

PROFESSIONAL DEVELOPMENT

AP[®] Art History
Thematic and Cross-Cultural
Approaches

Curriculum Module

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Page 4: Installation at the Menil Collection by Dan Flavin, 1996. © 2010 Stephen Flavin / Artists Rights Society (ARS), New York.

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Introduction

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Since 1995, I have met and worked with literally hundreds of teachers at conferences and AP Summer Institutes across the country. It is at these professional development venues that deeply rooted concerns among AP® Art History teachers surface. Clearly, the teachers are seeking guidance and strategies for adequately covering the vast scope of the AP Art History content. The material that follows is a Curriculum Module, one of a series of integrated teaching materials that provide AP teachers with in-depth knowledge about, and instructional strategies related to, recurring topics and skills that have been identified as critical to students' success in the AP course.

The authors contributing to this Curriculum Module are current and active high school teachers and all have served as Readers for the AP Exam. They represent the outstanding AP Art History teachers from across the country and, as a result of teaching the survey course, have encountered similar problems motivating students to comprehend the subject matter critically and to make key conceptual connections throughout the year. In their contribution to the module, each author presents an overarching introductory article (framed by a theme or topic), followed by a detailed lesson plan, providing modeled inquiry into why works of art are created and how they convey meaning. Although there are three distinct thematic approaches presented in the module, it is no accident that they are interrelated and provide open-ended opportunities for teachers to use throughout the year.

The first contribution, by Doug Darracott, offers a model aimed at addressing the neglected coverage of contemporary art. Teachers often run out of time at the end of the year, right before the exam, and are unable to cover the topic adequately. Darracott's lesson plan suggests journal topics, to be written at six points throughout the year, in which students can engage in an in-depth examination of artists and their works from the past and present based on three sets of paired essential questions. In covering contemporary art all year long, this "old–new" comparison can encourage students to synthesize, to generalize, and to find connections across time and space. The study of art history is not all about chopping artistic experiences into convenient chapters and neatly labeled boxes—

rather, the author asks our students to think about common experiences that bind us all together as human beings.

John Nici focuses on making intelligent choices on what to teach rather than teaching to the test. It is a daunting task to teach all 1,200 images in standard college textbooks and equally challenging for students to factually recall some 300 illustrations in preparation for the test. Nici provides a framework for establishing more intellectually insightful and visually stimulating class discussion, and for elevating levels of critical thinking and analysis. His lesson plan on teaching iconography of George Washington across time is designed to extend the range of student understanding of works of art beyond the canon. This supports the author's contention that breadth of experience can yield greater appreciation and understanding of particular aspects of art history.

John Gunnin offers a way to infuse non-Western works of art into the curriculum by comparing two pilgrimage sites. Although non-Western material is best presented on its own terms as separate units in the survey course, his cross-cultural comparison is vital. It reminds the students that there are important connections between "Western" and "non-Western" art, and that these are not just matters of direct or indirect influences. A close examination of these works from such vastly different cultures reveals that they have more in common ideologically and thematically than one might imagine. The students will be able to understand the importance of examining the art of non-Western cultures and the value of this connection in broadening the scope of their perception that people in different cultures do similar things, think in similar ways, and have similar needs.

As a whole, the compilation of essays and lesson plans in this Curriculum Module asks teachers and students to take chances in pedagogical creativity. It offers a variety of ideas and methods for advocating a partially nonchronological, thematic approach to unpacking the history of art. The authors provide insights into how to engage our students in making connections throughout the year and having meaningful experiences learning about the historical context in which works of art are created in the first place.

Lesson 1: Merging Contemporary Art into the Curriculum Throughout the Year

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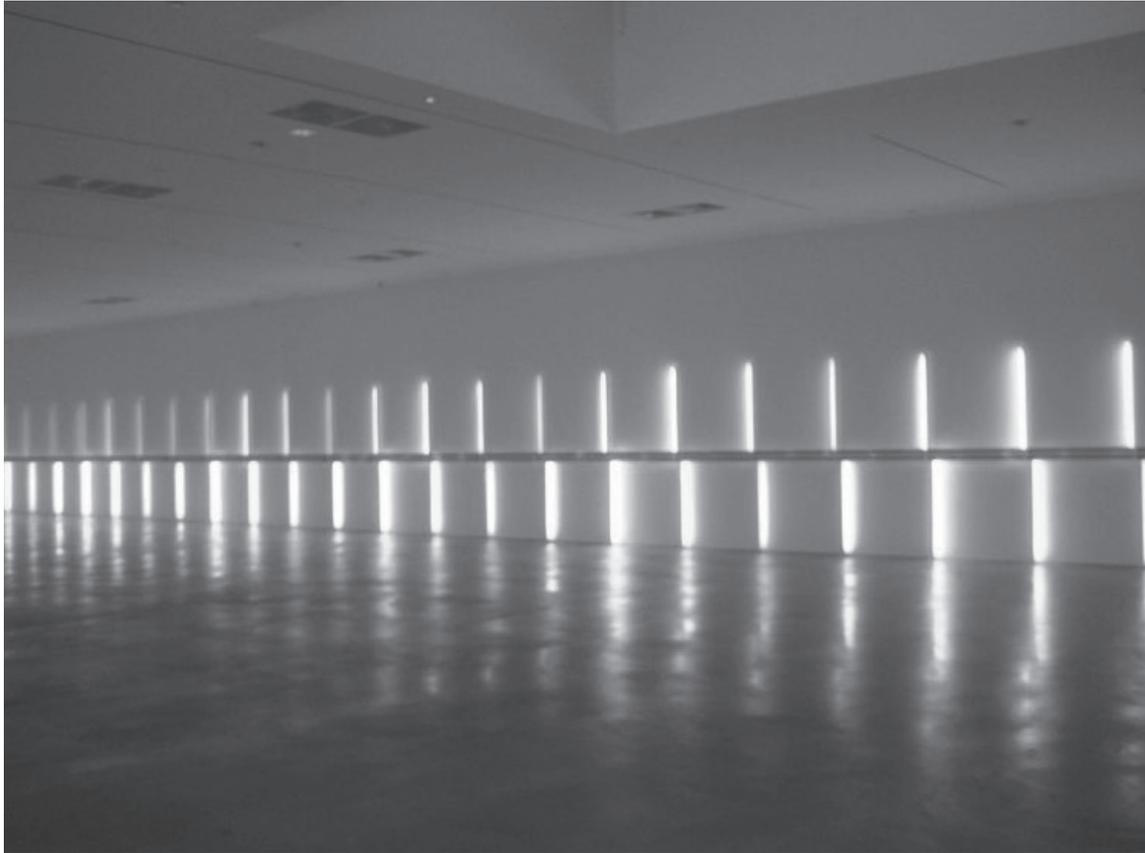
Discussion

We have plodded through one of the gargantuan art history survey textbooks, and as the year nears its end, panic sets in. No one expects the ending to be as climactic as that of a mystery thriller, but we don't want it to be anticlimactic either. Contemporary art is the climax of our story, and, despite our lament that traveling from the ancient to the postmodern in a few months is a hopeless challenge, we cannot help but believe that introducing contemporary art any earlier would give away the ending.

