Course and Exam Description

AP® Art History

Including the Curriculum Framework

Effective Fall 2015

CollegeBoard

AP Art History

Course and Exam Description
Effective Fall 2015

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CollegeBoard
New York, NY

About the College Board

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

AP® Equity and Access Policy

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

This version of the *AP Art History Course and Exam Description* corrects an error present in the original Web posting. The correct answer to sample multiple-choice question 18 is B (not C, as appeared in the original Web version).

This version also clarifies how students should identify works of art in their responses and clarifies the meaning of "context" (see the glossary). Some sample exam questions were slightly modified to clarify how works of art are to be identified.

This version also clarifies the identification details for image 56, Great Mosque (Córdoba, Spain), on page 63, for image 129, *The Kiss*, on page 97, and for image 185, Dome of the Rock, on page 134.

Contents

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About AP®

The College Board's Advanced Placement Program® (AP®) enables students to pursue college-level studies while still in high school. Through more than 30 courses, each culminating in a rigorous exam, AP provides willing and academically prepared students with the opportunity to earn college credit, advanced placement, or both. Taking AP courses also demonstrates to college admission officers that students have sought out the most rigorous course work available to them.

Each AP course is modeled upon a comparable college course, and college and university faculty play a vital role in ensuring that AP courses align with college-level standards. Talented and dedicated AP teachers help AP students in classrooms around the world develop and apply the content knowledge and skills they will need later in college.

Each AP course concludes with a college-level assessment developed and scored by college and university faculty as well as experienced AP teachers. AP Exams are an essential part of the AP experience, enabling students to demonstrate their mastery of college-level course work. Most four-year colleges and universities in the United States and universities in more than 60 countries recognize AP in the admissions process and grant students credit, placement, or both on the basis of successful AP Exam scores. Visit www.collegeboard.org/ap/creditpolicy to view AP credit and placement policies at more than 1,000 colleges and universities.

Performing well on an AP Exam means more than just the successful completion of a course; it is a gateway to success in college. Research consistently shows that students who receive a score of 3 or higher on AP Exams typically experience greater academic success in college and have higher graduation rates than their non-AP peers.[1] Additional AP studies are available at www.collegeboard.org/research.

1 See the following research studies for more details:
Linda Hargrove, Donn Godin, and Barbara Dodd, *College Outcomes Comparisons by AP and Non-AP High School Experiences* (New York: The College Board, 2008).
Chrys Dougherty, Lynn Mellor, and Shuling Jian, *The Relationship Between Advanced Placement and College Graduation* (Austin, Texas: National Center for Educational Accountability, 2006).

Offering AP Courses and Enrolling Students

Each AP course and exam description details the essential information required to understand the objectives and expectations of an AP course. The AP Program unequivocally supports the principle that each school implements its own curriculum that will enable students to develop the content knowledge and skills described here.

Schools wishing to offer AP courses must participate in the AP Course Audit, a process through which AP teachers' syllabi are reviewed by college faculty. The AP Course Audit was created at the request of College Board members who sought a means for the College Board to provide teachers and administrators with clear guidelines on curricular and resource requirements for AP courses and to help colleges and universities validate courses marked "AP" on students' transcripts. This process ensures that AP teachers' syllabi meet or exceed the curricular and resource expectations that college and secondary school faculty have established for college-level courses. For more information on the AP Course Audit, visit www.collegeboard.org/apcourseaudit.

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

How AP Courses and Exams Are Developed

AP courses and exams are designed by committees of college faculty and expert AP teachers who ensure that each AP subject reflects and assesses college-level expectations. To find a list of each subject's current AP Development Committee members, please visit press.collegeboard.org/ap/committees. AP Development Committees define the scope and expectations of the course, articulating through a curriculum framework what students should know and be able to do upon completion of the AP course. Their work is informed by data collected from a range of colleges and universities to ensure that AP coursework reflects current scholarship and advances in the discipline.

