

## Advanced Placement Art History

Spring 2025, Wakefield High School

teacher – Steven A. Hill, email: [sahill@wcpss.net](mailto:sahill@wcpss.net)

Office Hours: Mr. Hill is available any day after school; scheduling an appointment is appreciated

Course: Link to [The AP Art History Course and Exam Description](#)

Our Course Website:

<https://sites.google.com/wcpss.net/ap-art-history-whs-hill/home>

Learning Management System (LMS): CANVAS. Directions for Parent Access are available upon request.

Required Art: Link to the [250 Required Works of Art For AP Art History: Smarthistory](#).

Textbook: Smarthistory guide to AP® Art History: Volumes 1 to 5. [Here is a \(Free\) link to our primary textbook for the course](#). The link will take you to Volume 1, but if you look at the top of the page, you will see links to the other volumes.

**\*\* You ARE NOT expected to buy this book; however, if you want printed copies of each volume, they are available via Khan Academy.**

<https://smarthistory.org/smarthistory-books/ap-art-history-volume-1/>

### **Grades:**

15% Classwork

20% Quizzes

55% Test/Projects

10% Homework

### **Materials:**

- Three Ring binder
- Composition paper, with lines, 8 ½ x 11
- Playdough: two or three small containers
- Laptop computer
- Internet connection
- Pencils, Pens

[\*\*Schedule for ALL AP Tests, 2025\*\*](#)

## The AP Art History Exam on Thursday, May 15 at 8am

<p>The AP Art History Exam has two Sections.</p> <ul style="list-style-type: none"><li>■ Section I: 80 Multiple Choice Questions; 60 minutes.</li><li>■ Section II: 6 Free Response Questions (FRQs); 120 minutes</li></ul> <p><a href="#">Click here</a> to see details about the test</p> <p>● <b><i>The AP Art History Exam on Thursday, May 15 at 8am</i></b></p>	<p>Exam Weighting by Content Area (Unit)</p> <table><thead><tr><th>Units</th><th>Exam Weighting</th></tr></thead><tbody><tr><td><b>Unit 1:</b> Global Prehistory, 30,000–500 BCE</td><td>~4%</td></tr><tr><td><b>Unit 2:</b> Ancient Mediterranean, 3500 BCE–300 CE</td><td>~15%</td></tr><tr><td><b>Unit 3:</b> Early Europe and Colonial Americas, 200–1750 CE</td><td>~21%</td></tr><tr><td><b>Unit 4:</b> Later Europe and Americas, 1750–1980 CE</td><td>~21%</td></tr><tr><td><b>Unit 5:</b> Indigenous Americas, 1000 BCE–1980 CE</td><td>~6%</td></tr><tr><td><b>Unit 6:</b> Africa, 1100–1980 CE</td><td>~6%</td></tr><tr><td><b>Unit 7:</b> West and Central Asia, 500 BCE–1980 CE</td><td>~4%</td></tr><tr><td><b>Unit 8:</b> South, East, and Southeast Asia, 300 BCE–1980 CE</td><td>~8%</td></tr><tr><td><b>Unit 9:</b> The Pacific, 700–1980 CE</td><td>~4%</td></tr><tr><td><b>Unit 10:</b> Global Contemporary, 1980 CE to Present</td><td>~11%</td></tr></tbody></table>	Units	Exam Weighting	<b>Unit 1:</b> Global Prehistory, 30,000–500 BCE	~4%	<b>Unit 2:</b> Ancient Mediterranean, 3500 BCE–300 CE	~15%	<b>Unit 3:</b> Early Europe and Colonial Americas, 200–1750 CE	~21%	<b>Unit 4:</b> Later Europe and Americas, 1750–1980 CE	~21%	<b>Unit 5:</b> Indigenous Americas, 1000 BCE–1980 CE	~6%	<b>Unit 6:</b> Africa, 1100–1980 CE	~6%	<b>Unit 7:</b> West and Central Asia, 500 BCE–1980 CE	~4%	<b>Unit 8:</b> South, East, and Southeast Asia, 300 BCE–1980 CE	~8%	<b>Unit 9:</b> The Pacific, 700–1980 CE	~4%	<b>Unit 10:</b> Global Contemporary, 1980 CE to Present	~11%
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76% of the test questions come from Units 2, 3, 4, 8 and 10.