A chronological approach to teaching art history provides a comforting sense of coherence. Some of us strongly believe that students cannot understand the Baroque before studying the Renaissance, or conceptual art before Dada, but should that prevent students from viewing a local Impressionist exhibition while in the classroom we still inhabit the world of fifth-century Athens? Our frustration is heightened if, by the end of the year, Picasso is still poor and living in the Bateau-Lavoir. We don't have our ending yet, and class is over.

Perhaps the question here should be whether contemporary art should be taught at all in a survey course. Have we had enough distance to sort it all out and validate a few worthy works as historically important? We might be tempted to disregard the art of our own time if our value judgments of art history remain unchanging. Of course they do not, thanks largely to the ways in which artists today confront the bases of such judgments. If one sees contemporary art as evidence of our ever-changing notions of artistic expression, then an analysis of such work alongside canonical works within the timeline of art history makes a dialogue with the past seem actually useful. And isn't that what teaching the survey course is all about?

I have begun to realize how my consciousness of time affects the way I look at art, how everything that exists in the world I know has attached to it an identity defined by chronology. This “dilemma,” as I shall refer to it, goes beyond the struggle to cover the survey course content. This dilemma seems to suggest that time governs all facets of art making, even its measure of quality.



Installation at the Menil Collection by Dan Flavin, 1996. © 2010 Stephen Flavin/Artist Rights Society (ARS), New York.

The term *survey* itself implies a dominion of time. The survey textbook becomes the Biblical code, training our eyes to see Exodus separately from Leviticus, minimalism separately from the Gothic. But in the work of Dan Flavin, we see that he and Abbot Suger were both drawn to the same essential qualities of light and its effects. “Let there be Light,” God commands in Genesis. By the time we get to Flavin’s “revelation,” has the memory of the new light of the Gothic world diminished? My experience of looking at a Flavin leads me to wonder if Suger thought that the light itself was paramount to that which made the light possible, the stained glass windows. Perhaps what Flavin offers is the opportunity to sense the “new” in the “new light” at St. Denis. The somewhat recent idea that the “medium is the message” may not be so recent after all.

Can an historical or cultural context, by which works of art can be better understood, be explored only within the framework of a chronological review of art history? Look at the 1988 projection on the Hirshhorn Museum in Washington, D.C., by the Polish artist Krzysztof Wodiczko (see the PBS Art 21 Web site feature on Wodiczko at <http://www.pbs.org/art21/artists/wodiczko/>). Like Suger, Wodiczko uses light to reach a large audience, projecting images onto the museum with high-powered lanterns. The imagery here includes a lit candle as a symbol of hope paired with a gun representing fear, two powerful emotions evoked in the political campaigns of 1988 in the United States. How much different, he seems to ask, are the corporate-controlled media from those of the totalitarian state?

What questions might these nighttime projections raise in relation to the transmission of light through stained-glass windows? In most art history textbooks, a chronological storytelling approach emphasizes Suger's impact on the development of the Gothic style, a momentous transition in the history of art that very neatly forms the beginning of a new chapter. Wodiczko's work, however, could raise questions as to how the images of the stained glass windows at St. Denis, made visible with light, directed the attention of those in the twelfth century to the subject of authority, either that of the church or of God himself. Whether or not Wodiczko had Suger in mind when he created this work is beside the point. Our reflection on how themes or ideas are expressed from one art historical period to another invites us to investigate aspects of art we might otherwise overlook.

This one thematic approach shows that the use of more recent work throughout the chronology of the art history survey course can benefit the student far more than the strategy of saving the art of the last 20 or 30 years, with all its varied interests and tangents, until the end. If we rush recklessly through this later content, we lose time for nuance and reflection. Thoughtfully selected works can energize classroom discussion.

Time passes quickly. Dan Flavin is dead, and Wodiczko's work is 20-years-old. Before proceeding, I feel compelled to ask exactly what is meant by the word "contemporary." If all art was at one time "contemporary," for how long does such a categorization apply to individual works of art? Is this question crucial, though, to our topic if one accepts the idea that all impressions of artistic endeavors are filtered through the lens of the present? Works created centuries ago may be less accessible, and therefore they necessitate research on the historical and cultural contexts of their age. Works created within our lifetime may also be less accessible, but for different reasons. We probably have a greater sense of the context of "contemporary" works, but the works themselves may challenge our notions of our unavoidable qualitative judgments, as they are less likely to have been securely positioned within the art historical canon. Defining the contemporary involves the sharing of experiences, not a specific date or finite period of time. To be contemporary with an artist is to have at your disposal all of the same images of history as sources of inspiration.

A more recent work is a 2003 installation in the Turbine Hall of the Tate Modern in London. Titled *The Weather Project*, this work occupies a vast space that few artists would have the nerve to compete with (see the artist's Web site at http://www.olafureliasson.net/works/the_weather_project_5.html). Here the ceiling was covered with mirrored sheeting, and a semicircle of bright yellow lamps was set high up on the hall's end wall so that, together with its reflection, it appeared as a full circle of sun-like brilliance, suggesting apocalyptic climate change. In addition, a warm mist was pumped into the atmosphere, so that the image of this solar form was hazy. Reactions of visitors were similar to those of people who enjoy sunbathing. Looking upwards, they could see themselves reflected in the high ceiling, adding drama to the event.

The artist who created this spectacle, Olafur Eliasson, spoke of the space as something to be experienced subjectively, allowing a sense of community and of social relationships to develop. The conclusion he draws from this experience is that what we have in common is that we are different.

In what ways could we look at the choir at St. Denis as a space to be experienced subjectively? What kinds of social activities or sense of community did this space engender? We can now take the topic of light and move from the use of a new medium or technique to that of spatial relationships. Certainly, Flavin and Wodiczko are both intensely aware of the space occupied by the viewer, but Eliasson's work implies how that space is used to relate one viewer to another.

Artists reveal to us aspects of the world that we fail to notice, but they also reveal to us, many times unknowingly, aspects of well-known works of art from the past, suggesting that the power behind these great works is always incompletely understood. One example of this would be Caravaggio's *Conversion of St. Paul*. The challenge of this work was to create the experience of seeing a light so bright that it temporarily blinded the future saint. Like Eliasson, Caravaggio was confronted with a difficult space to work in. What could be a more difficult task for an artist of any period than to convey such potency of light in such an artificially contrived space? After examining works such as this, we can also begin to see works of our own time, which may initially appear to be disorienting and inaccessible, with an enhanced sense of clarity and fascination. The transformations presented here through the associations of light have the qualitative impact of a near-death experience, a threshold between life and death, between surrendering and survival.

For 25 years or so, the Canadian photographer Jeff Wall has been using light boxes to illuminate his photographic creations (see Wall's work online at MOMA: <http://www.moma.org/exhibitions/2007/jeffwall/>). Although Wall's light boxes resemble the now-ubiquitous flat-screen televisions, his large works draw us in, so that we may reasonably ask why more photographers have not adopted this technique. The staged drama of Wall's photographs recalls Bernini's masterpiece, *Ecstasy of St. Teresa*, lit by a hidden window in the church of Santa Maria della Vittoria in Rome. The power of light prohibits criticism of the artificial, theatrical presentation of the subjects shown; we are easily cast under the

spell of their illumination. Just as light is used in a stage production, light is used here in both cases to direct the viewer's attention. Both of these images may be iconic, but they also possess an uncanny absurdity. One of Wall's goals was to take photography away from the domain of the documentary, to that of the photojournalist. The back lighting emphasizes the artificial construction of a photograph, much in the same way that the staged illumination in Bernini's work challenges our rational faculties.