The AP Development Committees are also responsible for drawing clear and well-articulated connections between the AP course and AP Exam — work that includes designing and approving exam specifications and exam questions. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are high quality and fair and that there is an appropriate spread of difficulty across the questions.

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

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions are scored by thousands of college faculty and expert AP teachers at the annual AP Reading. AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member fills the role of Chief Reader, who, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is converted into a composite AP Exam score of 5, 4, 3, 2, or 1.

The score-setting process is both precise and labor intensive, involving numerous psychometric analyses of the results of a specific AP Exam in a specific year and of the particular group of students who took that exam.

Additionally, to ensure alignment with college-level standards, part of the score-setting process involves comparing the performance of AP students with the performance of students enrolled in comparable courses in colleges throughout the United States. In general, the AP composite score points are set so that the lowest raw score needed to earn an AP Exam score of 5 is equivalent to the average score among college students earning grades of A in the college course. Similarly, AP Exam scores of 4 are equivalent to college grades of A-, B+, and B. AP Exam scores of 3 are equivalent to college grades of B-, C+, and C.

Using and Interpreting AP Scores

College faculty are involved in every aspect of AP, from course and exam development to scoring and standards alignment. These faculty members ensure that the courses and exams meet colleges' expectations for content taught in comparable college courses. Based upon outcomes research and program evaluation, the American Council on Education (ACE) and the Advanced Placement Program recommend that colleges grant credit and/or placement to students with AP Exam scores of 3 and higher. The AP score of 3 is equivalent to grades of B-, C+, and C in the equivalent college course. However, colleges and universities set their own AP credit, advanced standing, and course placement policies based on their unique needs and objectives.

AP Score	Recommendation
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

Additional Resources

Visit apcentral.collegeboard.org for more information about the AP Program.

About the AP Art History Course

About This Course

The AP Art History course explores such topics as the nature of art, its uses, its meanings, art making, and responses to art. Through investigation of diverse artistic traditions of cultures from prehistory to the present, the course fosters in-depth and holistic understanding of the history of art from a global perspective. Students learn and apply skills of visual, contextual, and comparative analysis to engage with a variety of art forms, constructing understanding of individual works and interconnections of art-making processes and products throughout history.

College Course Equivalent

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

Prerequisites

There are no prerequisites for AP Art History. Students who have been successful in humanities courses, such as history and literature, or in studio art courses are especially encouraged to enroll since those experiences will likely support and enrich the context of the art history course.

Participating in the AP Course Audit

Schools wishing to offer AP courses must participate in the AP Course Audit. Participation in the AP Course Audit requires the online submission of two documents: the AP Course Audit form and the teacher's syllabus. The AP Course Audit form is submitted by the AP teacher and the school principal (or designated administrator) to confirm awareness and understanding of the curricular and resource requirements. The syllabus, detailing how course requirements are met, is submitted by the AP teacher for review by college faculty.

The curricular and resource requirements, derived from the AP Art History curriculum framework, are outlined below. Teachers should use these requirements in conjunction with the AP Course Audit resources at www.collegeboard.com/html/apcourseaudit/courses/art_history.html to support syllabus development.

Curricular Requirements

- Students and teachers use college-level resources, including diverse primary sources, secondary sources, and a college-level art history textbook.
- The big ideas and essential questions in the *AP Art History Course and Exam Description* are used as a conceptual foundation for the course.
- Each of the 10 AP Art History content areas in the *AP Art History Course and Exam Description* receives explicit attention.
- Students have opportunities to engage with all 12 course learning objectives in the *AP Art History Course and Exam Description* through specific assignments and activities.
- Students are provided opportunities to analyze works of art both visually and contextually.
- Students are provided opportunities to analyze interpretations of works of art from primary or secondary sources.
- Students are provided opportunities to analyze relationships between works of art across cultures and from different content areas.
- Students have opportunities to use enduring understanding and essential knowledge statements as a foundation to conduct research on a specific work of art.
- Students are provided opportunities to experience actual works of art or architecture.