Since most questions on the AP Art History Exam come from Units 2, 3, 4, 8, and 10, these should get most of our attention.

Unit 2= 36 works

Unit 3 = 51 works

Unit 4 = 54 works

Unit 8 = 21 works

Unit 10 = 27 works

TOTAL = 189 works

### Course Schedule

#### Unit 1: Global Prehistory 30,000-500 BCE (11 works)

1. Human expression existed across the globe before the written record
2. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.
3. 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.
4. Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists

#### Unit 2: Ancient Mediterranean 3500 BCE-300 CE (36 works)

1. Artistic traditions of the ancient Near East and dynastic Egypt focus on representing royal

figures and divinities and on the function of funerary and palatial complexes within their cultural contexts

2. 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.
3. 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
4. The art of dynastic Egypt embodies a sense of permanence
5. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth
6. The art of Ancient Greece and Rome is grounded in civic ideals and polytheism Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism
7. 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
8. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers

### Unit 3: Early Europe and Colonial Americas 200-1750 CE (51 works)

1. 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.
2. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region
3. 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
4. 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
5. Art from the Early Modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium
6. 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
7. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations
8. The arts of 15th-century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas, but with a pronounced interest in compositional complexity, dynamic movement, and theatricality

9. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact
10. The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and South-western European art with respect to form, function, and content

#### Unit 4: Later Europe and Americas 1750-1980 CE (54 works)

1. From the mid-1700s to 1980 CE, Europe and the Americas experienced rapid change and innovation
2. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars
3. Countries and governments were re-formed; women's and civil rights movements catalyzed social change
4. Artists assumed new roles in society
5. Styles of art proliferated and often gave rise to artistic movements
6. Art and architecture exhibited a diversity of styles, forming an array of "isms"
7. Works of art took on new roles and functions in society and were experienced by audiences in new ways
8. Art of this era often proved challenging for audiences and patrons to immediately understand

#### Unit 5: Indigenous Americas 1000 BCE-1980 CE (14 works)

1. Art of the Indigenous Americas is among the world's oldest artistic traditions.
2. While its roots lie in northern Asia, it developed independently between 10,000 BCE and 1492 CE, the beginning of the European Invasions.
3. Regions and cultures are referred to as the Indigenous Americas to signal the priority of First Nations cultural traditions over those of the colonizing and migrant peoples that have progressively taken over the American continents for the last 500 years
4. Ancient Mesoamerica encompassed what are now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 BCE to 1521 CE, the Mexican (Aztec) downfall
- General cultural similarities of ancient Mesoamerica include similar calendars; pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena; and highly valued green materials, such as jadeite and quetzal feathers
5. The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile
6. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicity (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion
7. 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
8. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors
9. Persecution, genocide, and marginalization have shaped current identity and artistic expression
10. Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, Native Americans today maintain their cultural

identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world.

#### Unit 6: Africa 1100-1980 CE (14 works)

1. Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa
2. The earliest African art dates to 77,000 years ago
3. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious
4. Human beliefs and interactions in Africa are instigated by the arts
5. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations
6. 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.
7. African arts are often described in terms of the contexts and functions with which they appear to be associated
8. 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
9. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.

#### Unit 7: West and Central Asia 500 BCE-1980 CE (11 works)

1. 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
2. The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam
3. Use of figural art in religious, contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia
4. Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures
5. Important forms include ceramics, metalwork, textiles, painting, and calligraphy

#### Unit 8: South, East, and Southeast Asia 300-1980 CE (21 works)

1. The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions
2. 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
3. South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices

4. Asian art was and is global
5. 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

#### Unit 9: The Pacific 700-1980 C.E. (11 works)

1. 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.
2. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented
3. The sea is ubiquitous as a theme of Pacific art and is a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples of the Pacific.
4. The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society.
5. Pacific arts are objects, acts, and events that are forces in social life
6. Pacific arts are performed (danced, sung, recited, and displayed) in an array of colors, scents, textures, and movements that enact narratives and proclaim primordial truths
7. Belief in the use of costumes, cosmetics, and constructions assembled to enact epics of human history and experience is central to creation of and participation in Pacific arts.