Wall's *The Thinker* is actually based on another image from art history, a sculpture for an unrealized monument designed by Albrecht Dürer to commemorate a failed uprising of German peasants. (Wall has also created other images in response to works of the past, such as Hokusai's *A High Wind in Yeijiri* and Manet's *Luncheon on the Grass*.) Instead of Dürer's monumental column, however, Wall's central figure sits atop a tree trunk, a curbstone, and a cement building block. With far-reaching views of Vancouver in the background, the figure appears lost or abandoned on his makeshift support.

In a 1985 interview, shortly before creating this work, Wall stated, "In a luminescent picture the source of the image is hidden....The site from which the image originates is always elsewhere....To me, this experience of two places, two worlds, in one moment is a central form of the experience of modernity. It's an experience of dissociation, of alienation." When Wall began to use a system of fluorescent illumination in 1979, he spoke of how this light shaped "the meanings, significations, or patterns of reading the subject." In Bernini's carefully crafted work, we see light used in much the same way in the image of the ecstatic saint. Although the meaning in Bernini's work is not one of dissociation or alienation but of the amplified, mystical experience of the saint, we are still convinced that the impact of this combination of painting, architecture, and sculpture all hinges on the use of a hidden light.

In Peter Galassi's essay on Wall, he claims that "Wall has often pointed out that no matter when a work of art was made, it is contemporary in the sense that it is always experienced in the here and now" and that the place of a given work in the canon "must be reconfirmed by direct experience in the present." Galassi also observes that "the paradox is that the more compelling a work is—the more it seems to step outside history—the more we want to experience it more fully by exploring the circumstances that brought it into being." This reminds us that most of the works that we teach in a survey course do step outside of history in the sense that they are still judged by most as "masterpieces." They stand out because we believe that they have qualities that withstand the test of time, or in our case, the chronology of art history survey texts.

Lesson Plan

Journaling as Preparation for Essay Writing on the Exam

The AP Art History curriculum is not a set-in-stone document. Although the course is usually taught chronologically, it can also, at the same time, be taught thematically. This lesson prepares students to write essays on paired works of art, each from a different period but both addressing the same topic or theme. In this way, study of contemporary art can be merged into the curriculum throughout the year.

Requiring students to keep journals helps in assessing student progress and provides review material for the end of the year. Not only should students periodically write short (5- to 10-minute) essays in their journals, they should also use the journals to prepare for the two 30-minute essays on the AP Exam. The prompts for these long essays ask students to select and fully identify two works and to discuss them in response to the stated topic.

Each grading period, students are asked to research two works. One of these is a work already studied in class in its place on the timeline that governs the art history curriculum. The other work is by a contemporary artist (or an artist recently deceased) who deals with issues similar to those of the first work. Once students have collected preparatory notes on these two specific works, they can then write in their journals their timed responses to a prompt devised by the teacher. By the end of the year, their journals should contain several long essays that can be used by all students in the class as a review for the AP Exam.

The First Six Weeks

OPTION ONE: Select and fully identify an African Yoruba sculpture and a work by Ron Mueck, both of which depict the human body. Discuss how each work treats the human figure, clearly distinguishing stylization from verisimilitude. Your response should also address why the sculptor of each work approached the depiction of the human figure in contrasting ways.

OPTION TWO: Select a work by Magdalena Abakanowicz that depicts a number of figurative (or humanoid) forms. Discuss how this work and the terracotta soldiers of Shi Huangdi's tomb from Qin dynasty China use the human form to suggest the impact of a political or social ideology on human society.

OPTION THREE: Buildings are often constructed to express a sense of civic pride. Select and fully identify an architectural structure from the last 20 years. Discuss how this structure and the Parthenon from ancient Athens both were built and designed to foster a sense of pride and prestige within their communities. Also, address aspects of both structures that reflect a sense of cultural identity strongly connected to events or achievements of the time.

The Second Six Weeks

OPTION ONE: Throughout history, artists have often made works in response to war. Discuss how two such works, the eleventh-century *Bayeux Tapestry* and the *Portable War Memorial* by Edward Kienholz, attempted to impact the memory of war. Discuss how each work reflects a societal or cultural response to a particular war or battle at the time each was created.

OPTION TWO: In 1967, the artist Bruce Nauman created a neon light piece titled *The True Artist Helps the World by Revealing Mystic Truths*. Select and fully identify a work from the medieval age (Byzantine, Romanesque, or Gothic) where the artist assumes the role of communicator of “mystic truths.” Discuss how each work reveals how the artist sees his or her role as a communicator of meaning.

OPTION THREE: A major concern of most architects is creating a design that effectively provides interior light in ways that are both practical and imbued with expression or meaning. Select and fully identify two structures, one from the medieval age and one built within the last 20 years, where interior lighting is of primary concern. Discuss how the design of each structure accommodates the use of light and why.

The Third Six Weeks

OPTION ONE: One of the primary concerns of the Renaissance was a preoccupation with spatial relationships within a pictorial plane and beyond. Select and fully identify a work from the fifteenth-century Renaissance and a floor piece by the minimalist artist Carl Andre, both of which explore the demarcation of space. Discuss how and why in each work the presence of a viewer is acknowledged through the artist’s treatment of space.

OPTION TWO: In fifteenth- and sixteenth-century Europe, a number of artists made a living from portraiture. While a portrait may depict a specific individual, it can also reflect society at large. Select and fully identify two such portraits, one from the fifteenth or sixteenth century and one created within the last 30 years. The more recent work can be in any medium, including photography. Discuss how each portrait reveals aspects of identity, both of the individual portrayed and of culture at large.

OPTION THREE: Works are often created for a particular space or location. Select a work from the fifteenth or sixteenth century that was created for a specific interior or a certain location. Discuss how that work and a site-specific installation by Christo and Jeanne-Claude both responded to their original, intended setting. Also, discuss how the setting itself was transformed by the work of art to convey meaning.

The Fourth Six Weeks

OPTION ONE: A major theme of Baroque painting and sculpture is that of loss and the transience of life. Select and fully identify one such work and a work by Felix Gonzalez-Torres that also addresses this same theme. Discuss how both works address the ephemeral aspects of life and why.

OPTION TWO: Baroque architecture witnessed a transition from the orderly designs of the Renaissance to one of tumultuous drama and movement. The architecture of Frank Gehry today marks a similar departure from the orderly forms of modernist architecture. Select and fully identify a structure created during the Baroque period and a structure designed by Frank Gehry. Discuss how each structure reacted against an earlier architectural movement and why.

OPTION THREE: The video work of Bill Viola explores the complexity of human emotions through psychologically gripping imagery, not unlike the theatrical creations of the Baroque artist Caravaggio. Select and fully identify two works, one by Caravaggio and another by Bill Viola, both of which subject the viewer to complex human emotions. Discuss how the medium used by each artist (painting and video) was manipulated in order to heighten the impact that the depiction of human emotions have on the viewer.

The Fifth Six Weeks

OPTION ONE: During the nineteenth century, artists developed an interest in social or political commentary, using printmaking and photography to reach a wider audience. The work of Barbara Kruger utilizes the techniques of mass media in a subversive approach to also make social commentary. Select and fully identify two works that critique society, one by a nineteenth-century printmaker or photographer interested in social commentary and another by the American artist Barbara Kruger. Discuss how and why each work addresses social and/or political issues.

