

SYLLABUS DEVELOPMENT GUIDE

AP[®] Art History

The guide contains the following information:

Curricular Requirements

The curricular requirements are the core elements of the course. A syllabus must provide explicit evidence of each requirement based on the required evidence statement(s).

The Unit Guides and the “Instructional Approaches” section of the *AP[®] Art History Course and Exam Description (CED)* may be useful in providing evidence for satisfying these curricular requirements.

Required Evidence

These statements describe the type of evidence and level of detail required in the syllabus to demonstrate how the curricular requirement is met in the course.

Note: Curricular requirements may have more than one required evidence statement. Each statement must be addressed to fulfill the requirement.

Clarifying Term(s)

Highlight and define terms in the Syllabus Development Guide that may have multiple meanings.

Samples of Evidence

For each curricular requirement, three separate samples of evidence are provided. These samples provide either verbatim evidence or clear descriptions of what acceptable evidence could look like in a syllabus.

Curricular Requirements

CR1	The students and teacher have access to a college-level art history textbook (print or electronic) and images of the required works of art.	<i>See page:</i> 3
CR2	The students and teacher have access to diverse types of primary sources and multiple secondary sources written by historians or scholars interpreting the past.	<i>See page:</i> 4
CR3	The course provides opportunities to develop student understanding of the big ideas as outlined in the AP Course and Exam Description (CED).	<i>See page:</i> 6
CR4	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.	<i>See page:</i> 8
CR5	The course provides opportunities for students to develop Art Historical Thinking Skill 1: Visual Analysis.	<i>See page:</i> 10
CR6	The course provides opportunities for students to develop Art Historical Thinking Skill 2: Contextual Analysis.	<i>See page:</i> 11
CR7	The course provides opportunities for students to develop Art Historical Thinking Skill 3: Comparison of Works of Art.	<i>See page:</i> 12
CR8	The course provides opportunities for students to develop Art Historical Thinking Skill 4: Artistic Traditions.	<i>See page:</i> 13
CR9	The course provides opportunities for students to develop Art Historical Thinking Skill 5: Visual Analysis of Unknown Works.	<i>See page:</i> 14
CR10	The course provides opportunities for students to develop Art Historical Thinking Skill 6: Attribution of Unknown Works.	<i>See page:</i> 15
CR11	The course provides opportunities for students to develop Art Historical Thinking Skill 7: Art Historical Interpretations.	<i>See page:</i> 16
CR12	The course provides opportunities for students to develop Art Historical Thinking Skill 8: Argumentation.	<i>See page:</i> 17

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.

Required Evidence

The syllabus must include the following:

- Title and author of a college-level art history textbook.
- A statement that students have access to the required image set, including how/where images are made available to students. Citing the source simply as “online” does not meet this requirement.

Samples of Evidence

1. The syllabus cites a college-level textbook from the sample textbook list on AP Central.

The syllabus notes that all 250 required images will be available to students from the *AP Art History Course and Exam Description* on AP Central.

2. Stokstad, Marilyn, and Michael W. Cothren. *Art: A Brief History*. 6th ed. 2015.
Images of all 250 required works are available at the Khan Academy® website: khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/a/required-works-of-art-for-ap-art-history.

3. Fred Kleiner, *Gardner’s Art Through the Ages: A Global History*, enhanced 13th edition.
Required images are accessed from the *AP Art History Course and Exam Description* via a link on the class webpage.

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.

Required Evidence

The syllabus must include the following:

- Specific examples of at least two different types of **primary sources** beyond works of art.
- Specific examples of at least two scholarly **secondary sources** beyond the course textbook. General reference sources (such as Wikipedia) and amateur materials (such as fan videos and blogs) do not meet the requirement.

Clarifying Terms

Primary sources: sources that originate with or are contemporary with the work(s) of art under discussion

Primary source types: contemporary letters, memoirs, diaries, guild registers, contracts, manifestos, literary works, archival photos, film or video of artists at work, contemporary interviews (video, audio, or print), and oral histories

Secondary sources: an analytical account of the past, written after the event and used to provide insight into the past

Secondary source types: scholarly articles in journals, magazines, newspapers or electronic publications, critical reviews, monographs, educational videos, guest or online lectures, and museum interpretive materials (print or online)

Samples of Evidence

1. The syllabus cites sources that originate with or are contemporary with the artwork. For example—Walter Gropius’ *Bauhaus Manifesto* and the biography of Michelangelo from Vasari’s *Lives of the Artists*.