#### Unit 10: Global Contemporary 1980 CE to Present (27 works)

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

### **Art Historical Thinking Skills**

The following comprise the art historical thinking skills that students should develop during the course:

1. **Visual Analysis** - Analyze visual elements of works of art.
2. **Contextual Analysis** - Analyze contextual elements of a work of art, and connect contextual and visual elements of a work of art.
3. **Comparison of Works of Art** - Compare two or more works of art.
4. **Artistic Traditions** - Analyze the relationships between a work of art and a related artistic tradition, style, and/or practice.
5. **Visual Analysis of Unknown Works** - Analyze visual elements of a work of art beyond the image set.
6. **Attribution of Unknown Works** - Attribute works of art.
7. **Art Historical Interpretations** - Analyze art historical interpretations.
8. **Argumentation** - Develop and support art historical arguments.

## Big Ideas and Essential Questions

The big ideas and essential questions in the AP Art History Course and Exam Description are used as a conceptual foundation for the course.

### **BIG 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

The big ideas enable students to create connections among course concepts. Often, these big ideas are overarching concepts of 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. To ensure that students have this deeper conceptual understanding, each image in the curriculum is directly connected to one of the big ideas utilizing the items below:

<b>Artist</b> <b>Title</b> <b>Dates</b> <b>Medium</b> <b>Location</b> ..... <b>Form:</b> <b>Function:</b> <b>Content:</b> <b>Context:</b>	<b>POSSIBLE THEMES:</b> Sacred Space Images of Power/Authority and Rule/Propaganda Objects of Wealth and Status Ritual Objects of Belief Funeral Traditions, Death War and Violence Images of Identity - cultural, social, political Issues of Gender - masculine and feminine The Natural World	Materials and their Symbolic Importance Visual / Conceptual The Ideal Individual vs. the Collective Humanist Tradition The Human Body Innovation: Materials & Techniques Change over time Sacred / Profane Social Commentary (began 18th c.) Narrative Art Artist as Subject Propaganda Individual and Society Diversity
<b>POSSIBLE SUBTHEMES:</b> Conflict and Harmony / Converging Cultures / Domestic Life / History/Memory / Identity/ Power/ Life Cycles / Inner Visions / Private or Public / Text and Theme / Performance / Urban Experience		

### **Visual and Contextual Analysis**

Students have opportunities to engage with all 12 course learning objectives in the AP Art History Course

and Exam Description through specific assignments and activities. **CR4**

Students are provided opportunities to analyze works of art both visually and contextually.

### **ACTIVITY / ASSESSMENT**

#### **CR 1 - Curricular Requirement 1**

The students and teacher have access to a college-level art history textbook (print or electronic) and images of the required works of art.

#### **CR2 - Curricular Requirement 2**

The students and teacher have access to diverse types of primary sources and multiple secondary sources written by historians or scholars interpreting the past.

#### **CR3 - Curricular Requirement 3**

The course provides opportunities to develop student understanding of the big ideas as outlined in the AP Course and Exam Description (CED).

#### **CR4 - Curricular Requirement 4**

The course provides opportunities to develop student understanding of the required content outlined in each of the units described in the AP Course and Exam Description (CED).

#### **CR5 Art Historical Thinking**

**The course provides opportunities for students to develop Art Historical**

**Thinking Skill 1: Visual Analysis, as outlined in the AP Course and Exam Description (CED).**

Sample Activity: Teacher led architectural discussion at Frank Lloyd Wright's Robie House. Focus on how elements (color, form, line, shape, space, texture, and value) of the exterior design reflects the location of the home and the aesthetic of Wright.