OPTION TWO: Depictions of women vary from culture to culture, depending largely on cultural attitudes toward gender. Select and fully identify two depictions of women, one of a woodblock print from the Edo Japan artist Suzuki Harunobu and another by the contemporary photographer Cindy Sherman in which she invents a guise for herself. Discuss how both works express through the depiction of the female form cultural attitudes toward gender and identity.

OPTION THREE: The works of contemporary German artist Anselm Kiefer are often preoccupied with death, destruction, and renewal—an interest shared by Romantic painters of the nineteenth century. Select and fully identify two works that address the destructive forces of nature and man, one by Anselm Kiefer and another by a Romantic painter of the nineteenth century. Discuss how each work addresses the destructive forces of nature and man in dramatic ways.

The Sixth Six Weeks

OPTION ONE: The Russian Constructivists were among the first artists to utilize industrial materials and techniques as a means to critique elitist notions of “fine art.” The minimalist sculptor Donald Judd worked with similar materials in order to question long-held notions of what constitutes quality in art: originality, skill, etc. Select and fully identify a work by a Russian Constructivist and a work by Donald Judd. Discuss how and why each artist broke away from using traditional materials and methods associated with the “fine arts.”

OPTION TWO: Often artists are influenced by popular imagery of the masses instead of “high-brow” art known and appreciated by a small, select group. Select and fully identify two twentieth-century works that utilize what is known as “low-brow” or “kitsch” subject matter, one by Andy Warhol and another by the contemporary artist Jeff Koons. Discuss how and why these artists used imagery from popular, mass culture instead of content associated with the “high brow” or “fine art.”

OPTION THREE: Artists often comment on history to convey a sense of loss or outrage. Two such works are Pablo Picasso’s *Guernica* and Rachel Whiteread’s *Holocaust Memorial (or Nameless Library)* in Vienna. Discuss how both works were created in order to express a sense of loss or outrage towards atrocities of the past.

References

Galassi, Peter, James Rondeau, and Neal Benezra. *Jeff Wall*. New York: Museum of Modern Art, 2007.

Phillips, Lorna. Docent research presentation on Jeff Wall for the Vancouver Art Gallery, 1988.

Lesson 2: Teach the Students, Not the Test

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Discussion

While daunting for the student, the AP Art History Exam presents significant challenges for the teacher as well. Most of us are licensed in other areas, and teach art history because of our love for the subject. Development of expertise in art history often requires extra effort on our part to become well versed in art history methodology and pedagogy. Additionally, art history teachers must balance high expectations for exam scores with the need to present materials that are engaging and relevant to their students.

So what's a teacher to do? This is your classroom. There must be a way, particularly in an art history class, for the teacher to indulge in self-expression, to stray meaningfully from the ever-moving target called the canon, and to still yield good results on the exam. It seems to me that no one should try to teach all 1,200 artworks in Stokstad or Gardner. When Fred Kleiner, the author of *Gardner's Art Through the Ages*, came to speak to the AP Readers at the College of New Jersey a few years ago, he was asked how much of his own book he teaches. He said between one-quarter and one-third. This makes good sense. If a teacher can cover 300 illustrations in a standard text, then he or she is preparing students well for the exam. After all, remembering just the basic facts of 300 illustrations is daunting for the student anyway.

But which 300? Herein lies the art of teaching a great course. Yes, every civilization should be touched on. And common sense says that you should spend more time on the Romans than on the Etruscans, but even in a minor civilization like the Etruscans there is still so much to choose from.

Most college art history classes are taught by professionals in the field who highlight works that they have particularly studied, that they have written about, or that have spoken to them in a meaningful way. Often the object is not even in a standard

textbook. However, a powerful dynamic is achieved when a lecturer's lesson is intellectually insightful and visually stimulating. In other words, the professor's enthusiasm is catching. This enthusiasm outweighs the need to cross the t's and dot the i's. This is a model worth emulating.

An intensive analysis of a few works is worth much more than the buckshot approach. No one wants a core curriculum that is a mile wide and an inch deep. Take for example the *Bayeux Tapestry*, certainly a work that has inched its way into the canon of art history for a number of reasons. It is part historical document, part eyewitness account, and part artfully constructed narrative. It is also unusual since it is a medieval work that is secular and was probably executed by women. But here is a great opportunity for the teacher to express himself or herself beyond the curriculum: perhaps a demonstration by a studio teacher on embroidery work, or other kinds of textile arts like quilting or weaving.



Detail from the *Bayeux Tapestry* with Odo cheering the troops forward

Here's a chance to discuss medieval chain mail, archery, swords, and helmets by comparing illustrations in the tapestry to extant arms and armor. Some details reveal social customs such as table manners and feudal lord-vassal relationships.



Detail from the *Bayeux Tapestry* depicting King William's feast

The narrative technique of foreshadowing is evident in the episode of the death of King Edward, and the techniques of continuous and synoptic narrative may be explored throughout the work. Also worth discussing are sacred oaths in both medieval art and in famous paintings from later ages.

Teachers can use the individual images as a springboard for exploring other ideas that grow naturally out of a discussion. If spending a full period or two on the *Bayeux Tapestry* makes it impossible to cover Wiligelmo or Gislebertus, I think on balance the students will gain in depth what they lose in breadth.

A favorite lesson of mine, in which I move students on a voyage from the canon to a netherworld never inhabited by the AP Exam, is an examination of the portraits of Sarah Siddons. For a high school student, some groundwork in the background of Siddons is important to establishing a framework for discussion. But after they have learned a few details about her life as an actress, students are free to interpret the artistic intentions of each work.

The two most familiar paintings of Sarah Siddons are what I call the “apotheosis” of Sarah Siddons by Reynolds, and the cutting-edge fashion queen seen in the Gainsborough portrait.



Sarah Siddons as the Tragic Muse by
Sir Joshua Reynolds, 1784



Mrs. Sarah Siddons by Thomas
Gainsborough, 1785

These two works, commonly illustrated in the survey texts, form a springboard for discussion of similar works by William Beechey (see the Web site of the National Portrait Gallery, London), Thomas Lawrence (see the Tate Collection Web site), and Gilbert Stuart (also available online from the National Portrait Gallery, London). A particularly fruitful discussion usually centers on the portrait of Sarah Siddons as Lady Macbeth by Henry Fuseli (see the Tate Collection online). Since most high school students are already familiar with Shakespeare’s *Macbeth*, this lesson can serve as an interdisciplinary examination of an illustration of the play, for here is Sarah Siddons portrayed in one of the great scenes from one of her great roles.

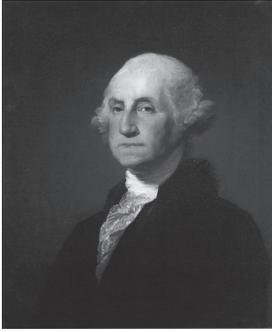
On a broader level, this lesson leads to a discussion of how the same subject can be rendered in the Baroque, Rococo, Neoclassical, and Romantic styles, and how those diverse styles coexisted in Georgian England. This analysis could take the better part of two lessons, and even if I never quite make it to Fragonard or Boucher or Angelica Kauffmann, I think the lesson works its way into the imagination of the students by asking them to think critically about what is Baroque, what is Rococo, what is Neoclassical, what is Romantic. And who was Sarah Siddons in that she inspired so much in so many contemporaries?

