question 2 on AP Exam)

There are no images provided for this question.

In Early Europe and Colonial Americas, artists often use light to create meaning in works of art and architecture.

Select and completely identify one work of art from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 ce).

Explain how the artist or architect used light to create meaning in the work of art you have selected.

In your response you should do the following:

- Provide two accurate identiȧers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

When identifying the work you select, you should try to include all of the following identiȧers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identiȧcation if you provide at least two accurate identiȧers, but you will not be penalized if any additional identiȧers you provide are inaccurate. If you select a work from the list above, you must include at least two accurate identiȧers beyond those that are given.

Calling of Saint Matthew
Chartres Cathedral
Ecstasy of Saint Teresa

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Short Essay: Visual Analysis (Free-Response Question 3 on AP Exam)

Question 3 refers to the following image.



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The work shown is *Lac d'Annecy*, created in 1896 ce by Paul Cézanne.

Describe at least two visual characteristics of the work.

Using speciȧc visual evidence, explain at least two techniques Cézanne uses to create a sense of space in this work.

Explain how this work departs from earlier Western traditions of landscape painting.

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Answer Key and Question Alignment to Course Framework

Multiple-Choice Question	Answer	Skill	Learning Objective	Unit
1	A	1.C	MPT-1.A	1
2	B	5.A	MPT-1.A	2
3	B	6.A	CUL-1.A	2
4	A	1.B	MPT-1.A	3
5	B	5.B	CUL-1.A	3
6	A	1.A	CUL-1.A	4
7	B	4.A	INT-1.A	4
8	C	2.D	INT-1.A	5
9	C	2.A	PAA-1.A	6
10	B	2.C	INT-1.A	7
11	C	2.B	CUL-1.A	8
12	D	7.B	THR1.A	8
13	D	3.A	CUL-1.A	8
14	A	4.D	PAA-1.A	9
15	D	3.B	MPT-1.A	10

Free-Responses Question	Question Type	Skill	Learning Objective	Unit
1	Long Essay: Comparison	1.A, 2.A, 3.B, 8.A, 8.B, 8.C	CUL-1.A, THR-1.A	2
2	Long Essay: Visual/Contextual Analysis	1.A, 8.A, 8.B, 8.C, 8.D	CUL-1.A, THR-1.A	3
3	Short Essay: Visual Analysis	4.A, 5.A, 5.B	MPT-1.A, CUL-1.A	4

The scoring information for the questions within this course and exam description, along with further exam resources, can be found on the **AP Art History Exam Page** on AP Central.

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AP ART HISTORY

Scoring Guidelines

Question 1: Long Essay: Comparison

Question 1 refers to the following image.



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Suggested time: 30 minutes.

ȧ e work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 bce.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 bce to 300 ce).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use specific contextual evidence from both the Great Altar of Zeus and Athena at Pergamon and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Column of Trajan
Palette of King Narmer

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Scoring Guidelines for Question 1: Comparison — 8 points

Learning Objectives: CUL-1.A THR-1.A

Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column Completed 113 CE Marble.

1	Selects and completely identifies one work of art from the Ancient Mediterranean (3500 BCE to 300 CE) that depicts a battle or conflict. One point for at least two accurate identifiers, apart from the title, given in the question prompt, taken from the following list: • Culture: Imperial Rome • Location: Rome, Italy. (Also acceptable: Rome (Note: Rome can only count as one identifier)) • May have been designed by Apollodorus of Damascus • Materials: Marble • Date: 113 CE (Also acceptable: 2nd century OR a date within 100 years of the original.)	**1 point** 1.A
2	Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon. **Examples of acceptable responses include the following:** • The gods are shown waging war against other powerful beings. • Athena is shown triumphing over a winged figure, pulling his head by his curls and raising him from the ground. • A female figure reaches up toward Athena and looks on in horror. • A winged figure flies into the scene and crowns Athena.	**1 point** 2.A
3	Accurately describes the subject matter of the battle or conflict that is depicted in the Column of Trajan. **Examples of acceptable responses include the following:** • Trajan and his army are shown waging war. • The spiral frieze depicts the Roman army building fortifications and preparing for war. • The emperor is portrayed addressing the troops, overseeing their movements, and making sacrifices to the gods. • A river god provides support to the Roman army as they are shown at the beginning of the frieze. • The base of the column displays an array of the enemy's weapons and armor to allude to their defeat.	**1 point** 2.A
4	Accurately uses specific visual evidence from **both** works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. **Examples of acceptable responses include the following:** Similarities: • In both the victors display calm and control while their opponents are in disarray and distress. • In both the victors are idealized unlike their opponents, who are shown with reptilian bodies or shaggy beards. • Both include a large number of figures engaged in battle exerting physical force. • In both works the enemies are presented in poses of defeat and submission. Differences: • The Pergamon frieze depicts a single moment — the climax of battle — whereas the column uses continuous narration to portray a more lengthy sequence of events. • The Pergamon frieze depicts a mythological battle, whereas the column recounts a historical saga. • The facial expressions, poses, and use of dramatic high relief in the Pergamon frieze contribute to a greater emotional intensity depicted in the battle than is found in the column.	**1 point** 3.B

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5	Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. • One from list in 4.	**1 point** 3.B
6	Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. **Examples of acceptable responses include the following:** • Both use the imagery of victorious battles and heroic victors as political propaganda serving a powerful ruler. • Both present imagery in which the superiority of the victors over their enemies is absolute. • In both leadership is divine or blessed by the divine. • Both depict enemy forces as defeated, suggesting they lack the divine favor that has been granted to the victors.	**1 point** 8.A
7	Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation. **Examples of acceptable responses include the following:** • The gigantomachy tells the story of the Olympian gods winning control over the Earth by defeating the Titans. • The Greeks worshipped numerous gods. Athena, daughter of Zeus, was revered by the Greeks as the goddess of warfare and wisdom. • The Greeks prized their culture as an embodiment of civilization and reason and viewed foreigners as barbaric. • This work is thought to have been commissioned to commemorate an earlier victory over the Gauls. • The dominant presence of Athena suggests that the rulers specifically identified with her. • The altar was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace.	**1 point** 8.B 8.C
8	Accurately uses specific contextual evidence from the Column of Trajan in the explanation. **Examples of acceptable responses include the following:** • The column commemorates Trajan's victories in the two Dacian Wars. • Glorifying Trajan's victory demonstrates the emperor's divine favor and underscores his legitimacy. • The column was one feature of a large forum built with funds acquired from the Dacian campaigns. • The column's location between two libraries suggests that its scroll-like frieze was meant to serve as a document of Trajan's strong leadership and military success. • Such monuments were political statements that celebrated the greatness of the emperor and Roman civilization. • Trajan's ashes were placed in the base of the column to underscore the victory and his legacy.	**1 point** 8.B 8.C

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Palette of King Narmer. Predynastic Egypt. c. 3000-2920 BCE Greywacke.