#### **CR6 Art Historical Thinking Skill 2**

**The course provides opportunities for students to develop Art Historical**

**Thinking Skill 2: Contextual Analysis, as outlined in the AP Course and Exam Description (CED).**

Sample Activity: Understanding Contextual Analysis: *The Oath of the Horatii*

In *The Oath of the Horatii*, Jacques-Louis David presents the actions of the Horatius family as an exemplum virtutis. How did David's choice of subject and style reflect political and social conditions in France in the pre-revolutionary era?

#### **CR7 Art Historical Thinking Skill 3**

**The course provides opportunities for students to develop Art Historical**

**Thinking Skill 3: Comparison of Works of Art, as outlined in the AP Course and Exam Description (CED).**

Sample Activity: Connecting Images Thematically in Content Area 2

The instructor grouped images of Content Area 2 - Ancient Mediterranean, across cultures, then split the class into groups of 2. Each group was responsible for



analyzing then presenting their images according to this table:

Artist: Title: Dates: Medium: Location: Form: Function: Content: Context:	Possible Themes: Possible Subthemes: Connections to big ideas and learning objectives: Connections to enduring understandings and essential knowledge statements:	<ul style="list-style-type: none"> <li>■ Plus, students must connect their three images through theme, subtheme, big ideas, learning objectives, enduring understandings and essential knowledge questions.</li> </ul>
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#### **CR8 Art Historical Thinking Skill 4**

**The course provides opportunities for students to develop Art Historical Thinking Skill 4: Artistic Traditions, as outlined in the AP Course and Exam Description (CED).**

Sample Activity: Content Area 6 African Mask Activity

Students will learn about the Female (*pwo*) mask, Portrait mask (*Mblo*), *Bundu* mask, and the Aka elephant mask. Students will identify characteristics that represent each artistic tradition. Students will connect each culture to the enduring understanding and essential knowledge statements, as well as demonstrate their understanding of each cultures artistic traditions by creating their own portrait masks, including personal stylizations that represent characteristics relevant to the cultures studied and will explain the artistic decisions they made.

#### **CR9 Art Historical Thinking Skill 5**

**The course provides opportunities for students to develop Art Historical Thinking Skill 5: Visual Analysis of Unknown Works, as outlined in the AP Course and Exam Description (CED).**

##### **Visual Analysis of Unknown Works in Museums**

Find 2 new artworks in The Field Museum and The Art Institute of Chicago that have the characteristics of art styles (Mesopotamian, Egyptian, Greek, African, Pacific) which have been discussed in class. Analyze the visual evidence for each unknown work that helped you identify it as a certain art style from a certain culture.

#### **CR 10 Art Historical Thinking Skill 6**

**The course provides opportunities for students to develop Art Historical Thinking Skill 6: Attribution of Unknown Works, as outlined in the AP Course and Exam Description (CED).**

##### **Experiencing Art: Art Institute of Chicago**

- Write a poem based on one artwork from the AIC. Poems must be based on description, analysis and/or interpretation of work.
- While on these trips, students will utilize this museum visit prompt: Visit the section of the North Carolina Museum of Art that has artwork from the Ancient Mediterranean. Locate three pieces of pottery. Analyze the work in terms of materials, technique,

and style. Based on your analysis and comparison with works you know, justify the attribution of the work to the Geometric, Archaic, or Classical style.

### **CR11 Art Historical Thinking Skill 7**

**The course provides opportunities for students to develop Art Historical Thinking Skill 7: Art Historical Interpretations, as outlined in the AP Course and Exam Description (CED).**

#### **Art Historical Interpretations: Prehistory & Pacific**

Students will research art historical interpretations of a chosen work of Prehistoric and Pacific art.

**Procedure:** Students will divide into pairs or groups of three and select a pair of works to research, one from Prehistory and one from The Pacific. The students will create a Google Slide about the works. The Google Slide must include: A high-quality image of the work with full Identifying information; Discussions of form, function, content and context; summaries and analyses of two different art historical interpretations of the work (Smarthistory, our textbook, and an approved scholarly source), and a comparison image of a similar work that is not in the image set; Academic citations of sources.