An easy lesson, perhaps one that could start the whole art history course off, deals with one of the icons of American history, George Washington. The familiar painting of *Washington Crossing the Delaware* by Emanuel Leutze, which is nowhere present in any of the standard surveys of art history, is a good touchstone to discuss the artistic representation of an historical event. To what extent is an artist required to be historically accurate? After all, what is Leutze painting: a work of art or a documentary in oil?

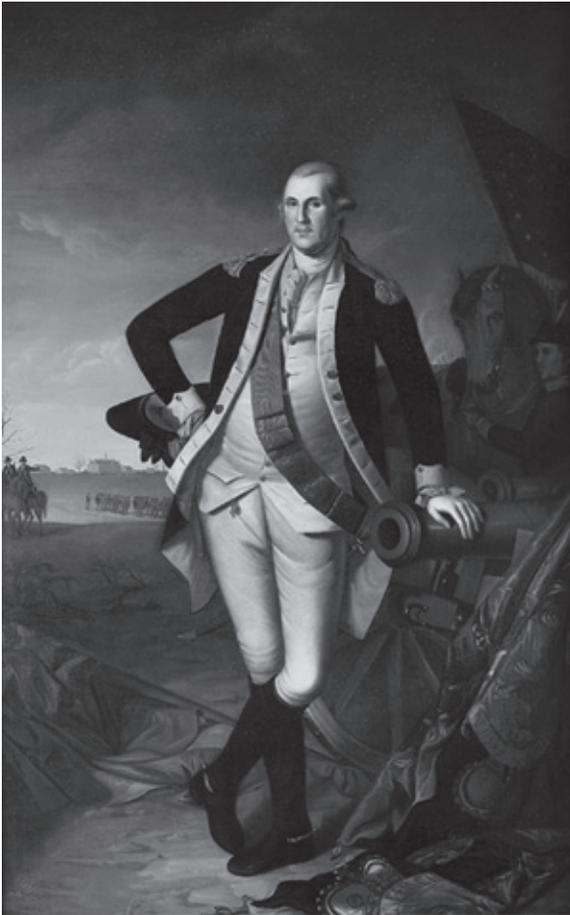


Washington Crossing the Delaware by Emanuel Leutze, 1851

Compare it to the version by George Caleb Bingham (see the image at the Chrysler Museum of Art Web site). Historians become apoplectic over these two paintings—they aren't historically accurate. Perhaps these works are an affront to history, but they certainly are not an affront to art. These are creative interpretations of a scene that were created long after the event. Leutze painted in Germany, using the Rhine for inspiration. Nonetheless this is a powerful image, so powerful that history books have reproduced the painting in their discussions of the event. So, if this is not actually how Washington crossed the Delaware then it *should have been how* Washington crossed the Delaware.



Portrait of George Washington by Gilbert Stuart, c. 1803



George Washington at Princeton by Charles Wilson Peale, 1779

There is no shortage of portraits of the first president—famous ones by Gilbert Stuart and Charles Wilson Peale, for example. Jean-Antoine Houdon's *Washington* (see Houdon's *Washington* at the Colonial Williamsburg Web site) is the very model of an eighteenth-century gentleman. Horatio Greenough's version, which students think surely must have been done by a European, represents Washington: the myth. Antonio Canova's version looks the least like the man himself, but looks the most like he would have looked if he were a Roman general.

Lastly, consider the architectural version of Washington: his Egyptian obelisk on the Mall in Washington, D.C. (see the monument at the U.S. Park Service Web site). Was he the last

of the great pharaohs of Egypt? Or was something being said about his global stature and timeless accomplishments? Of all these works, only the Houdon is likely to be in a survey text, but by looking at these images as a group, students will learn much about likeness, license, iconography, and context. Is all this worth doing, if it means I won't have the time to discuss William Blake or Baron Gros, both of whom could easily appear on the AP Exam? But that's just it. Teaching the course is a matter of intelligent choices.

Self-expression is essential for the art history teacher. The purposes of the course are to get students to love art history for a lifetime, to experience various cultures through the lens of a slide projector, to make connections and understand the power of images—not to teach to a test. If students catch the teacher's enthusiasm about the subject through thoughtful lectures that are centered on a theme, they are more likely to retain what they have learned, and more likely to enjoy the experience as well. Yes, it is a matter of intelligent choices. Choose with your students in mind, not the test.

Lesson Plan

Exploring the Iconography of George Washington

Objective

The purpose of this lesson is to extend the range of student understanding of works of art beyond the canon. All too often, teachers focus only on those works likely to appear on the AP Exam and they ignore other works, fearing that if students are not always focused on the exam, they will lose ground. It is the contention of the author that breadth of experience sometimes yields a greater appreciation and understanding of particular aspects of art history.

Skills Attained

Students will learn that there are various approaches to creating, interpreting, and analyzing an image. Students will consider works classified as great works of art, as well as more mundane images that are common in everyday life.

Topics

- Representation of George Washington on money and in works of art
- Various associations of each representation of George Washington

Procedure

Students will analyze 10 images of George Washington: two on U.S. currency, four famous paintings, three sculptures, and one work of architecture.

Materials

The slides needed for this lesson are:

1. Leutze, *Washington Crossing the Delaware*, 1851, Metropolitan Museum, New York (Bridgeman Art Library SSI 37673)
2. Bingham, *Washington Crossing the Delaware*, 1856–1871, Chrysler Museum, Norfolk, Virginia (Chrysler Museum of Art 83.589)
3. Stuart, *George Washington* (the Lansdowne Portrait), 1796, National Portrait Gallery, Washington D.C. (Art Resource ART57203)
4. Houdon, *George Washington*, 1796, State Capitol, Richmond, Virginia (Bridgeman Art Library SSI 82996, I suggest cropping this image)
5. Greenough, *George Washington*, 1832–1841, Smithsonian American Art Museum, Washington D.C. (Art Resource ART192661)
6. Stuart, *George Washington* (the Athenaeum Portrait), 1796, Museum of Fine Arts, Boston (Art Resource ART59964)
7. Canova, *George Washington*, 1815–1821, formerly State Capitol, Raleigh, North Carolina, now exists only as a model (Bridgeman Art Library XIR 182973)
8. Mills, *Washington Monument*, 1848–1885, Washington D.C. (Bridgeman Art Library BPL 228812)

Motivation

Have the students take out a quarter and a dollar bill. Have them examine and discuss the images. The first thing they should notice is that the images are strikingly different. Have the students explain what the message or meaning could be behind each representation of Washington.

Guide the discussion. Ask the students which image seeks to evoke the grandeur of Washington, which the eighteenth-century gentleman? Why?

Description

Move the discussion toward historical associations. How is the figure of Washington on the quarter Roman in appearance? Why would the creators of this coin seek to evoke imagery of the Roman Republic?

Now show the sculptures by Houdon and Greenough (Image 4 and Image 5 from the list above). Which sculpture seeks to be Roman in character; which the eighteenth-century gentleman? Have the students consider the implications of presenting Washington as a Graeco-Roman god. How is the Houdon more discreet in its use of symbolic elements? What symbols can you find in both?