1	Selects and completely identifies one work of art from the Ancient Mediterranean (3500 BCE to 300 CE) that depicts a battle or conflict. One point for <u>at least two</u> accurate identifiers, apart from the title, given in the question prompt, taken from the following list: • Culture: Predynastic Egypt. (Also acceptable: Egyptian) • Materials: Greywacke. Also acceptable: slate, green schist, OR siltstone (stone alone is NOT acceptable) • Date: c. 3000-2920 BCE (Also acceptable: 3rd millennium OR a date within 1,000 years of the original.)	**1 point** 1.A
2	Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon. **Examples of acceptable responses include the following:** • The gods are shown waging war against other powerful beings. • Athena is shown triumphing over a winged figure, pulling his head by his curls and raising him from the ground. • A female figure reaches up toward Athena and looks on in horror. • A winged figure flies into the scene and crowns Athena.	**1 point** 2.A
3	Accurately describes the subject matter of the battle or conflict that is depicted in the Palette of King Narmer. **Examples of acceptable responses include the following:** • Narmer is shown waging war, both in human form and as a bull destroying a walled city. • On one side of the palette, Narmer raises a club as he holds the hair of a victim kneeling in front of him. • On the other side, preceded by standard bearers, Narmer views the decapitated corpses of his defeated foes. • Servants restrain mythical creatures whose necks are intertwined.	**1 point** 2.A
4	Accurately uses specific visual evidence from **both** works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. **Examples of acceptable responses include the following:** Similarities: • Both depict clearly dominant victors using overpowering physical force to subdue their enemies. • In both works the victors are calm and controlled; they succeed without difficulty or uncertainty. • In both works the enemies are presented in poses of defeat and submission. • Both works include imagery of gods and goddesses to express divine involvement in the battle or conflict. • In both works the victors are differentiated from their enemies by idealized form, scale, or placement. Differences: • In the Pergamon frieze, gods are active participants vs. in the Palette of King Narmer, gods are present more as symbols or witnesses (Hathor/Bat and Horus). • The Pergamon frieze depicts a single moment — the climax — in a mythological battle, whereas the Palette of King Narmer uses registers to portray a more lengthy sequence of events. • The Pergamon frieze depicts a mythological battle, whereas the Palette of King Narmer recounts a historical saga. • The facial expressions, contorted poses, diagonal forms, and use of high relief contribute to greater emotional intensity in the Pergamon frieze than in the Palette of King Narmer. • In the Palette of King Narmer, the use of registers, rigid forms, hierarchical scale, and negative space between figures contribute to a sense of dignity and order missing from the Pergamon frieze. • The Pergamon frieze depicts a mythological battle, whereas the column recounts a historical saga. • The facial expressions, poses, and use of dramatic high relief in the Pergamon frieze contribute to a greater emotional intensity depicted in the battle than is found in the column.	**1 point** 3.B
5	Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. • One form list in 4.	**1 point** 3.B

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6	Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. **Examples of acceptable responses include the following:** • Both use the imagery of successful battles and heroic victors as political propaganda serving a powerful ruler. • In both leadership is divine or blessed by the divine. • Both depict enemy forces as defeated, suggesting they lack the divine favor that has been granted to the victors.	**1 point** 8.A
7	Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation. **Examples of acceptable responses include the following:** • The gigantomachy tells the story of the Olympian gods winning control over the Earth by defeating the Titans. • The Greeks worshipped numerous gods. Athena, daughter of Zeus, was revered by the Greeks as the goddess of warfare and wisdom. • The Greeks prized their culture as an embodiment of civilization and reason and viewed foreigners as barbaric. • This work is thought to have been commissioned to commemorate an earlier victory over the Gauls. • The dominant presence of Athena suggests that the rulers specifically identified with her. • The altar was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace.	**1 point** 8.B 8.C
8	Accurately uses specific contextual evidence from the Column of Trajan in the explanation. **Examples of acceptable responses include the following:** • The palette is typically interpreted as commemorating the unification of Upper and Lower Egypt. • Narmer is shown wearing the crowns of both Lower and Upper Egypt, suggesting his role in the unification. • The Egyptians revered their pharaohs as gods. The hawk-god Horus was linked with the pharaoh during his life while on Earth. As such, the pharaoh assumed a divine role as the representation of Horus on Earth. • The divinity of the pharaoh is also supported by the bull heads on both sides representing either Bat, the sky goddess, or Hathor, the pharaoh's divine mother. • By slaying his enemy barefoot, King Narmer is associated with divine qualities. Being barefoot signifies that Narmer is on sacred land committing sacred acts. He is carrying out a divine mission in slaying his enemies. • The palette was found within a temple dedicated to the god Horus in Hierakonpolis. • Its large size suggests that it was created as a ceremonial object, rather than for utilitarian purposes.	**1 point** 8.B 8.C

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	Alexander Mosaic from the House of Faun, Pompeii. Republican Roman. c. 100 BCE Mosaic.	
1	Selects and completely identifies one work of art from the Ancient Mediterranean (3500 BCE to 300 CE) that depicts a battle or conflict. One point for at least two accurate identifiers, apart from the title, given in the question prompt, taken from the following list: • Title: Alexander Mosaic from the House of Faun. Also acceptable: Alexander Mosaic • Culture: Republican Rome. (Also acceptable: Roman) • Location: Pompeii • Materials: Mosaic • Date: c. 100 BCE (Also acceptable: 1st century BCE OR a date within 100 years of the original.)	**1 point** 1.A
2	Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon. **Examples of acceptable responses include the following:** • The gods are shown waging war against other powerful beings. • Athena is shown triumphing over a winged figure, pulling his head by his curls and raising him from the ground. • A female figure reaches up toward Athena and looks on in horror. • A winged figure flies into the scene and crowns Athena.	**1 point** 2.A
3	Accurately describes the subject matter of the battle or conflict that is depicted in the Alexander Mosaic. **Examples of acceptable responses include the following:** • The subject is a battle between the soldiers of Alexander the Great and another army. • Soldiers coming from the left, led by Alexander, attack troops coming from the right, who panic and flee. • Alexander charges into the fray on his horse, already having thrust his spear through the body of the foremost enemy soldier. • Corpses of soldiers and horses litter the ground. A dying soldier's pain-stricken face is reflected in his shield. • As the opposing leader looks back at Alexander in shock and anguish, his driver tries to turn the chariot to retreat. • The opponents are confused and panicked, frantic in their efforts to retreat.	**1 point** 2.A
4	Accurately uses specific visual evidence from **both** works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. **Examples of acceptable responses include the following:** Similarities: • Both depict clearly dominant victors exercising overpowering physical force to subdue their enemies. • In both works the victors are calm and controlled; they succeed without difficulty or uncertainty. • In both the victors appear unconcerned with their own safety, having minimal weapons or protective gear. • Both depict the heat of battle as emotionally intense and dramatic, employing agonized expressions, crowded composition, contorted poses, and diagonal forms. • Both works heighten the violence of war by bringing the chaotic action out into the space of the viewer. The relief's figures spill out onto the steps, while the mosaic's foreground figures are radically foreshortened. • In both the enemies are shown in poses of defeat and submission. • Both works emphasize the suffering of the losers and evoke pathos from the viewer. The mother of Athena's foe appears to beg for mercy, while Alexander's opposing general is grief-stricken at the death of his forward guard. Differences: • Pergamon's combatants are mythological beings, while the mosaic portrays human soldiers in a historical battle.	**1 point** 3.B

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5	Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. • One from list in 4	**1 point** 3.B
6	Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. **Examples of acceptable responses include the following:** • Both use the imagery of successful battles and heroic victors as political propaganda serving a powerful ruler. • Both depict enemy forces as defeated, suggesting they lack the divine favor that has been granted to the victors.	**1 point** 8.A
7	Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation. **Examples of acceptable responses include the following:** • The gigantomachy tells the story of the Olympian gods winning control over the Earth by defeating the Titans. • The Greeks worshipped numerous gods. Athena, daughter of Zeus, was revered by the Greeks as the goddess of warfare and wisdom. • The Greeks prized their culture as an embodiment of civilization and reason and viewed foreigners as barbaric. • This work is thought to have been commissioned to commemorate an earlier victory over the Gauls. • The dominant presence of Athena suggests that the rulers specifically identified with her. • The altar was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace.	**1 point** 8.B 8.C
8	Accurately uses specific contextual evidence from the Column of Trajan in the explanation. **Examples of acceptable responses include the following:** • The mosaic recounts the battle between the forces of Alexander the Great and those of Darius III, the Persian king. It is often identified as the Battle of Issus, one of the clashes leading to the Greeks' defeat of the Persian Empire. • The victory refers in a larger sense to Alexander's achievement in unifying Greece and gaining control of a vast territory, along with the pride Greeks took in the spread of their culture through conquest. • Alexander embraced the idea that he was the son of a god and therefore invincible. • The floor mosaic is located in an upscale villa in Pompeii. Believed to be a copy of a Greek painting, it demonstrates the status Romans bestowed upon Greek art.	**1 point** 8.B 8.C
	Total for question 1	**8 points**

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Question 2: Long Essay: Visual/Contextual Analysis

ȧ ere are no images provided for this question.