**Example Source For Image 4 Running Horned Woman:** Riep, David. "Running Horned Woman." *YouTube*, The University of Utah, 2 Sept. 2015, <https://www.youtube.com/?gl=ES>.

**Example Source For Image 217 Female Deity:** KRIEGER, LARRY. "Content Area 9 - The Pacific." *Insider's Complete Guide to AP Art History: Beyond the European Tradition with Global..*, vol. 3, LARRY PREP LLC, S.L., 2018, pp. 104–104.

### **CR12 Art Historical Thinking Skill 8**

**The course provides opportunities for students to develop Art Historical Thinking Skill 8: Argumentation, as outlined in the AP Course and Exam Description (CED).**

#### **Debate**

Students will work in teams to research and then participate in a moderated formal debate on the topic: Postcolonialism remains a problem in contemporary art. Teams will be assigned to argue either the affirmative or negative in a debate to be moderated by the teacher or a panel of guest judges. Students will need to develop and articulate a claim statement, then support the claim with evidence. Students will cite a visual example from an assigned Content Area of the AP Art History Curriculum, explain the nuance of the issue by analyzing multiple variables, and qualify their position by considering alternative views.

### **CR12 Art Historical Thinking Skill 8**

**The course provides opportunities for students to develop Art Historical Thinking Skill 8: Argumentation, as outlined in the AP Course and Exam Description (CED).**

#### **Essay - Subject: *Pisupo Lua Afe* by artist Michel Tuffery**

Contemporary artists often choose specific materials or imagery to comment on the legacy of colonialism.

- Identify this work of art in which the artist chose specific materials or

imagery to comment on the legacy of colonialism. (1 point)

- Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism. (2 points)
- In your view, what is the commentary on the legacy of colonialism that Tuffery intends to make through his choice of materials and imagery? (1 point)
- Support your claim with evidence, citing at least two pieces each of specific contextual and visual evidence. (2 points)

**CR12 Art Historical Thinking Skill 2 Art Historical Thinking Skill 7**  
**The course provides opportunities for students to develop Art Historical Thinking Skill 8: Argumentation, as outlined in the AP Course and Exam Description (CED).**

### **Making Art Historical Interpretations**

The Khan Academy article about Doris Salcedo's *Shibboleth* notes that "Salcedo has offered few explanations beyond stating how the fissure represents the immigrant and offers a few explanations beyond stating how the fissure represents the immigrant experience in Europe." Define the term shibboleth, then analyze Salcedo's general interpretation of her work. How might the specific form of the work relate to specific aspects of the immigrant experience? Contextually speaking, if Salcedo were to create *Shibboleth* today based on immigration issues we as a country are facing, what imagery might she utilize?

**BIG IDEAS help students make connections between art historical concepts and course content;**

**essential questions frame explorations of the nature of art, art making, and our responses to art.**

**CR3** The big ideas and essential questions in the AP Art History Course and Exam Description are used as a conceptual foundation for the course

## **BIG IDEA # and DESCRIPTION**

### **BIG IDEA 1: CULTURE (CUL)**

Cultural practices or belief systems often affect art and art making.

#### **Connection to Big Idea 1 (CUL)**

#### **Create a timeline of the Reformation and Counter-Reformation.**

Illustrate the timeline with works of art and architecture.

Explain how historical contexts including cultural practices and belief systems affected this art and art making processes and how these factors influenced the form, function, and content of the works.

### **BIG IDEA 2: INTERACTIONS WITH OTHER CULTURES (INT)**

Interactions with other cultures affect art and art making.