Discuss artistic license. Which artist has taken more liberties with his subject? Why has he done so? What has he gained at the expense of realism? What do you think Washington's reaction would have been toward these sculptures? Show the Canova version, which was destroyed—only the model exists (Image 7). Many questions arise, for example: Can a work of art be a portrait if it does not resemble the sitter in the least? Can it be a portrait if the sitter is dressed in a costume he not only never wore, but probably never saw?

Compare these versions to Stuart's famous portrait (Image 3). What is the meaning of Washington's gesture? What are the symbolic meanings of specific details of the setting: storm clouds and rainbow, pen and sword, chair leg in the form of the Roman fasces? What kind of image of Washington does Stuart portray?

Observant students will notice that the face of Washington in Stuart's "Landsdowne" portrait is very similar to the portrait on the dollar bill. That is because the head of the "Landsdowne" portrait and the engraving on the dollar both are copies of Stuart's "Athenaeum" portrait of Washington, painted from life in 1796 (Image 6). Ask the students why the portrait on the bill is reversed.

The students can do some of their own analysis at this point. Show the two images of *Washington Crossing the Delaware* (Images 1 and 2). Prepare students by explaining how neither painting is historically accurate. How do we know that Washington could not have crossed the Delaware in the ways depicted on these canvases? If realism is not the aim of each artist, what effect is he trying to achieve?

Last, have the students discuss the Washington Monument (Image 8). Point out that it is an ancient Egyptian obelisk, and since we know that Washington was not a pharaoh from ancient Egypt, the question becomes, how is this a fitting representation of America's first president? Or is it? Discuss the symbolism of the obelisk and ask students to consider other types of buildings or monuments that could symbolize Washington's achievements.

Homework

For homework, have the students investigate two contrasting images of Sarah Siddons in your textbook. Alternatively they can compare and contrast the many images of David or Jesus in the text.

Performance Assessment

Your local civic association wishes to erect a monument to George Washington in a square in your town. You have been chosen to design this monument. What would it look like? Explain your concept.

Lesson 3: Infusing Non-Western Works into the Curriculum

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Discussion

I often fantasize about the thematic articles I'd like to write in my all-too-distant retirement. They would be stories like: *The Muses of Women Artists*, *The Representation of Hair in Painting*, or *The History of Burnt Sienna*. These hypothetical works would offer a fresh look at some familiar material. Art works are refreshed when we examine them in new contexts. We art history teachers become enthused over thematic approaches because we can experience familiar works in a new way. I was thrilled, for example, when I saw a Mondrian painting hanging next to a Dirk Bouts at the Getty Center. For AP Art History teachers, themes are a great way to infuse non-Western art into a time-pressured year. In a sense, we can become curators of our own mini-exhibitions and encourage students to make connections across time and cultures.

In spirit we may be museum directors, but we still face the daunting task of moving students through the long linear march of the Western artistic tradition. At the same time we must infuse works from beyond the Western tradition that may or may not be covered in a progressive linear manner. The scope seems overwhelming. While I would love to follow the path of thematic art history, much like Margaret Lazzari and Dona Schlesier have done in their book *Exploring Art: A Global, Thematic Approach*, I believe down deep that students can best absorb the material in the traditional, linear way. Too much jumping around can confuse students who are building the conceptual scaffolding for such a large curriculum while preparing for the massive AP Exam in May. But some well-placed thematic units can freshen the long march and add new associations that will help students make connections and discuss art in a more sophisticated manner.



View from Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm—The Oxbow by Thomas Cole, 1836



Wan-luan Thatched Hall by Dong Qichang, 1597

I use both traditional and thematic approaches. Outside the Western tradition, we cover the chapters on ancient Mesopotamia, Egypt, and early India from beginning to end. We experience the cultures of China, Japan, Oceania, Africa, and Pre-Columbian America in a more thematic fashion, as pullout counterpoints to Western works. Although my students do not cover the entire chapter that includes Ming dynasty China, they can discuss the ink paintings of Dong Qichang at length, because these images keep popping onto the screen every time I introduce a new landscape painting. Dong's Buddhist-inspired work thus offers a contrast to the Western attitudes found in landscape painting of the Baroque, Romanticism, Realism, and so forth.

I frequently show a Western and non-Western work side by side on the screen. My students are trained early on to work in pairs discussing the juxtaposed works. Sometimes they write a response formatted within a Venn diagram and other times we just discuss. Periodically I refresh the mix by rotating partners. After brief partner discussions, I randomly call on students to report back to the class as a whole.

How best to give students a sense of the scope of our 11-pound textbook? Early in the year I make up exploratory assignments that send students delving through their books on a scavenger hunt. This gives them a feel for the scope of the book and offers a preview of what is to come. A typical scavenger hunt activity during the first week of school might be:

- Find every image of a mountain and identify which three would be the hardest to climb.

- Find someone who you would hire to be a football coach.
- Create an arranged marriage between two portraits.
- Find a face that provokes fear.
- Find an image that could inspire a good movie.

Students scavenge for images, and then explain their choices to their classmates. They enjoy racing through the book at breakneck speed and encountering surprises along the way. Later in the year I hear them say, “Oh, I remember this one...”

Cross-referencing cultures makes for lively discussions. When we view the Old Kingdom statues of Menkaure and His Queen, I show them next to the medieval Uta and Ekkehard. I ask the students to imagine a dinner party between the two couples and predict what kind of interaction would take place. This couple comparison can be expanded to include Indian mithunas, the Dogon Ancestral Couple (Metropolitan Museum), or even Kiki Smith’s untitled man and woman (Whitney Museum).



*Menkaure and His Queen, from the Giza Valley Temple of Menkaure, 4th Dynasty from *Art History*, Third Edition, by Marilyn Stokstad. Prentice Hall, 2007*



*Ekkehard and Uta, from the west choir of the cathedral at Naumburg, Germany, c. 1250 from *Art History*, Third Edition, by Marilyn Stokstad. Prentice Hall, 2007*

A thematic approach to art history, I find, is a great way to draw common threads through the course. The expression of power and authority is a class favorite. Kuka’ilimoku, the wood-carved Polynesian God of War (British Museum), is a wonderful image to

use. Teachers of art history frequently overlook the art of Oceania, but it offers some unique images and cultural viewpoints. We compare Kuka'ilimoku to sculpture of both Augustus and David to contrast the expression of power. Later in the year we will compare Kuka'ilimoku to the sculpture of Rodin and Boccioni in a discussion of formal abstraction.

Architecture is a great venue for cross-cultural comparisons, and one of my favorite units draws on the theme of pilgrimage and features the abbey church of Sainte Foy, Conques, in southern France and the Great Stupa at Sanchi in central India. We spend several sessions developing this comparison and are thus able to gain an in-depth understanding.

I focus on two things when introducing new material: connection and story. First, I have the students generate a personal memory or an example that reflects the theme of the new material. When discussing the pilgrimage sites I would say, "Turn to your partner and describe a time you journeyed to a place of significance. Think about your expectations on the journey as well as your experience of the place." A few moments of pondering their own experience can prepare students to relate to travelers of another era. If necessary, I prod students with further questions: "Did you get lost? What were the hardships? What were the other travelers like? What did you eat?" I choose a few students to share their stories and periodically we will even get to hear a story about a genuine religious pilgrimage, such as undertaking the Hajj to Mecca.