In Early Europe and Colonial Americas, artists often use light to create meaning in works of art and architecture.

Select and completely identify one work of art from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 ce).

Explain how the artist or architect used light to create meaning in the work of art you have selected.

In your response you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list above, you must include at least two accurate identifiers beyond those that are given.

Calling of Saint Matthew
Chartres Cathedral
Ecstasy of Saint Teresa

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General Scoring Notes

- Except where otherwise noted, each point of the rubric is earned independently. For instance, a student could earn one or two points for evidence (Row C) or earn the point for analysis and reasoning (Row D) without earning a point for claim or thesis (Row B).
- **Accuracy:** The components of this rubric each require that students demonstrate art historically defensible content knowledge. Given the timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.
- **Clarity:** Exam essays should be considered first drafts and thus may contain grammatical errors. Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.

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Scoring Guidelines for Question 2: Visual/Contextual Analysis — 6 points

Reporting Category	Scoring Criteria		
A Identification (0-1 points) 1.A	**0 points** Provides one or no accurate identifiers.	**1 point** Provides two accurate identifiers for selected work of art.	
	Decision Rules and Scoring Notes		
	Calling of Saint Matthew **Examples that earn this point include the following (two required):** • Artist: Caravaggio • Date: 1597-1601 CE Also acceptable: a date within 50 years of the original • Culture: Baroque • Materials: Oil (on Canvas) • Location: Rome, Italy ("Rome" alone is acceptable; "Italy" alone is not acceptable)	***Chartres Cathedral*** **Examples that earn this point include the following (two required):** • Date: Original construction c. 1145-1155 ce; reconstructed c. 1194-1220 ce. Also acceptable: a date within 100 years of the original • Culture: French Gothic ("Gothic" alone is acceptable) • Materials: Limestone, stained glass ("stained glass" alone is acceptable. "Stone" is not acceptable.) • Location: Chartres, France ("France alone is NOT acceptable) • Notre Dame de la Belle Verriere window	***Ecstasy of Saint Teresa*** **Examples that earn this point include the following (two required):** • Artist: Bernini • Date: c. 1647-1652 (also acceptable: a date within 50 years of the original) • Culture: Baroque • Materials: Marble (sculpture), stucco and gilt bronze (chapel) ("marble" alone is acceptable) • Location: Cornaro Chapel OR Santa Maria della Vittoria OR Rome, Italy ("Rome" alone is acceptable, "Italy" alone is not acceptable).

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<table>
<tr><th>Reporting Category</th><th colspan="3">Scoring Criteria</th></tr>
<tr><td rowspan="4">B
Claim/Thesis
(0-1 points)
8.A</td><td>0 points
Rephrases or restates the prompt
OR
Makes a claim that is not defensible.</td><td colspan="2">1 point
Provides an art historically defensible claim or thesis that establishes a line of reasoning.</td></tr>
<tr><td colspan="3">Decision Rules and Scoring Notes</td></tr>
<tr><td colspan="3">The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt.
A claim or thesis must consist of one or more sentences located in one place that may be anywhere in the response.
The claim or thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.</td></tr>
<tr><td>Calling of Saint Matthew
Examples that earn this point include the following:
• The light indicates God's spirit or presence and dramatizes the story climax, his choosing of a disciple.
• Light is associated with divinity, in contrast to the darkness of sin, eliciting an emotional response from the viewer.
• Light and setting communicate to the audience that Christian salvation was open to all.
• The artist's use of light created a dramatic scene, drawing the viewers into the narrative.
Examples that do not earn this point:
• "Artists such as Caravaggio often used light to create meaning in their works."
• "Many artists in the Baroque and Renaissance used light as an important tool. Caravaggio is especially known for using light in his paintings."</td><td>Chartres Cathedral
Examples that earn this point include the following:
• "The windows at Chartres demonstrate the concept of lux nova, or "new light""
• "The light permeating the church symbolically represents God, God's word and/or heaven."
Examples that do not earn this point:
• "Artists often used light to create meaning in their works such as in Chartres Cathedral.
• "The use of light was really important to the designers of Chartres Cathedral."</td><td>Ecstasy of Saint Teresa
Examples that earn this point include the following:
• "Light highlights the intensity of St. Teresa's mystical union with God."
• "Light is used in the work to suggest the presence of the divine."
• "The use of light in the work was intended to encourage intense faith."
Examples that do not earn this point:
• "Artists often used light to create meaning in their works, including sculptors like Bernini in the Ecstasy of Saint Teresa."
• "Light is an important feature in analyzing works of art and was used by many artists to create meaning."</td></tr>
</table>

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Reporting Category	Scoring Criteria		
C **Evidence** **(0-2 points)** 8.B	**0 points**	**1 point** Provides <u>one</u> specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.	**2 points** Provides <u>two</u> specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.
	Decision Rules and Scoring Notes		
	The evidence provided must be accurate, relevant, and art historically defensible.		
	Calling of Saint Matthew **Examples that earn a point include the following:** • *"The artist uses a diagonal beam of light, crossing the painting from the upper right to the lower left."* • *"The artist employs tenebrism, the use of bold contrasting lights and darks."* • *"The artist uses light to emphasize hands, gestures, expressions and characters to assist in deciphering the narrative."* • *"The artist uses light to reveal a dingy tavern."* • *"The painting was created during the time of the Catholic Counter-Reformation, a time of church reform and intense spiritual activities."* • *"Artists in the Baroque often used light to create dramatic, theatrical effects."* • *"In the biblical narrative, Matthew is a tax collector, an occupation held in great disdain during Jesus' lifetime."*	***Chartres Cathedral*** **Examples that earn a point include the following:** • *"Chartres has an extensive number of stained-glass windows which enabled artists to allow colored light to permeate the structure's vast interior."* • *"The large and numerous windows were permitted by the use of flying buttresses, a Gothic innovation."* • *"The dominant color of the stained-glass windows is sapphire blue, a color associated with the Virgin Mary."* • *"Large windows with multicolored stained glass depict biblical subjects and narratives. One of these windows is Notre Dame de la Belle Verriere."* • *"Varied segments of society, ranging from royal heads of state to guild members, were charged with patronizing the church by donating beautiful windows through which light passes and illuminates subjects invested with both sacred and secular interests."* • *"The windows exemplify the concept of lux nova or new light, a concept that was central to the Gothic use of stained glass within cathedrals."*	***Ecstasy of Saint Teresa*** **Examples that earn a point include the following:** • *"The chapel is dramatically lit by a window hidden behind a broken pediment above the main sculpture group."* • *"The deeply cut folds of St. Teresa's drapery in particular create dramatic light and shadow effects."* • *"The figures of St. Teresa and the angel are positioned against bronze rays that shoot downward from above and represent, as well as reflect, natural light."* • *"The painting was created during the time of the Catholic Counter-Reformation, a time of church reform and intense spiritual activities."* • *"Artists in the Baroque often used light to create dramatic, theatrical effects. Bernini's background as a set designer made him particularly adept at creating such effects."*