The syllabus cites an essay from the Met’s Heilbrunn Timeline of Art History and an exhibition review article from *Art in America*.

2. **Primary sources:**

- Video with artist statement by contemporary artist Pepón Osorio. *ART21*.
- Vincent van Gogh. Letter 677 to Theo Van Gogh. 9 Sept. 1888.

Secondary sources:

- Video: “The Babylonian Mind.” YouTube.
- Article: “True Colors” by Matthew Grewitsch. *Smithsonian Magazine*. July 2008.

3. **Primary sources:**

- Students will watch a video of an interview of Jeff Koons by Tobias Meyer of Sotheby’s, discussing *Pink Panther*. Students will then engage in discussion about the artist’s views versus critical reception of the work at the time.
- Students will read excerpts from primary sources in *Theories of Modern Art* by Herschel B. Chipp during discussions of Modernism and Post-Modernism.

Secondary sources:

- Students will use the Khan Academy and Smarthistory® sites, which include scholarly articles and videos. For example—*The Art of Conquest in England and Normandy* by Dr. Diane Reilly.
- Students will use museum websites, such as the British Museum or the Met’s Heilbrunn Timeline of Art History.

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).

Required Evidence

- The syllabus must include evidence that each of the five big ideas is addressed in descriptions of an activity or series of activities. An activity may address more than one big idea at a time.
- Activities must be labeled with the big idea(s).

Samples of Evidence

1. The syllabus includes assignments and/or activities for each of the five big ideas.

For example:

Big Idea 1—Culture: Guided Discussion. Lead a guided discussion focusing on the contextual elements of the Golden Stool (170). Then, ask students to describe how the Golden Stool embodies the notion of the state, the importance of stools to the Asante peoples, and the fact that the Golden Stool is shown on its side (and sits on its own stool).

Big Idea 2—Interaction with other Cultures: Matching Claims and Evidence. Ask students to write two claims and three supporting evidence statements explaining how the rock garden at Ryoan-ji (207) reflects the influence of other cultures.

Big Idea 3—Theories and Interpretations: Guided Discussion. Lead a guided discussion focusing on at least two different art historical interpretations of Stonehenge (8). Examine how these interpretations relate to context, time period, and nationality of the source.

Big Idea 4—Materials, Processes, and Techniques. Utilize Khan Academy’s Creating and Conserving website ([khanacademy.org/humanities/special-topics-art-history/creating-conserving](https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving)) to understand the process adopted by the American Abstract Expressionists.

Big Idea 5—Purpose and Audience: Guided Discussion. Lead a guided discussion exploring how patronage affected the stylistic revolution of Amarna period artworks such as Akhenaten, Nefertiti, and Three Daughters (22).

2. Students will work in pairs to create a thematic poster that revolves around one of the big ideas. Each pair of students will be assigned to a big idea to ensure each is represented in the class.

The poster must include:

- Big idea at top, for example: 7–10 examples of works of art that pertain to the big idea from different content areas.
- Works of art must be in color.
- Identifying information about each work.
- Explanations for how works demonstrate or are exemplary of the big idea and how the works of art are connected in some way.
- Creativity and good craftsmanship.

Students will present and explain their posters, which will then be displayed in class. (big ideas 1–5)

3. The syllabus provides a description of activities that address each big idea and labels the activity accordingly. For example:

Write a short essay comparing and contrasting the Augustus of Prima Porta and *Chairman Mao en Route to Anyuan*. Analyze the works visually and contextually. Explain how the iconography of each work was determined by the propaganda needs of the patrons. (Big Idea 5)

In the syllabus, similar short essays are described that address the remaining big ideas (1–4).

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).

Required Evidence

- The syllabus must include an outline of course content by unit title or topic using any organizational approach to demonstrate the inclusion of required course content.

Note: If the syllabus demonstrates an approach different from the units outlined in the *AP Art History Course and Exam Description (CED)* (e.g., thematic approach), the syllabus must indicate where the required content of each unit in the CED will be taught.