Resource Requirements

- The school ensures that each student has access to a college-level art history textbook in hard copy and/or electronic format (supplemented when necessary to meet the curricular requirements) for individual use inside and outside of the classroom.

- The school ensures that each AP Art History class has access to a digital projector and screens for viewing at least two works of art side by side.
- The school ensures that each AP Art History class has access to digital images covering the material addressed in the course.
- The school ensures that the teacher has access to additional appropriate college-level art history resources for his or her consultation.

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The AP Art History Curriculum Framework

Introduction

The study of art history invites students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe. Students learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts. The AP® Art History course welcomes students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.

The redesigned AP Art History course specifies learning objectives, defines course content, and limits the number of works of art students are required to understand in order to support their in-depth learning, critical analysis skills, and discovery of connections among global artistic traditions. This approach allows students to develop profound understanding of representative works of art from diverse cultures, including fundamental information that places these works in context and illuminates relationships among them. The course is not designed to encourage or reward students' memorization of isolated facts about works of art, artists, or cultures.

The *AP Art History Curriculum Framework* articulates big ideas and essential questions that encourage student investigation of art, and it contains clear learning objectives that represent the art historical skills valued by art historians and higher education faculty. The framework also limits the required course content to 250 works of art, aligning with college and university faculty expectations of the number and types of works students should know. This number of works allows teachers to present artwork in greater depth and invites students to actively engage with the works, constructing understandings of individual works and interconnections of art making throughout history. Similarly, by providing detailed information about and parameters for what is expected of students, the framework offers teachers freedom and flexibility to tailor instruction to meet the needs and interests of their students and encourages them to include additional works they value within their individual course content. Ultimately, the depth of learning students experience in AP Art History results in readiness for advanced college coursework in art history and other disciplines.

Overview of the Curriculum Framework

AP Art History is designed to be the equivalent of a two-semester college course. This curriculum framework is designed to provide a clear and detailed description of the course curriculum and course content. The key sections of this framework are described below.

- The curriculum and content of the course are based on three sets of **big ideas** and **essential questions** intended to encourage investigation of art throughout time and place and to foster students' understanding of the discipline of art history. Big ideas help students make connections between art historical concepts and the works contained in the image set; essential questions frame explorations of the nature of art, art making, and our responses to art.
- The AP Art History curriculum includes 12 **learning objectives**, each with a statement that explains how students can demonstrate their achievement of the learning objective by applying it to required course content. These learning objectives represent the **art historical skills** that college and university faculty expect students to possess at the end of an introductory college-level art history course.
- Enduring understanding and essential knowledge statements define the chronological and geographic boundaries for each of the 10 content areas. These statements outline specific cultural ideals and practices, sources of contextual information about the content area, and general characteristics of art and architecture of each content area with respect to form and content. **Enduring understanding** statements describe overarching concepts about each content area in the AP Art History course for students. **Essential knowledge** statements provide specific information that supports further exploration of the enduring understanding statement. Enduring understanding and essential knowledge statements are found within the Content Outline section.
- The AP Art History required course content is represented within a specific **image set** of 250 works of art categorized by geographic and chronological designations, beginning with works from global prehistory and ending with global contemporary works. The image set includes thumbnail images of each work of art accompanied by identifying information: title or designation, name of the artist and/or culture of origin, date of creation, and materials.
- As students study works of art in the image set, they apply the essential art historical skills within the learning objectives, such as visual, contextual, and comparative analysis.

  The learning objectives will be targets of assessment on the AP Art History Exam. Students will be asked to demonstrate achievement of the course learning objectives by responding to exam questions that focus on applying art historical skills to the course content, which includes contextual knowledge from the enduring understanding and essential knowledge statements. This strong alignment of curriculum and assessment allows students to focus their learning on the explicit skills within the learning objectives and apply those skills to the works of art within the course image set. Students combine art historical skills, contextual understanding, and in-depth knowledge of specific works of art to demonstrate achievement on the exam.