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<table>
<tr><th>Reporting Category</th><th colspan="3">Scoring Criteria</th></tr>
<tr><td rowspan="4">D
Analysis and Reasoning
(0-1 points)
8.C</td><td>0 points</td><td colspan="2">1 point
Explains how the visual and/or contextual evidence provided supports the argument.</td></tr>
<tr><td colspan="3">Decision Rules and Scoring Notes</td></tr>
<tr><td colspan="3">The response must explain the relationship between the evidence provided and an argument about the prompt.</td></tr>
<tr><td>Calling of Saint Matthew
Examples that earn the point include the following:
• “The diagonal beam of light indicates God’s spirit or presence where stark tenebrism amplifies the association of light with divinity; where the divine light does not fall, the unilluminated areas thus look even darker.”
• “The stark lighting emphasized the dingy setting and unidealized contemporary characters, indicating that salvation was open to all.”
• “The ideals of the Catholic Counter-Reformation strove to make Christian narratives and doctrines more understandable and meaningful to a broad Catholic audience. Works of art created at this time often used light to achieve this goal.”
• “Light illuminates Matthew’s dark, sinful life and promises a transformation and conversion. “</td><td>Chartres Cathedral
Examples that earn the point include the following:
• “The predominant blue color signifies heaven and is symbolically linked with the Virgin Mary and her role as the Queen of Heaven. As Queen of Heaven, Mary acts as a primary mediator between humans and her son.”
• “The intended effect of the light passing through the windows was to move the pious believer through dramatic sights so that they feel drawn closer to God’s heavenly kingdom.”
• “The concept of lux nova originated with Abbot Suger of St. Denis. Suger understood this as a way to illuminate the soul and to mystically unite the soul with God.”</td><td>Ecstasy of Saint Teresa
Examples that earn the point include the following:
• “Since the window from which the light emanates is hidden, the illuminated effect is one of a mystical, heavenly or divine nature. The work suggests the presence of the divine through the brilliant light in the chapel.”
• “In the context of the Catholic Counter Reformation, Bernini’s use of light was intended to encourage active participation and intense faith and devotion from viewers.”
• “The dramatically lit scene of Teresa and the angel, similar to a stage set, was intended to elicit a multisensory emotional response in viewers.”
• “The work is based on writings by Saint Teresa, a nun who attempted to bring more meaning into spiritual ritual through intense meditation that lead to a mystical experience, partly symbolized by light effects in Bernini’s work.”
• “The dramatic light and shadow effects created by the deeply cut folds of St. Teresa’s drapery heighten the work’s visionary qualities.”</td></tr>
</table>

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<table>
<tr><th>Reporting Category</th><th colspan="3">Scoring Criteria</th></tr>
<tr><td rowspan="4">E
Complexity
(0-1 points)
8.D</td><td>0 points</td><td colspan="2">1 point
Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt</td></tr>
<tr><td colspan="3">Decision Rules and Scoring Notes</td></tr>
<tr><td colspan="3">The response may demonstrate a complex understanding in a variety of ways, such as:
• Explaining relevant and insightful connections between the evidence and the claim
• Confirming the validity of a claim by corroborating multiple perspectives
• Explaining nuance of an issue by analyzing multiple variables
• Qualifying or modifying a claim by considering diverse or alternative views or evidence
The complex understanding must be developed in the response and consist of more than a phrase or reference.</td></tr>
<tr><td>Calling of Saint Matthew
Examples that earn this point might include the following, if appropriate elaboration is provided:
• "The 'Calling of Saint Matthew' exemplifies Caravaggio's treatment of religious subject matter in his mature work, which is characterized by realism combined with a theatrical/artificial use of light."
• "Caravaggio depicts Matthew and the characters that surround him as ordinary people who would have seemed familiar to the sixteenth/seventeenth century audience; the stark use of light only serves to highlight their ordinary looks."
• "Caravaggio's choice to place a biblical event in a contemporary sixteenth/seventeenth-century setting filled by ordinary, and somewhat questionable looking, characters, can be interpreted as making the story more accessible to the contemporary audience."
• "The effect of Caravaggio's strategic lighting in creating a sense of mystery and spiritual drama is heightened by its combination with an ordinary, contemporary setting."</td><td>Chartres Cathedral
Examples that earn this point might include the following, if appropriate elaboration is provided:
• "While the architects of Chartres Cathedral increased the size of the windows to maximize the amount of light entering the church's interior, the use of stained-glass windows actually created a relatively dimly lit interior."
• "French Gothic churches did not usually contain brightly lit interiors during the Middle Ages, but rather, the light was filtered through the stained glass. The jewel-toned light was intended to create a otherworldly experience that would mystically transport the believer and unite their soul with God."</td><td>Ecstasy of Saint Teresa
Examples that earn this point might include the following, if appropriate elaboration is provided:
• "The multisensory emotional response elicited by the work was similar to the aims of Ignatius of Loyola's Spiritual exercises."
• "The inclusion of portraits of members of Cardinal Cornaros' family who are depicted watching the events from balconies on either side of the chapel, suggests their emotional involvement in this spiritual experience, and, by extension, invites the involvement of the audience, according to the goals of the Counter Reformation of using art to increase piety and devotion."</td></tr>
</table>

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Question 3: Short Essay: Visual Analysis

Question 3 refers to the following image.



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ȧe work shown is *Lac d'Annecy*, created in 1896 ce by Paul Cézanne.

Describe at least two visual characteristics of the work.

Using specific visual evidence, explain at least two techniques Cézanne uses to create a sense of space in this work.

Explain how this work departs from earlier Western traditions of landscape painting.

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Scoring Guidelines for Question 3: Short Essay: Visual Analysis — 5 points

Learning Objectives: MPT-1.A CUL-1.A

1	Accurately describes ONE visual characteristic of the work shown. **Examples of acceptable responses include:** • The colors are soft blues, greens, and browns. • A large tree on the left dominates the painting's composition. • Roughly parallel lines of the ground (lower left corner), the tree branches, and the mountains create visual rhythm and unity. • The bottom half of the painting depicts a lake, with reflections of the house and some trees. • The colors are somewhat dark, so it might be early morning or evening. • The greens suggest that it is summer. • The highlights and shadows show that light is coming from the left of the scene depicted. • Brushstrokes are visible. • Brushstrokes within smaller areas often form roughly parallel lines.	**1 point** 5.A
2	Accurately describes ANOTHER visual characteristic of the work shown. See list in 1 above.	**1 point** 5.A
3	Accurately uses specific evidence to explain ONE technique Cezanne uses to create a sense of space in this work. **Examples of acceptable responses include:** • The size of the tree makes it appear close to the viewer. • The overlapping shapes of the tree trunk, the branches, and the ground on which it stands make them appear to be in front of the lake and the opposite shore. • The small scale of the houses creates the sense that they are relatively far away. • The use of blue in between the branches refers to the sky. • The use of consistent colors throughout the painting makes the visual space shallow; the farthest mountaintops look as close as the shore of the lake, for example.	**1 point** 5.B
4	Accurately uses specific evidence to explain ANOTHER technique Cezanne uses to create a sense of space in this work. See list in 3.	**1 point** 5.B
5	Accurately explains how this work departs from earlier Western traditions of landscape painting. **Examples of acceptable responses include:** • There is no use of aerial or linear perspective. • The top of the painting does not look like it is in the far distance. • Colors are not blended into each other to model the forms of the mountains. • The landscape on the far side of the lake is depicted through fractured areas of color with straight lines and angles; this makes the representation somewhat abstract. • The parallel lines and similar colors of the tree branches and the mountain slopes contribute to the abstraction and help to make the painting as much about design on the surface as about literal depiction of landscape. • The colors are somewhat arbitrary in that they are not affected as much by their distance from the viewer as they would be in earlier Western traditions.	**1 point** 4.A
	Total for question 3	**5 points**

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AP ART HISTORY

Appendixes



AP ART HISTORY

Appendix 1: List of Required Works

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Unit 1: Global Prehistory, 30,000–500 BCE (11 works)

1. **Apollo 11 stones.** Namibia. c. 25,500–25,300 BCE. Charcoal on stone.
2. **Great Hall of the Bulls.** Lascaux, France. Paleolithic Europe. 15,000–13,000 BCE. Rock painting.
3. **Camelid sacrum in the shape of a canine.** Tequixquiac, central Mexico. 14,000–7000 BCE. Bone.
4. **Running horned woman.** Tassili n'Ajjer, Algeria. 6000–4000 BCE. Pigment on rock.
5. **Beaker with ibex motifs.** Susa, Iran. 4200–3500 BCE. Painted terra cotta.
6. **Anthropomorphic stele.** Arabian Peninsula. Fourth millennium BCE. Sandstone.
7. **Jade *cong*.** Liangzhu, China. 3300–2200 BCE. Carved jade.
8. **Stonehenge.** Wiltshire, UK. Neolithic Europe. c. 2500–1600 BCE. Sandstone.
9. **The Ambum stone.** Ambum Valley, Enga Province, Papua New Guinea. c. 1500 BCE. Greywacke.
10. **Tlatilco female figurine.** Central Mexico, site of Tlatilco. 1200–900 BCE. Ceramic.
11. **Terra cotta fragment.** Lapita. Reef Islands, Solomon Islands. 1000 BCE. Terra cotta (incised).