The second preparatory event is telling a good story about the new material. This could be about the artist's life, the environment of the artwork, or its provenance. In the case of Ste. Foy, tell the wonderful story of a monk who went to a nearby town to steal the relics and, finding them heavily guarded, remained there to join the brothers. After 10 years went by, he finally had his chance. He grabbed the reliquary and fled back to Conques. The newly acquired relics fueled an economic boom of visiting pilgrims that saved the remote village from oblivion. (See Sheingorn 1995.)

If you're in the history business, you had better become a great storyteller, for storytelling can captivate students like nothing else. I've attended toastmasters clubs to work on the skills of timing, body language, vocal variety, and so forth. This study has paid rich dividends in my teaching, and I routinely recommend it to both beginning and experienced teachers. This is also a great time to introduce Gregorian chants or the music of Hildegard of Bingen. When I introduce a musical selection to accompany artwork, I like to have the students do a three-minute sketch of the work viewed; it focuses their attention and keeps them with the music.

As the inquiry into a subject progresses, teachers can deepen the discussion by initiating thoughtful questions. I keep a database of questions that I frequently use. I like open-ended questions, so that all students can be equally involved without simply having to guess the one correct answer. These might begin with questions that stir up thinking, such as:

- What do you see?
- What does this remind you of?
- How did the people of that time see, if differently from you?

I then move on to comparative questions, such as:

- How is this different from _____?
- What influenced this?
- How would people from another time or place judge this work?

My students enjoy activities that require moving around. We are lucky to have a Catholic church across the street so we'll usually take a walk through it (as ostensible pilgrims) during the Ste. Foy discussion. One student takes a desk outside and sells cookies to the pilgrims for a penny each, thus emphasizing the economic boon of having a pilgrimage church in your village. Students can also do a move-around activity within the classroom wherein they react to different prompts on large white butcher paper. The church could be imaginatively viewed, for example, from the perspective of a pilgrim, a monk, the village baker, the abbot, a local farmer, and so forth. Students enjoy an occasional change from the lecture/discussion format.



East torana of the Great Stupa at Sanchi, mid-first century BCE., from *Art History*, Third Edition, by Marilyn Stokstad. Prentice Hall. 2007



Facade of the Church of Sainte-Foy, Conques, c.1050–1130 (Courtesy Mary Ann Sullivan)

The Great Stupa at Sanchi is an ideal non-Western counterpart to the Romanesque church of Ste. Foy because it too was a pilgrimage destination. The Great Stupa was built in the context of early Buddhism, so it's a good time to tell the story of the life of the Buddha. As I progress through the Sanchi images, I bring back each image of Ste. Foy for

comparison. Many of the same questions can be used as well. The students are mastering new vocabulary and concepts related to each site, and they could practice using their new words and ideas by collaborating on a Venn diagram or other chart comparing the major points of each site. Venn diagrams and their variations help to lay an intellectual foundation for essay writing. But while this straightforward academic exercise will help students organize their thoughts, I find that questions that call for creative responses can generate more excitement among students. Examples would be:

- What would happen if the Christians and the Buddhists arrived at each other's sites?
- What would the sculptors of the toranas and the tympanum teach each other?
- What could contemporary architects borrow from either work to produce a contemporary update?

These kinds of questions force students to use the material in a creative way.

Now that we have introduced and discussed the two sites, I might extend the lesson into a student product. I prefer assignments that will force students to manipulate their research in a creative way. Most of us have encountered that disheartening paper wherein students have cut and pasted together lots of clippings from the Internet. I try to design projects that engender student creativity, such as:

- Design a marketing brochure for a study trip to the sites studied.
- Write a pitch for a screenplay that embeds the characters and context of one of the sites.
- Describe a fictional meeting of two artists or architects wherein each describes his or her life and philosophy.
- Write a résumé from the point of view of an artist attempting to secure a new patron (here Leonardo's famous 1482 letter to Ludovico "Il Moro" Sforza could serve as a model).

The Great Stupa at Sanchi and the concept of pilgrimage can also be brought back later in the course for comparisons. For example, compare Neumann's *Vierzehnheiligen* or Le Corbusier's *Nôtre Dame du Haut* or Wright's *Guggenheim Museum* to the Great Stupa.

How should one review non-Western works for the AP Exam? I give a review activity called "My Museum," wherein students curate an exhibition focusing on a range of themes demonstrated in juxtaposed pairs of Western and non-Western works. I change the themes each year. Past themes include the human body in painting and sculpture, power and authority, utilitarian works of art, printmaking, views of landscape and nature, the city, the supernatural, sacred spaces, the home, and so forth. The students reproduce the image and identify the most important details as follows:

- Artist, title, date, country of origin

- Period/style
- Patronage
- Media/techniques used
- Function—how was the work used?
- Three notable attributes (scale, content, interpretation, etc.)

The final product can be delivered in presentation or word processing software or, alternatively, in sketchbook form. I ask the students to choose the works they find most compelling. If it has been a good year, they will be invested in choosing the works to have in their personal museum. Once again, students have to go deeper than wider, but they will approach the exam with about 20 images at the forefront of their overstuffed brains. My students have praised this activity as a valuable preparation for the long essay portion of the AP Exam.

Teachers need to take time in the year for creative students' products because these experiences engender the love of art. Isn't that what we are all working for? Of course, students must also demonstrate mastery of the concepts and vocabulary in standard academic fashion. Experiencing the curriculum in an exciting and creative way will reinforce student learning. It's always worth spending more time in one area if students emerge with more than a superficial knowledge. I'll sum up by encouraging teachers to have students create interesting projects as well as pass their tests. Both students and teachers are most successful when they are excited and having fun.

Lesson Plan

Juxtaposing Buddhist and Christian Sites of Pilgrimage

“Life is a pilgrimage. The wise man does not rest by the roadside inns. He marches direct to the illimitable domain of eternal bliss, his ultimate destination.”

—Swami Sivananda

Objectives

The students will explore the theme of pilgrimage by placing themselves in the shoes of pilgrims visiting significant architectural sites. They will use primary sources to help them understand the experiences and ideas of pilgrims. They will identify similarities and differences of two contrasting architectural sites. They will compare the philosophies of medieval Christianity and early Buddhism.

Skills Attained

The students will acquire and use the following vocabulary and concepts related to the two contrasting sacred sites:

pilgrimage

monasticism

relics and reliquaries

elements of the Buddhist stupa:

torana: sculptured architrave

yakshi: pre-Buddhist fertility goddess

harmika: square platform at the top

yasti: spire at the top anchoring three umbrellas

chatras: symbolic umbrella forms

Jatakas: narratives of the former lives of the Buddha

Topics

- Site 1 Abbey church of Ste. Foy, Conques, France
- Site 2 Great Stupa at Sanchi, India

Procedure

The students will discuss, analyze, and compare religious pilgrimage sites from two contrasting cultures. They will compare these ancient pilgrimages to present-day voyages.

Materials

The slides needed for this lesson are:

- Map of the pilgrimage routes in France and Spain
- Aerial view of Ste. Foy
- Façade of Ste. Foy
- Tympanum of Ste. Foy
- Detail slides of tympanum
- Interior of Ste. Foy
- Plan of Ste. Foy
- Cloister of Ste. Foy

- Reliquary of Ste. Foy
- Great Stupa, Sanchi, India
- Plan of the Great Stupa
- Close-up of toranas
- Close-up of harmika
- Yakshi figure from torana
- Detail of the Monkey-King Jataka, west torana

Motivation

Undertaking a journey is an exciting moment for a young person. Have students consider the act of pilgrimage in their own lives. “Remember a time when you visited a significant place such as a museum, church, sports arena, or theater.” Discuss the motivation for visiting the place and the anticipation of arriving there. Introduce the concept of relics and their importance to medieval pilgrims.