Samples of Evidence

1. The syllabus includes the 10 AP Art History content units as outlined in the AP Course and Exam Description.

Unit 1: Global Prehistory, 30,000–500 BCE

Unit 2: Ancient Mediterranean, 3500 BCE–300 CE

Unit 3: Early Europe and Colonial Americas, 200–1750 CE

Unit 4: Later Europe and Americas, 1750–1980 CE

Unit 5: Indigenous Americas, 1000 BCE–1980 CE

Unit 6: Africa, 1100–1980 CE

Unit 7: West and Central Asia, 500 BCE–1980 CE

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

Unit 9: The Pacific, 700–1980 CE

Unit 10: Global Contemporary, 1980 CE to Present

2. The syllabus includes a course outline divided into six units that provide a thematic approach but also address all 10 content areas in the AP Course and Exam Description.

For example:

Unit 1: *Power and Authority*

Weeks 1–6: Global Prehistory, Ancient Mediterranean, Africa, Early Europe and Colonial Americas, Later Europe and Americas, West and Central Asia, South, East and Southeast Asia

Unit 2: *Sacred Spaces and Ritual*

Weeks 7–12: Ancient Mediterranean, Early Europe and Colonial Americas, Later Europe and Americas, Africa, West and Central Asia, South, East and Southeast Asia, Pacific

Unit 3: *Man and the Natural World*

Weeks 13–15: Global Prehistory, Africa, Indigenous Americas, West Asia, South, East and Southeast Asia, Pacific

Unit 4: *War and Violence*

Weeks 16–21: Ancient Mediterranean, Early Europe and Colonial Americas, Later Europe and Americas, Indigenous Americas, Global Contemporary

Unit 5: *Innovation and Experimentation*

Weeks 22–26: Global Prehistory, Ancient Mediterranean, Later Europe and Americas, Pacific, Global Contemporary

Unit 6: *Challenging Tradition*

Weeks 27–31: Ancient Mediterranean, Early Europe and Americas, Later Europe and Americas, Africa, Indigenous Americas, Pacific, West and Central Asia, Global Contemporary

3. The syllabus provides a course outline beginning with Unit 10 (Global Contemporary, 1980 CE to Present) and continuing with the remaining nine units in the following order:

Unit 1: Global Prehistory, 30,000–500 BCE

Unit 5: Indigenous Americas, 1000 BCE–1980 CE

Unit 6: Africa, 1100–1980 CE

Unit 9: The Pacific, 700–1980 CE

Unit 2: Ancient Mediterranean, 3500 BCE–300 CE

Unit 7: West and Central Asia, 500 BCE–1980 CE

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

Unit 3: Early Europe and Colonial Americas, 200–1750 CE

Unit 4: Later Europe and Americas, 1750–1980 CE

Curricular Requirement 5

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).

Required Evidence

- The syllabus must provide a description of one activity or series of activities in which students identify, describe and explain visual elements of works of art.
- Each activity or series of activities must be labeled Skill 1.

Samples of Evidence

1. The syllabus includes the following essay question to which students will respond: Caravaggio and Bernini both use light in *The Calling of Saint Matthew* and *The Ecstasy of Saint Theresa*. Identify the source of light in each work, describe how the use of light affects the content of each scene, and explain how the use of light heightens the drama in the narratives. **(Skill 1)**
2. The syllabus includes the following in-class activity:

Students will participate in a partner drawing. One partner can see the image and the other cannot. The partner who can see the images, describes, in detail, the image on the screen to the other partner, who must draw what is described to them. All the drawings will be displayed. Then, students will identify the work of art and describe and explain the similarities and differences in the drawings. Afterward, students will explain why visual analysis and really looking is so important in studying works of art. **(Skill 1)**
3. **Art Historical Thinking Skill 1**

Students watch “How to do visual (formal) analysis in art history” at [khanacademy.org/humanities/ap-art-history/introduction-ap-art-history/v/visual-analysis](https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-art-history/v/visual-analysis). During a quickwrite, students identify and describe what they see in terms of scale, composition, pictorial space, form, line, color, light, tone, texture, and pattern in a work from the AP Art History image set.