Unit 2: Ancient Mediterranean, 3500 BCE–300 CE (36 works)

12. **White Temple and its ziggurat.** Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 BCE. Mud brick.
13. **Palette of King Narmer.** Predynastic Egypt. c. 3000–2920 BCE. Greywacke.
14. **Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq).** Sumerian. c. 2700 BCE. Gypsum inlaid with shell and black limestone.
15. **Seated scribe.** Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 BCE. Painted limestone.
16. **Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq).** Sumerian. c. 2600–2400 BCE. Wood inlaid with shell, lapis lazuli, and red limestone.
17. **Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx.** Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 BCE. Cut limestone.
18. **King Menkaura and queen.** Old Kingdom, Fourth Dynasty. c. 2490–2472 BCE. Greywacke.
19. **The Code of Hammurabi.** Babylon (modern Iran). Susian. c. 1792–1750 BCE. Basalt.
20. **Temple of Amun-Re and Hypostyle Hall.** Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 BCE; hall: c. 1250 BCE. Cut sandstone and mud brick.
21. **Mortuary temple of Hatshepsut.** Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 BCE. Sandstone, partially carved into a rock cliff, and red granite.
22. **Akhenaten, Nefertiti, and three daughters.** New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 BCE. Limestone.
23. **Tutankhamun's tomb, innermost coffin.** New Kingdom, 18th Dynasty. c. 1323 BCE. Gold with inlay of enamel and semiprecious stones.
24. **Last judgment of Hunefer, from his tomb (page from the *Book of the Dead*).** New Kingdom, 19th Dynasty. c. 1275 BCE. Painted papyrus scroll.
25. **Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq).** Neo-Assyrian. c. 720–705 BCE. Alabaster.
26. **Athenian agora.** Archaic through Hellenistic Greek. 600 BCE–150 CE. Plan.
27. **Anavysos Kouros.** Archaic Greek. c. 530 BCE. Marble with remnants of paint.
28. **Peplos Kore from the Acropolis.** Archaic Greek. c. 530 BCE. Marble, painted details.
29. ***Sarcophagus of the Spouses*.** Etruscan. c. 520 BCE. Terra cotta.
30. **Audience Hall (*apadana*) of Darius and Xerxes.** Persepolis, Iran. Persian. c. 520–465 BCE. Limestone.
31. **Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo.** Master sculptor Vulca. c. 510–500 BCE. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.

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32. **Tomb of the Triclinium.** Tarquinia, Italy. Etruscan. c. 480–470 BCE. Tufa and fresco.

33. **Niobides Krater.** Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 BCE. Clay, red-figure technique (white highlights).

34. **Doryphoros (Spear Bearer).** Polykleitos. Original 450–440 BCE. Roman copy (marble) of Greek original (bronze).

35. **Acropolis.** Athens, Greece. Iktinos and Kallikrates. c. 447–410 BCE. Marble.

36. **Grave stele of Hegeso.** Attributed to Kallimachos. c. 410 BCE. Marble and paint.

37. ***Winged Victory of Samothrace.*** Hellenistic Greek. c. 190 BCE. Marble.

38. **Great Altar of Zeus and Athena at Pergamon.** Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 BCE. Marble (architecture and sculpture).

39. **House of the Vettii.** Pompeii, Italy. Imperial Roman. c. second century BCE; rebuilt c. 62–79 CE. Cut stone and fresco.

40. ***Alexander Mosaic* from the House of Faun, Pompeii.** Republican Roman. c. 100 BCE. Mosaic.

41. **Seated boxer.** Hellenistic Greek. c. 100 BCE. Bronze.

42. **Head of a Roman patrician.** Republican Roman. c. 75–50 BCE. Marble.

43. **Augustus of Prima Porta.** Imperial Roman. Early first century CE. Marble.

44. **Colosseum (Flavian Amphitheater).** Rome, Italy. Imperial Roman. 70–80 CE. Stone and concrete.

45. **Forum of Trajan.** Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 CE; column completed 113 CE. Brick and concrete (architecture); marble (column).

46. **Pantheon.** Imperial Roman. 118–125 CE. Concrete with stone facing.

47. **Ludovisi Battle Sarcophagus.** Late Imperial Roman. c. 250 CE. Marble.

Unit 3: Early Europe and Colonial Americas, 200–1750 CE (51 works)

48. **Catacomb of Priscilla.** Rome, Italy. Late Antique Europe. c. 200–400 CE. Excavated tufa and fresco.

49. **Santa Sabina.** Rome, Italy. Late Antique Europe. c. 422–432 CE. Brick and stone, wooden roof.

50. **Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis.*** Early Byzantine Europe. Early sixth century CE. Illuminated manuscript (tempera, gold, and silver on purple vellum).

51. **San Vitale.** Ravenna, Italy. Early Byzantine Europe. c. 526–547 CE. Brick, marble, and stone veneer; mosaic.

52. **Hagia Sophia.** Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 CE. Brick and ceramic elements with stone and mosaic veneer.

53. **Merovingian looped fibulae.** Early medieval Europe. Mid-sixth century CE. Silver gilt worked in filigree, with inlays of garnets and other stones.

54. **Virgin (Theotokos) and Child between Saints Theodore and George.** Early Byzantine Europe. Sixth or early seventh century CE. Encaustic on wood.

55. ***Lindisfarne Gospels:* St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page.** Early medieval (Hiberno Saxon) Europe. c. 700 CE. Illuminated manuscript (ink, pigments, and gold on vellum).

56. **Great Mosque.** Córdoba, Spain. Umayyad. c. 785–786 CE. Stone masonry.

57. **Pyxis of al-Mughira.** Umayyad. c. 968 CE. Ivory.

58. **Church of Sainte-Foy.** Conques, France. Romanesque Europe. Church: c. 1050–1130 CE; Reliquary of Saint Foy: ninth century CE, with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary).

59. ***Bayeux Tapestry.*** Romanesque Europe (English or Norman). c. 1066–1080 CE. Embroidery on linen.

60. **Chartres Cathedral.** Chartres, France. Gothic Europe. Original construction c. 1145–1155 CE; reconstructed c. 1194–1220 CE. Limestone, stained glass.

61. **Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from *Bibles moralisées*.** Gothic Europe. c. 1225–1245 CE. Illuminated manuscript (ink, tempera, and gold leaf on vellum). (2 images, each from a separate manuscript)

62. ***Röttgen Pietà.*** Late medieval Europe. c. 1300–1325 CE. Painted wood.

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63. **Arena (Scrovegni) Chapel, including *Lamentation*.** Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 CE; Fresco: c. 1305 CE. Brick (architecture) and fresco.

64. **Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover).** Late medieval Spain. c. 1320 CE. Illuminated manuscript (pigments and gold leaf on vellum).

65. **Alhambra.** Granada, Spain. Nasrid Dynasty. 1354–1391 CE. Whitewashed adobe stucco, wood, tile, paint, and gilding.

66. **Annunciation Triptych (Merode Altarpiece).** Workshop of Robert Campin. 1427–1432 CE. Oil on wood.

67. **Pazzi Chapel.** Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 CE. Masonry.

68. **The Arnolfini Portrait.** Jan van Eyck. c. 1434 CE. Oil on wood.

69. ***David.*** Donatello. c. 1440–1460 CE. Bronze.

70. **Palazzo Rucellai.** Florence, Italy. Leon Battista Alberti (architect). c. 1450 CE. Stone, masonry.

71. ***Madonna and Child with Two Angels.*** Fra Filippo Lippi. c. 1465 CE. Tempera on wood.