Course Curriculum

Big Idea 1: Artists manipulate materials and ideas to create an aesthetic object, act, or event.

Essential Question: What is art and how is it made?

LEARNING OBJECTIVE 1.1:

Students differentiate the components of form, function, content, and/or context of a work of art.

Evidence of Student Achievement: Differentiation includes identification and description of form, function, content, and/or contextual information as distinct components of a specific work of art. When students differentiate between form, function, content, and contextual information (all interrelated components of a work of art), they demonstrate understanding of the individual qualities of each component. Their differentiation should include identification and description of relationships between form, function, content, and/or context of the work of art. For example, students' differentiation of form and function may include description of both the form and the function of a work of art, as well as a description of how the form and function are related aspects of the work (explaining how each is associated with the other).

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.1?

- Students should be able to identify and describe at least two components of a work of art: form, function, content, and/or context. Their identifications should be fully accurate; their descriptions should be highly detailed with respect to individual qualities of form, function, content, and context.
- Students should clearly describe a plausible relationship between form, function, content, and/or context of a work of art, providing visual and/or contextual evidence to support the relationship.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.1?

- Students can begin by identifying and describing at least two components of a work of art: form, function, content, and/or context. Their identifications and descriptions may be quite basic.
- Students should relate the components they identified and described to the work of art.

LEARNING OBJECTIVE 1.2:

Students explain how artistic decisions about art making shape a work of art.

Evidence of Student Achievement: Explanation includes identification of materials and/or techniques chosen by the artist and description of how the artistic decisions to use specific materials and/or techniques affect the form, function, and/or content of a work of art. For example, a student may explain that the ease with which a material can be shaped and combined with other materials can affect form and content. They may also explain that artistic techniques likewise affect form and content. Students should support inferences about artistic decisions with visual evidence from the work of art.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.2?

- Students should be able to identify materials and/or techniques used to create a work of art. Their identifications should be clear and mostly accurate and may include specific details about the materials and/or techniques used. Students may relate materials and/or techniques to visual and/or contextual features of the work.
- Students should describe how artistic decisions affect form, function, and/or content. Their description should clearly and directly connect artistic materials and/or techniques with the artistic product, how it looks, what it is used for, and/or what it means. Students' description of the relationship between artistic decisions and what the artist produced is mostly accurate. The description of artistic decisions and outcomes is likely to be supported by visual and contextual evidence from the work of art. Students' description may also include discussion of specific possibilities and constraints of materials and techniques as related to artistic outcomes.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.2?

- Students can begin by identifying materials and/or techniques of a work of art. Their identifications should be clear and mostly accurate.
- Students should describe how artistic decisions affect form, function, and/or content of a work of art. Their description may be general, possibly connecting the materials and/or techniques with what is produced, how it looks, what it is used for, and/or what it means.

LEARNING OBJECTIVE 1.3:

Students describe how context influences artistic decisions about creating a work of art.

Evidence of Student Achievement: Description of how original context affects artistic decisions about form, function, and content of a work of art includes discussion of how context relates to material, technique, and/or site selection. Students' description of context may involve patrons and intended audiences. For example, within historical and geographic contexts, students may describe how the availability of materials and technologies can affect artistic decisions about what to create; they may also discuss how geography and cultural traditions relating to modes of display can impact decisions about the site of a work of art. Their description may also include discussion of how cultural ideals can influence artistic decisions about materials, techniques, form, and what the work should do and/or represent.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.3?

- Students should be able to identify information about the original context of a work of art. Their identification should be accurate with few errors. Students' identification of context may be somewhat detailed and likely includes discussion of specific historical, geographic, and/or cultural information relevant to the form, function, and/or content of the work.
- Students should describe how context affects artistic decisions. Their description should be mostly accurate, relate context and artistic decisions, and include specific and somewhat detailed explanations of how context affects form, function, and/or content of a work of art. Students' description may utilize visual evidence from the work to support the relationship(s) between context and form, function, and content.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.3?