#### **Connection to Big Idea 2 (INT)**

Read the essay *Hellenistic Influences on the Architecture of Petra: How Hellenistic Alexandria and other Ptolemaic buildings changed our understanding of Petra and its Graeco-Roman style facades* (linked here):

[https://www.researchgate.net/publication/318305533\\_Hellenistic\\_Influences\\_on\\_the\\_Architecture\\_of\\_Petra\\_how\\_Hellenistic\\_Alexandria\\_and\\_other\\_Ptolemaic\\_buildings\\_changed\\_our\\_understanding\\_of\\_Petra\\_and\\_its\\_Graeco-Roman\\_style\\_facades/link/5961864aaca2728c11f0865c/download](https://www.researchgate.net/publication/318305533_Hellenistic_Influences_on_the_Architecture_of_Petra_how_Hellenistic_Alexandria_and_other_Ptolemaic_buildings_changed_our_understanding_of_Petra_and_its_Graeco-Roman_style_facades/link/5961864aaca2728c11f0865c/download)

Analyze Petra and answer the following questions:

Which culture seems to have influenced the Nabateans?

What visual and contextual evidence can you offer to support the claim that this culture affected the Nabateans art and art making?

Compare The Treasury of Petra to another piece of architecture from this chosen culture, giving at least three pieces of architectural vocabulary that the two structures share.

### **BIG IDEA 3: THEORIES AND INTERPRETATIONS (THR)**

Theories and Connection to Big Idea 3 (THR)

**Why do certain prehistoric cultures emphasize certain aspects of the body and ignore others?**

Read this article from the PBS Special, How Art Made the World: V.S. interpretations of art are affected by other disciplines, technology, or the availability of evidence. RAMACHANDRAN: HERRING GULL TEST, linked here:

<https://www.pbs.org/howartmadetheworld/episodes/human/ramachandran/>

Consider the following images of the *Tlatilco Figurine* (in the image set) and the *Venus of Willendorf* (not in the image set.)

#### **ACTIVITY:**

Pretend you are Dr. Ramachandran.

**THEORY:** Explain your position about WHY certain body parts are accentuated on these anthropomorphic works?

**INTERPRETATION:** Interpret these artworks, telling your audience why certain body parts were accentuated and others ignored.

**DISCIPLINES:** How is art analysis affected by the field of neuroscience? What evidence would Dr. Ramachandran use to connect to the emphasis of body parts and his studies of gull chicks?

### **BIG IDEA 4: MATERIALS, PROCESSES, AND TECHNIQUES (MPT)**

Use of and access to materials, processes, and techniques affect art and art making.

**Connection to Big Idea 4 (MPT)**

**Learn About Materials, Process, and Techniques:**

What this video about Anselm Kiefer's *Bohemia Lies by the Sea*:

<https://youtu.be/NJ-zBvrs8CQ>

- Define Modernism
- How does Anselm Kiefer's use of and access to materials, processes, techniques relate to the definition of Modernism in Visual Art?
- How does Kiefer's nonchalance regarding conservation mirror the definition of Modernism

### **BIG IDEA 5: PURPOSE AND AUDIENCE (PAA)**

Purpose, intended audience, or patron often affect art and art making.

**Connection to Big Idea 5 (PAA) Interpreting Art Discussion:**

Watch this video: <https://youtu.be/yjyKtaKlt-8>

Read this article:

<https://www.theguardian.com/artanddesign/2019/sep/23/kara-walker-turbine-hall-tate-modern-racially-charged>

**Each student answers:**

1. Who is Kara Walker's intended audience for Darkytown Rebellion?
2. How would commission a work such as Darkytown Rebellion?
3. What is the artist's intended voice in showing Darkytown Rebellion?

**Split the class into two different viewing demographics and give these discussion prompts:**

Imagine this work being shown in two very different places: a community center in a predominantly black neighborhood, and an affluent museum frequented by wealthy white clientele.

- (PURPOSE) What is the purpose of the work, Darkytown Rebellion? What would a POC's opinion be vs. a white person's opinion?
- (INTENDED AUDIENCE) How might a POC vs. a white person react to the imagery in Darkytown Rebellion, respectively?
- (PATRON) Why might a white curator show Darkytown Rebellion vs. a black curator? Why might a white patron commission Darkytown Rebellion to be shown vs. a person of color?

**Group Question:**

Why do different demographics interpret the purpose of a work of art, the message of a work of art, and the reason for showing a work of art differently?