72. ***Birth of Venus.*** Sandro Botticelli. c. 1484–1486 CE. Tempera on canvas.

73. ***Last Supper.*** Leonardo da Vinci. c. 1494–1498 CE. Oil and tempera.

74. ***Adam and Eve.*** Albrecht Dürer. 1504 CE. Engraving.

75. **Sistine Chapel ceiling and altar wall frescoes.** Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 CE; altar frescoes: c. 1536–1541 CE. Fresco.

76. ***School of Athens.*** Raphael. 1509–1511 CE. Fresco.

77. **Isenheim altarpiece.** Matthias Grünewald. c. 1512–1516 CE. Oil on wood.

78. ***Entombment of Christ.*** Jacopo da Pontormo. 1525–1528 CE. Oil on wood.

79. ***Allegory of Law and Grace.*** Lucas Cranach the Elder. c. 1530 CE. Woodcut and letterpress.

80. ***Venus of Urbino.*** Titian. c. 1538 CE. Oil on canvas.

81. **Frontispiece of the Codex Mendoza.** Viceroyalty of New Spain. c. 1541–1542 CE. Ink and color on paper.

82. **Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco.** Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century CE; facade: 1568–1584 CE; fresco and stucco figures: 1676–1679 CE. Brick, marble, fresco, and stucco.

83. ***Hunters in the Snow.*** Pieter Bruegel the Elder. 1565 CE. Oil on wood.

84. **Mosque of Selim II.** Edirne, Turkey. Sinan (architect). 1568–1575 CE. Brick and stone.

85. ***Calling of Saint Matthew.*** Caravaggio. c. 1597–1601 CE. Oil on canvas.

86. ***Henri IV Receives the Portrait of Marie de' Medici,* from the Marie de' Medici Cycle.** Peter Paul Rubens. 1621–1625 CE. Oil on canvas.

87. ***Self-Portrait with Saskia.*** Rembrandt van Rijn. 1636 CE. Etching.

88. **San Carlo alle Quattro Fontane.** Rome, Italy. Francesco Borromini (architect). 1638–1646 CE. Stone and stucco.

89. ***Ecstasy of Saint Teresa.*** Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 CE. Marble (sculpture); stucco and gilt bronze (chapel).

90. ***Angel with Arquebus, Asiel Timor Dei.*** Master of Calamarca (La Paz School). c. 17th century CE. Oil on canvas.

91. ***Las Meninas.*** Diego Velázquez. c. 1656 CE. Oil on canvas.

92. ***Woman Holding a Balance.*** Johannes Vermeer. c. 1664 CE. Oil on canvas.

93. **The Palace at Versailles.** Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 CE. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.

94. **Screen with the Siege of Belgrade and hunting scene.** Circle of the González Family. c. 1697–1701 CE. Tempera and resin on wood, shell inlay.

95. ***The Virgin of Guadalupe (Virgen de Guadalupe).*** Miguel González. c. 1698 CE. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century CE. Oil on canvas on wood, inlaid with mother-of-pearl.

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96. ***Fruit and Insects.*** Rachel Ruysch. 1711 CE. Oil on wood.

97. ***Spaniard and Indian Produce a Mestizo.*** Attributed to Juan Rodríguez Juárez. c. 1715 CE. Oil on canvas.

98. ***The Tête à Tête*, from *Marriage à la Mode.*** William Hogarth. c. 1743 CE. Oil on canvas.

Unit 4: Later Europe and Americas, 1750–1980 CE (54 works)

99. **Portrait of Sor Juana Inés de la Cruz.** Miguel Cabrera. c. 1750 CE. Oil on canvas.

100. ***A Philosopher Giving a Lecture on the Orrery.*** Joseph Wright of Derby. c. 1763–1765 CE. Oil on canvas.

101. ***The Swing.*** Jean-Honoré Fragonard. 1767 CE. Oil on canvas.

102. **Monticello.** Virginia, U.S. Thomas Jefferson (architect). 1768–1809 CE. Brick, glass, stone, and wood.

103. ***The Oath of the Horatii.*** Jacques-Louis David. 1784 CE. Oil on canvas.

104. ***George Washington.*** Jean-Antoine Houdon. 1788–1792 CE. Marble.

105. ***Self-Portrait.*** Elisabeth Louise Vigée Le Brun. 1790 CE. Oil on canvas.

106. ***Y no hai remedio (And There's Nothing to Be Done)*, from *Los Desastres de la Guerra (The Disasters of War)*, plate 15.** Francisco de Goya. 1810–1823 CE (published 1863). Etching, drypoint, burin, and burnishing.

107. ***La Grande Odalisque.*** Jean-Auguste-Dominique Ingres. 1814 CE. Oil on canvas.

108. ***Liberty Leading the People.*** Eugène Delacroix. 1830 CE. Oil on canvas.

109. ***The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm).*** Thomas Cole. 1836 CE. Oil on canvas.

110. ***Still Life in Studio.*** Louis-Jacques-Mandé Daguerre. 1837 CE. Daguerreotype.

111. ***Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On).*** Joseph Mallord William Turner. 1840 CE. Oil on canvas.

112. **Palace of Westminster (Houses of Parliament).** London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 CE. Limestone masonry and glass.

113. ***The Stone Breakers.*** Gustave Courbet. 1849 CE (destroyed in 1945). Oil on canvas.

114. ***Nadar Raising Photography to the Height of Art.*** Honoré Daumier. 1862 CE. Lithograph.

115. ***Olympia.*** Édouard Manet. 1863 CE. Oil on canvas.

116. ***The Saint-Lazare Station.*** Claude Monet. 1877 CE. Oil on canvas.

117. ***The Horse in Motion.*** Eadweard Muybridge. 1878 CE. Albumen print.

118. ***The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel).*** Jose María Velasco. 1882 CE. Oil on canvas.

119. ***The Burghers of Calais.*** Auguste Rodin. 1884–1895 CE. Bronze.

120. ***The Starry Night.*** Vincent van Gogh. 1889 CE. Oil on canvas.

121. ***The Coiffure.*** Mary Cassatt. 1890–1891 CE. Drypoint and aquatint.

122. ***The Scream.*** Edvard Munch. 1893 CE. Tempera and pastels on cardboard.

123. ***Where Do We Come From? What Are We? Where Are We Going?*** Paul Gauguin. 1897–1898 CE. Oil on canvas.

124. **Carson, Pirie, Scott and Company Building.** Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 CE. Iron, steel, glass, and terra cotta.

125. ***Mont Sainte-Victoire.*** Paul Cézanne. 1902–1904 CE. Oil on canvas.

126. ***Les Demoiselles d'Avignon.*** Pablo Picasso. 1907 CE. Oil on canvas.

127. ***The Steerage.*** Alfred Stieglitz. 1907 CE. Photogravure.

128. ***The Kiss.*** Gustav Klimt. 1907–1908 CE. Oil and gold leaf on canvas.

129. ***The Kiss.*** Constantin Brancusi. Original 1907–1908 CE. Stone.

130. ***The Portuguese.*** Georges Braque. 1911 CE. Oil on canvas.

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131. ***Goldfish.*** Henri Matisse. 1912 CE. Oil on canvas.

132. ***Improvisation 28 (second version).*** Vassily Kandinsky. 1912 CE. Oil on canvas.

133. ***Self-Portrait as a Soldier.*** Ernst Ludwig Kirchner. 1915 CE. Oil on canvas.

134. ***Memorial Sheet for Karl Liebknecht.*** Käthe Kollwitz. 1919–1920 CE. Woodcut.

135. **Villa Savoye.** Poissy-sur-Seine, France. Le Corbusier (architect). 1929 CE. Steel and reinforced concrete.

136. ***Composition with Red, Blue and Yellow.*** Piet Mondrian. 1930 CE. Oil on canvas.

137. **Illustration from *The Results of the First Five-Year Plan.*** Varvara Stepanova. 1932 CE. Photomontage.