Description

Introduce the pilgrimage routes to Santiago de Compostela. Hand out excerpts from Aimery Picaud’s *The Pilgrims’ Guide to Santiago de Compostela*, a contemporary account of the real hazards of the pilgrim roads.

Show the aerial view of the church in the town of Conques. Hand out an excerpt from *The Book of Sainte Foy*, which tells the story of how the saint’s relics were stolen in order to generate more pilgrims and the economic stimulus that came with them. Compare this to the attraction of blockbuster exhibitions in museums meant to attract art-loving pilgrims, or halls of fame, meant to attract sports-loving or music-loving pilgrims.

Introduce the façade and the tympanum. Review the typical elements of the Romanesque architectural style. Break the tympanum into detail slides and create an activity to have students try to label the numbered slides with the lettered list below.

Detail slides of tympanum:

- A. The glutton
- B. The musician
- C. Pride
- D. Raising of the dead
- E. The lovers
- F. The cross
- G. The watcher (repeated border motif)

- H. The Virgin Mary and St. Peter
- I. The miser or Judas
- J. Ste. Foy
- K. The counterfeiter
- L. Procession of the chosen
- M. The weighing of the souls
- N. No man's land
- O. The horn-blowing angel
- P. Abraham
- Q. The gourmand
- R. The scandalmonger
- S. Jesus
- T. The Hell-Mouth
- U. The Book of Life
- V. The Keys to Heaven
- W. The Emperor Charlemagne
- X. The Door of Heaven
- Y. Satan

These images can be found on the Internet at:

<http://www.sacred-destinations.com/france/conques.htm>

<http://www.artandarchitecture.org.uk/images/conway/e7788cc2.html>

<http://www.tourisme-conques.fr/en/index.php>

Be patient with this process; an in-depth analysis of one Romanesque tympanum has been more valuable to my students than a fast clip through seven or eight different tympanums. In addition, the students may enjoy competing to see who can identify the most correct associations.

Discuss the interior and the plan. How is the building characteristically Romanesque? How does the design facilitate the movement of pilgrims? What would the pilgrims have experienced as they walked around the ambulatory? Discuss the reliquary of Ste. Foy as the climactic moment of the journey. Hand out an excerpt from *The Book of Sainte Foy* with a story demonstrating medieval people's faith in the miracle-working power of the relics.

Introduce the life of the Buddha. Show the Great Stupa at Sanchi and review the new vocabulary. Focus on points of comparison between the Great Stupa and Ste. Foy:

- Note that the form of the Great Stupa is derived from pre-Buddhist royal burial mounds, while the form of Ste. Foy developed from pre-Christian Roman basilicas.
- Note that both buildings are situated in high places, so they are visible from afar.
- Compare the massive, austere form of the Stupa mound seen from a distance with the massive, simple forms of the Romanesque church.
- Note that both the Stupa and the church are oriented to the cardinal points of the compass.
- Note the symbols incorporated in the architecture in each case: the chatras (royal symbols) surmounting the Stupa and the crosses on the roofline (and embedded in the plan) of the church.
- Contrast the function of the toranas with the façade of the church. Compare the profuse detail of the sculpture on both the toranas and the tympanum. Note that in both cases the sculpture is designed to impart tenets of faith to a largely illiterate audience.
- Compare the pilgrims' tour around the ambulatory of the church with their circumambulation of the Stupa. Discuss the Stupa as a functioning reliquary and contrast with the Ste. Foy reliquary.
- Introduce the Jatakas (stories from the Buddha's previous lives). Hand out the Mahakapi (Monkey-King) Jataka in the translation of Ken and Visakha Kawasaki (*Jataka Tales of the Buddha*, Part III, retold by Ken and Visakha Kawasaki, Kandy, Sri Lanka: Buddhist Publication Society, 1997). Show the sculpted version of this story from the west torana (exterior) of the Stupa. Note that the Mahakapi Jataka emphasizes the compassionate self-sacrifice of the Buddha as a model to be emulated.
- Compare to the Last Judgment on the Ste. Foy tympanum. Note that its theme is the future rewards awaiting the virtuous and the exemplary punishments awaiting the sinful. Ste. Foy and the other saints serve as models of virtue, and it is through Christ's self-sacrifice (symbolized by the instruments of the Passion) that they are redeemed. In each case, the basic message is about ethical behavior and its implications for the ultimate fate of human beings.

Have the students work in pairs to create a Venn diagram to demonstrate their understanding of the two sites. This will set up comparative thinking for the assessment questions.

Extension or Homework

- Summarize how in each site the sculpture and architecture work together to meet the needs of each religion. Predict the possible economic benefits of each site.

Performance Assessment

Address the questions below. Be able to defend your answers.

- What would the sculptors of the toranas and the tympanum teach each other if they were to meet?
- What could contemporary architects borrow from either building to produce a contemporary pilgrimage site?

Teacher Resources

DVD

Architectures 4, 2004–2005. Chicago: Facets Video, ISBN 1565804880

Book

Rolf Toman, ed. *Romanesque: Architecture, Sculpture, Painting*. Köln: Könemann, 1997. ISBN 3-89508-447-6

Web Sites

<http://www.bergerfoundation.ch/wat4/Aload12Inde2?museum=Sanchi&cd=7256-3191-2328:7256-3191-2325:7256-3191-2326&country=Inde&col=pays&babel=en>

<http://www.accesstoinsight.org/lib/authors/kawasaki/bl142.html#jat407>

<http://www.buddhanet.net/sanchi.htm>

http://www.greatbuildings.com/buildings/Great_Stupa_at_Sanchi.html

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About the Contributors

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Douglas Darracott teaches AP Art History and AP Studio Art at Plano West Senior High School in Plano, Texas. He has taught AP Art History since 1997. Darracott received his B.A. at the University of Arkansas at Little Rock and his MFA in painting and drawing at the University of North Texas. In 2001, he was selected as a Fulbright Scholar to study in central and eastern Turkey. Darracott has served as an AP Art History Exam Reader and member of the Development Committee for AP Art History. During the past 10 years, he has presented at workshops and Summer Institutes for the College Board and is an author of the *Teacher’s Guide for AP Art History*, published by the College Board in 2009.

John B. Nici has been teaching art history since 1977. Currently he is the AP Art History and AP English Literature teacher at Lawrence High School in Cedarhurst, New York, and an adjunct professor of art history at Queens College in Flushing, New York. He has published and presented scholarly papers on subjects as diverse as medieval coronation regalia, Byzantine angels, and Delacroix’s “Self-Portrait.” Nici has authored two books on art history curricula and test preparation. In 2004, he received the Excellence in Teaching Award from Queens College.

John Gunnin teaches AP Art History and AP Studio Art at Corona del Mar High School in Newport Beach, California. He was named the Orange County Arts Educator of the Year for 2007. Gunnin is a member of the AP Art History Development Committee. He serves on the board of the CSUF Grand Central Art Center in Santa Ana. In addition, he is a director of the William Gillespie Foundation and a trustee of Sage Hill School. He has written numerous articles on contemporary art and travel for publications such as *Juxtapoz* and *The Surfer’s Journal*.



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