As a homework assignment, students write a one-page essay using the quickwrite as a starting point to explain how these artistic decisions shaped the work of art.

Curricular Requirement 6

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).

Required Evidence

- The syllabus must provide a description of one activity or series of activities in which students analyze contextual elements of a work of art, and connect contextual and visual elements of a work of art. Simply listing the skill title does not meet this requirement.
- Each activity or series of activities must be labeled Skill 2.

Samples of Evidence

1. The syllabus includes the following homework assignment:
Students create a concept map exploring function, context, subject matter, and reception for a three-dimensional artwork or architectural structure. **(Skill 2)**
2. The syllabus includes the following in-class activity:
Students watch the Smarthistory video entitled “Art Historical Analysis” and will answer a set of questions, such as “Explain the historical context of Goya’s *Third of May*. Why is historical context important and how does it shape the subject matter?” **(Art Historical Thinking Skill 2)**
3. The syllabus includes the following sample exam question:
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? **(Skill 2)**

Curricular Requirement 7

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).

Required Evidence

- The syllabus must provide a description of an activity or series of activities in which students compare two or more works of art by describing and explaining relevant points of comparison.
- Each activity or series of activities must be labeled with Skill 3.

Samples of Evidence

1. The syllabus includes the following sample exam question:
Compare the Parthenon, Athens, with Hagia Sophia, Constantinople. What are their similarities and differences in terms of materials, style, decoration, function, and the viewer's subjective experience of the buildings? **(Skill 3)**
2. The syllabus includes an assignment that requires students to compare the *Doryphoros (Spear Bearer)* by Polykleitos to Donatello's *David* using think-pair-share to describe similarities and differences. **(Skill 3)**
3. The syllabus includes the following in-class discussion question:
After viewing "The Natural World" from the Annenberg Learner website, students will be given discussion questions to answer, such as, "Both Hiroshige and Muybridge depict the natural world. Describe and explain similarities and differences in the depictions and how they convey meaning." **(Skill 3)**

Curricular Requirement 8

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).

Required Evidence

- The syllabus must provide description of an activity or series of activities in which students analyze the relationships between a work of art and a related artistic tradition, style, and/or practice.
- Each activity or series of activities must be labeled with Skill 4.

Samples of Evidence

1. The syllabus includes the following assignment:

During the unit on Islamic art, each group of students is assigned a mosque to research. After collecting information, students explain how their mosque demonstrates continuity and/or change within the tradition of Islamic sacred architecture. **(Skill 4)**

2. Students consider the following questions in a think-pair-share activity:

How does Mary Cassatt's *The Coiffure* reflect the influence of *ukiyo-e*? **(Skill 4)**

3. The syllabus includes the following activity:

Mblo Portrait Mask:

Students will learn about the Baule people and the tradition of *mblo*, identifying characteristics that represent the artistic tradition. Students will demonstrate understanding of Baule artistic traditions by creating their own portrait masks, including personal stylizations that represent characteristics of honored individuals in their own lives and will explain the artistic decisions they made. **(Skill 4)**

Curricular Requirement 9

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).

Required Evidence

- The syllabus must provide a description of an activity or series of activities in which students analyze visual elements of a work of art beyond the image set.
- Each activity must be labeled with Skill 5.

Samples of Evidence

1. Syllabus requires students to fill out a graphic organizer with descriptions of form, style, materials, technique, and content of an unknown artwork. **(Skill 5)**
2. Students are given a laminated copy of an unknown work. After placing transparency film on top of the copy, they use markers to diagram and annotate the visual elements, explaining how these artistic decisions shape the work of art. This activity will be assigned throughout the course. **(Skill 5)**
3. The syllabus includes the following in-class activity: Each group of four students will be assigned a work of art outside the image set. Take 15 minutes to brainstorm statements about its materials, form, technique, and style. As a group, agree on one work from the image set that has the most features in common with the unknown work. **(Skill 5)**

Curricular Requirement 10

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).

Required Evidence

- The syllabus must provide a description of an activity or series of activities in which students make an attribution of an unknown work and justify their attribution.
- Each activity or series of activities must be labeled with Skill 6.