138. ***Object (Le Déjeuner en fourrure).*** Meret Oppenheim. 1936 CE. Fur-covered cup, saucer, and spoon.

139. **Fallingwater.** Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 CE. Reinforced concrete, sandstone, steel, and glass.

140. ***The Two Fridas.*** Frida Kahlo. 1939 CE. Oil on canvas.

141. ***The Migration of the Negro, Panel no. 49.*** Jacob Lawrence. 1940–1941 CE. Casein tempera on hardboard.

142. ***The Jungle.*** Wifredo Lam. 1943 CE. Gouache on paper mounted on canvas.

143. ***Dream of a Sunday Afternoon in the Alameda Park.*** Diego Rivera. 1947–1948 CE. Fresco.

144. ***Fountain* (second version).** Marcel Duchamp. 1950 CE. (original 1917). Readymade glazed sanitary china with black paint.

145. ***Woman, I.*** Willem de Kooning. 1950–1952 CE. Oil on canvas.

146. **Seagram Building.** New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 CE. Steel frame with glass curtain wall and bronze.

147. ***Marilyn Diptych.*** Andy Warhol. 1962 CE. Oil, acrylic, and silkscreen enamel on canvas.

148. ***Narcissus Garden.*** Yayoi Kusama. Original installation and performance 1966. Mirror balls.

149. ***The Bay.*** Helen Frankenthaler. 1963 CE. Acrylic on canvas.

150. ***Lipstick (Ascending) on Caterpillar Tracks.*** Claes Oldenburg. 1969–1974 CE. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.

151. ***Spiral Jetty.*** Great Salt Lake, Utah, U.S. Robert Smithson. 1970 CE. Earthwork: mud, precipitated salt crystals, rocks, and water coil.

152. **House in New Castle County.** Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 CE. Wood frame and stucco.

Unit 5: Indigenous Americas, 1000 BCE–1980 CE (14 works)

153. **Chavín de Huántar.** Northern highlands, Peru. Chavín. 900–200 BCE. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry).

154. **Mesa Verde cliff dwellings.** Montezuma County, Colorado. Ancestral Puebloan (Anasazi). 450–1300 CE. Sandstone.

155. **Yaxchilán.** Chiapas, Mexico. Maya. 725 CE. Limestone (architectural complex).

156. **Great Serpent Mound.** Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 CE. Earthwork/effigy mound.

157. **Templo Mayor (Main Temple).** Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 CE. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone).

158. **Ruler's feather headdress (probably of Motecuhzoma II).** Mexica (Aztec). 1428–1520 CE. Feathers (quetzal and cotinga) and gold.

159. **City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman).** Central highlands, Peru. Inka. c. 1440 CE; convent added 1550–1650 CE. Andesite.

160. **Maize cobs.** Inka. c. 1440–1533 CE. Sheet metal/repoussé, metal alloys.

161. **City of Machu Picchu.** Central highlands, Peru. Inka. c. 1450–1540 CE. Granite (architectural complex).

162. **All-T'oqapu tunic.** Inka. 1450–1540 CE. Camelid fiber and cotton.

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163. **Bandolier bag.** Lenape (Delaware tribe, Eastern Woodlands). c. 1850 CE. Beadwork on leather.

164. **Transformation mask.** Kwakwaka'wakw, Northwest coast of Canada. Late 19th century CE. Wood, paint, and string.

165. **Painted elk hide.** Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming. c. 1890–1900 CE. Painted elk hide.

166. **Black-on-black ceramic vessel.** Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century CE. Blackware ceramic.

Unit 6: Africa, 1100–1980 CE (14 works)

167. **Conical tower and circular wall of Great Zimbabwe.** Shona peoples (Southeastern Zimbabwe). c. 1000–1400 CE. Coursed granite blocks.

168. **Great Mosque of Djenné.** Mali. Founded c. 1200 CE; rebuilt 1906–1907 CE. Adobe.

169. **Wall plaque, from Oba's palace.** Edo peoples, Kingdom of Benin (Nigeria). 16th century CE. Cast brass.

170. ***Sika dwa kofi* (Golden Stool).** Ashanti peoples (south central Ghana). c. 1700 CE. Gold over wood and cast-gold attachments.

171. ***Ndop* (portrait figure) of King Mishe miShyaang maMbul.** Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 CE. Wood.

172. **Power figure (*Nkisi n'kondi*).** Kongo peoples (Democratic Republic of the Congo). c. late 19th century CE. Wood and metal.

173. **Female (*Pwo*) mask.** Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century CE. Wood, fiber, pigment, and metal.

174. **Portrait mask (*Mblo*).** Baule peoples (Côte d'Ivoire). Early 20th century CE. Wood and pigment.

175. ***Bundu* mask.** Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century CE. Wood, cloth, and fiber.

176. ***Ikenga* (shrine figure).** Igbo peoples (Nigeria). c. 19th to 20th century CE. Wood.

177. ***Lukasa* (memory board).** Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century CE. Wood, beads, and metal.

178. **Aka elephant mask.** Bamileke (Cameroon, western grassfields region). c. 19th to 20th century CE. Wood, woven raffia, cloth, and beads.

179. **Reliquary figure (*byeri*).** Fang peoples (southern Cameroon). c. 19th to 20th century CE. Wood.

180. **Veranda post of enthroned king and senior wife (Opo Ogoga).** Olowe of Ise (Yoruba peoples). c. 1910–1914 CE. Wood and pigment.

Unit 7: West and Central Asia, 500 BCE–1980 CE (11 works)

181. **Petra, Jordan: Treasury and Great Temple.** Nabataean Ptolemaic and Roman. c. 400 BCE–100 CE. Cut rock.

182. **Buddha.** Bamiyan, Afghanistan. Gandharan. c. 400–800 CE (destroyed in 2001). Cut rock with plaster and polychrome paint.

183. **The Kaaba.** Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 CE; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread.

184. **Jowo Rinpoche, enshrined in the Jokhang Temple.** Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 CE. Gilt metals with semiprecious stones, pearls, and paint; various offerings.

185. **Dome of the Rock.** Jerusalem. Islamic, Umayyad. 691–692 CE, with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome.

186. **Great Mosque (Masjid-e Jameh).** Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 CE; additions and restorations in the 14th, 18th, and 20th centuries CE. Stone, brick, wood, plaster, and glazed ceramic tile.

187. **Folio from a Qur'an.** Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century CE. Ink, color, and gold on parchment.

188. **Basin (*Baptistère de St. Louis*).** Muhammad ibn al-Zain. c. 1320–1340 CE. Brass inlaid with gold and silver.

189. ***Bahram Gur Fights the Karg*, folio from the Great Il-Khanid *Shahnama*.** Islamic; Persian, Il'Khanid. c. 1330–1340 CE. Ink and opaque watercolor, gold, and silver on paper.

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190. ***The Court of Gayumars*, folio from Shah Tahmasp's *Shahnama*.** Sultan Muhammad. c. 1522–1525 CE. Ink, opaque watercolor, and gold on paper.

191. **The Ardabil Carpet.** Maqsud of Kashan. 1539–1540 CE. Silk and wool.

Unit 8: South, East, and Southeast Asia, 300 BCE–1980 CE (21 works)

192. **Great Stupa at Sanchi.** Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 BCE–100 CE. Stone masonry, sandstone on dome.

193. **Terra cotta warriors from mausoleum of the first Qin emperor of China.** Qin Dynasty. c. 221–209 BCE. Painted terra cotta.

194. **Funeral banner of Lady Dai (Xin Zhui).** Han Dynasty, China. c. 180 BCE. Painted silk.

195. **Longmen caves.** Luoyang, China. Tang Dynasty. 493–1127 CE. Limestone.

196. **Gold and jade crown.** Three Kingdoms period, Silla Kingdom, Korea. Fifth to sixth century CE. Metalwork.

197. **Todai-ji.** Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 CE; rebuilt c. 1700 CE. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).

198. **Borobudur Temple.** Central Java, Indonesia. Sailendra Dynasty. c. 750–842 CE. Volcanic-stone masonry.

199. **Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia.** Hindu, Angkor Dynasty. c. 800–1400 CE. Stone masonry, sandstone.

200. **Lakshmana Temple.** Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 CE. Sandstone.

201. ***Travelers among Mountains and Streams.*** Fan Kuan. c. 1000 CE. Ink and colors on silk.

202. **Shiva as Lord of Dance (Nataraja).** Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century CE. Cast bronze.

203. ***Night Attack on the Sanjô Palace.*** Kamakura period, Japan. c. 1250–1300 CE. Handscroll (ink and color on paper).

204. **The David Vases.** Yuan Dynasty, China. 1351 CE. White porcelain with cobalt-blue underglaze.

205. **Portrait of Sin Sukju (1417–1475).** Imperial Bureau of Painting. c. 15th century CE. Hanging scroll (ink and color on silk).

206. **Forbidden City.** Beijing, China. Ming Dynasty. 15th century CE and later. Stone masonry, marble, brick, wood, and ceramic tile.

207. **Ryoan-ji.** Kyoto, Japan. Muromachi period, Japan. c. 1480 CE; current design most likely dates to the 18th century CE. Rock garden.

208. ***Jahangir Preferring a Sufi Shaikh to Kings*.** Bichitr. c. 1620 CE. Watercolor, gold, and ink on paper.

209. **Taj Mahal.** Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 CE. Stone masonry and marble with inlay of precious and semiprecious stones; gardens.

210. ***White and Red Plum Blossoms*.** Ogata Korin. c. 1710–1716 CE. Ink, watercolor, and gold leaf on paper.

211. ***Under the Wave off Kanagawa (Kanagawa oki nami ura)*, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji.** Katsushika Hokusai. 1830–1833 CE. Polychrome woodblock print; ink and color on paper.

212. ***Chairman Mao en Route to Anyuan*.** Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 CE. Color lithograph.

Unit 9: The Pacific, 700–1980 CE (11 works)

213. **Nan Madol.** Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 CE. Basalt boulders and prismatic columns.

214. **Moai on platform (*ahu*).** Rapa Nui (Easter Island). c. 1100–1600 CE. Volcanic tuff figures on basalt base.

215. **'Ahu 'ula (feather cape).** Hawaiian. Late 18th century CE. Feathers and fiber.

216. **Staff god.** Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century CE. Wood, tapa, fiber, and feathers.

217. **Female deity.** Nukuoro, Micronesia. c. 18th to 19th century CE. Wood.

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218. **Buk (mask).** Torres Strait. Mid- to late 19th century CE. Turtle shell, wood, fiber, feathers, and shell.

219. **Hiapo (tapa).** Niue. c. 1850–1900 CE. Tapa or bark cloth, freehand painting.

220. ***Tamati Waka Nene*.** Gottfried Lindauer. 1890 CE. Oil on canvas.

221. **Navigation chart.** Marshall Islands, Micronesia. 19th to early 20th century CE. Wood and fiber.

222. **Malagan display and mask.** New Ireland Province, Papua New Guinea. c. 20th century CE. Wood, pigment, fiber, and shell.

223. **Presentation of Fijian mats and tapa cloths to Queen Elizabeth II.** Fiji, Polynesia. 1953 CE. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

Unit 10: Global Contemporary, 1980 CE to Present (27 works)

224. ***The Gates*.** New York City, U.S. Christo and Jeanne-Claude. 1979–2005 CE. Mixed-media installation.

225. **Vietnam Veterans Memorial.** Washington, D.C., U.S. Maya Lin. 1982 CE. Granite.

226. ***Horn Players*.** Jean-Michel Basquiat. 1983 CE. Acrylic and oil paintstick on three canvas panels.

227. ***Summer Trees*.** Song Su-nam. 1983 CE. Ink on paper.

228. ***Androgyne III*.** Magdalena Abakanowicz. 1985 CE. Burlap, resin, wood, nails, and string.

229. ***A Book from the Sky*.** Xu Bing. 1987–1991 CE. Mixed-media installation.

230. ***Pink Panther*.** Jeff Koons. 1988 CE. Glazed porcelain.

231. ***Untitled* #228, from the History Portraits series.** Cindy Sherman. 1990 CE. Photograph.

232. ***Dancing at the Louvre*, from the series *The French Collection*, Part I; #1.** Faith Ringgold. 1991 CE. Acrylic on canvas, tie-dyed, pieced fabric border.

233. ***Trade (Gifts for Trading Land with White People)*.** Jaune Quick-to-See Smith. 1992 CE. Oil and mixed media on canvas.

234. ***Earth's Creation*.** Emily Kame Kngwarreye. 1994 CE. Synthetic polymer paint on canvas.

235. ***Rebellious Silence*, from the Women of Allah series.** Shirin Neshat (artist); photo by Cynthia Preston. 1994 CE. Ink on photograph.

236. ***En la Barberia no se Llora (No Crying Allowed in the Barbershop)*.** Pepon Osorio. 1994 CE. Mixed-media installation.

237. ***Pisupo Lua Afe (Corned Beef 2000)*.** Michel Tuffery. 1994 CE. Mixed media.

238. ***Electronic Superhighway*.** Nam June Paik. 1995 CE. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).

239. ***The Crossing*.** Bill Viola. 1996 CE. Video/sound installation.

240. **Guggenheim Museum Bilbao.** Spain. Frank Gehry (architect). 1997 CE. Titanium, glass, and limestone.

241. ***Pure Land*.** Mariko Mori. 1998 CE. Color photograph on glass.

242. ***Lying with the Wolf*.** Kiki Smith. 2001 CE. Ink and pencil on paper.

243. ***Darkytown Rebellion*.** Kara Walker. 2001 CE. Cut paper and projection on wall.

244. ***The Swing (after Fragonard)*.** Yinka Shonibare. 2001 CE. Mixed-media installation.

245. ***Old Man's Cloth*.** El Anatsui. 2003 CE. Aluminum and copper wire.

246. ***Stadia II*.** Julie Mehretu. 2004 CE. Ink and acrylic on canvas.

247. ***Preying Mantra*.** Wangechi Mutu. 2006 CE. Mixed media on Mylar.

248. ***Shibboleth*.** Doris Salcedo. 2007–2008 CE. Installation.

249. **MAXXI National Museum of XXI Century Arts.** Rome, Italy. Zaha Hadid (architect). 2009 CE. Glass, steel, and cement.

250. ***Kui Hua Zi (Sunflower Seeds)*.** Ai Weiwei. 2010–2011 CE. Sculpted and painted porcelain.

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Appendix 2: Title Index

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Appendix 3: Process of Art Historical Analysis

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Analyzing works of art often entails concurrent investigation of interrelated aspects of form, function, content, and context.

To analyze **form:**	Investigate component materials and how they create physical and visual elements in a work of art. Use knowledge of design elements and principles to examine fundamental visual components and their relationship to the work in its entirety.
To analyze **function:**	Consider artist's intended use(s) for the work and actual use(s), which may change according to context. *Keep in mind ...* ▪ Functions may be for utility, intercession, decoration, communication, and/ or commemoration; they may be spiritual, social, political, and/or personally expressive.
To analyze **content:**	Explore the interacting, communicative elements of design, representation, and presentation. *Keep in mind ...* ▪ Content includes subject matter — visible imagery may involve formal depictions, representative depictions, and/or symbolic depictions. ▪ Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic.
To analyze **context:**	Examine original and subsequent historical and cultural milieu of a work of art. *Keep in mind ...* Context includes information about: ▪ the time, place, and culture in which a work of art was created, and when, where, and how subsequent audiences interacted with the work ▪ the artist's intended purpose for a work of art, the chosen site for the work, and subsequent locations ▪ modes of display including associated paraphernalia and multisensory stimuli ▪ characteristics of the artist and audiences (e.g., aesthetic, intellectual, religious, political, social, and economic) ▪ patronage, ownership of a work of art, and other power relationships ▪ audience response to a work of art Contextual information may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance, documentation, archaeology, and research.

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