Samples of Evidence

1. In each unit:
 - Students are given an unknown work
 - Using think-pair-share, students generate specific evidence to support an attribution (**Skill 6**)
2. Students will be given periodic attribution assignments in their workbooks, such as:
“Identify the artist of the work shown [an unknown work by Giotto] and justify your attribution by comparing it with a known work by the same artist.” (**Skill 6**)
3. The syllabus includes the following museum-visit assignment:
Choose a work of Greek sculpture from the museum collection. Analyze the work in terms of material(s), technique, and style. Based on your analysis and comparison with works you know, justify the attribution of the work to the Archaic, Classical, or Hellenistic period. (**Skill 6**)

Curricular Requirement 11

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).

Required Evidence

- The syllabus must provide a description of an activity or series of activities in which students analyze an art historical interpretation. Specific source(s) of the art historical interpretation used in the activity or series of activities must be cited.
- Each activity or series of activities must be labeled with Skill 7.

Clarifying Term

Art historical interpretation: the source must be written by a credible expert in the discipline. The source cannot be a teacher or student’s personal opinion.

Samples of Evidence

1. The syllabus includes the following in-class activity:

The syllabus includes the following take-home essay question: In his article “Is the Mask a Hoax?” in *Archaeology* magazine, William Calder argues that the so-called “Mask of Agamemnon” is a forgery commissioned by Heinrich Schliemann—not a genuine work of the Late Bronze Age. What specific evidence does Calder cite for this view, and is it convincing? (**Skill 7**)

2. The syllabus includes the following prompt for a blog post:

The Khan Academy article about Doris Salcedo’s *Shibboleth* notes that “Salcedo has offered few explanations beyond stating how the fissure represents the immigrant experience in Europe.” Analyze Salcedo’s general interpretation of her work. How might the specific form of the work relate to specific aspects of the immigrant experience? (**Skill 7**)

3. The syllabus includes the following research assignment (**Skill 7**):

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

Procedure:

- Students will divide into pairs or groups of three and select a work of art to research.
- Students will create a Piktochart infographic (piktochart.com) about that object.

The infographic must include:

- A high-quality image of the work with full Identifying information
- Discussions of form, function, content and context.
- Two different art historical interpretations of the work
- A comparison image of a similar work that is not in the image set
- Academic citations of sources

Curricular Requirement 12

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

Required Evidence

- The syllabus must describe at least two assignments (including one essay) in which students develop a claim and support the argument using specific and relevant evidence.
- Each activity/assignment must be labeled with Skill 8.

Clarifying Term

Claim: an observation or assertion, usually stated in a thesis, that expresses an idea or point of view and is art historically defensible

Samples of Evidence

1. Essay #1. What was the impact of photography on painting in the 19th century? Name three new directions in painting that can be linked to the invention of photography. Evidence may come from form, style, materials, technique, and content. **(Skill 8)**
Essay #2. Argue whether the following works represent continuity or change within the Islamic and West and Central Asian traditions: Folio from a Qur'an, *Bahram Gur Fights the Karg*, and *The Court of the Gayumars*. Support your claim with visual and contextual evidence. **(Skill 8)**

2. **Take-home essay:**

Students will be given an essay prompt that requires the formulation of an art historical argument, such as, “Was Frida Kahlo a Surrealist?” Students must articulate a defensible claim using specific and relevant evidence and explain how their evidence justifies their claim. **(Skill 8)**

Class 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 prepare in advance of the debate to justify their position with evidence, explain the nuance of the issue by analyzing multiple variables, and qualify their position by considering alternative views. **(Skill 8)**

3. The syllabus includes the following essay assignments:

- Discussing Edouard Manet’s *Olympia* in a review of the Salon of 1865, critic Louis Auvray wrote, “Never has a painting excited so much laughter, mockery, and catcalls as this *Olympia*.” Articulate a claim that addresses why *Olympia* attracted so much negative attention, while Renaissance nudes in the Louvre, such as Titian’s *Pastoral Concert* (c. 1509), were not controversial. Use specific and relevant evidence to support your argument. **(Skill 8)**
- Le Corbusier’s *Villa Savoye* and Frank Lloyd Wright’s *Fallingwater* were both designed as country retreats—what today we might call “vacation homes.” What are the most important considerations or requirements in this type of architectural commission? Cite specific features of both buildings in support of your argument. **(Skill 8)**