- Students can begin by identifying information about the original context of a work of art. Their identification of context should be mostly accurate.
- Students should describe how context affects artistic decisions. Students' description may relate context and artistic decisions and may be general and basic in explaining how context affects form, function, and/or content of a work of art.

LEARNING OBJECTIVE 1.4:

Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

Evidence of Student Achievement: Analysis integrates descriptions of form, function, content, and/or context as evidence for inferences or explanations about artistic intent. For example, students may present inferences or explanations about intent in terms of significant ideas conveyed through a work of art, in terms of the artist's addressing patrons' directives, and/or in terms of how the work was initially or subsequently used by audiences.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 1.4?

- Students should be able to describe the form, function, content, and/or context of a work of art. Their descriptions may be somewhat specific and detailed and are largely accurate.
- Students should analyze form, function, content, and/or context as evidence of artistic intent. Their analysis provides clear and compelling support of a likely artistic intent by applying descriptions of form, function, content, and/or context. Students' inferences or explanations about artistic intent may be supported from multiple perspectives (e.g., descriptions of form and function may both be applied as evidence to support artistic intent).

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 1.4?

- Students can begin by describing form, function, content, and/or context of a work of art. Their descriptions may be basic and somewhat limited.
- Students should analyze form, function, content, and/or context as evidence of artistic intent. Their analysis provides some support of a plausible artistic intent by applying descriptions of form, function, content, and/or context of a work of art.

Big Idea 2: Art making is shaped by tradition and change.

Essential Question: Why and how does art change?

LEARNING OBJECTIVE 2.1:

Students describe features of tradition and/or change in a single work of art or in a group of related works.

Evidence of Student Achievement: Description may be conveyed in terms of traditions and/or changes in form, function, content, style, aesthetic, artistic practices (including materials and techniques), and/or mode of display. For example, students may describe tradition and/or change by explaining constants and variations in how a specific art form is produced.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 2.1?

- Students should be able to describe how a feature of a work of art is a tradition or change by providing contextual evidence to support their description of the feature. Students' description of the feature should explain how it corresponds to or diverges from an established standard of form, function, content, style, aesthetic, artistic practice, or mode of display. Students' description of tradition or change may be clear and detailed.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 2.1?

- Students can begin by describing how a feature of a work of art is a tradition or change. To describe a traditional feature, students should identify a correspondence between the feature and an established standard of form, function, content, style, aesthetic, artistic practice, or mode of display. To describe a feature of change, students should identify a divergence from an established standard of form, function, content, style, aesthetic, artistic practice, or mode of display. Their description of tradition or change may be general.

LEARNING OBJECTIVE 2.2:

Students explain how and why specific traditions and/or changesare demonstrated in a single work or group of related works.

Evidence of Student Achievement: Explanation of how specific traditions and/or changes are demonstrated may include discussion of aspects such as form, function, content, materials, techniques, or iconography. Explanation of why specific traditions and/or changes are demonstrated may include discussion of the context in which the work was created, addressing aspects such as function; materials and techniques; artistic organizations; the artist's relationships with audiences and patrons; exchanges of ideas through travel, trade, training, scholarship, and conquest; cultural ideals; and religious, political, and economic milieu. For example, students may explain change in artistic media by describing the depletion of a material resource traditionally employed by artists, or by the desire to work in more permanent materials, or by the introduction of new techniques.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 2.2?

- Students should be able to describe a specific tradition and/or change in a single work or group of related works. Their descriptions should be clear and detailed, and may be vivid and/or creative.
- Students should explain why a tradition and/or change is demonstrated in a single work of art or group of related works and state plausible contextual evidence to support their explanations. The evidence they provide should be substantial and specific and may include multiple perspectives (e.g., relating to both artistic techniques and cultural ideals) and novel insights.

What should students be able to do to demonstrate basic achievement with the concepts and skills related to Learning Objective 2.2?

- Students can begin by describing a specific tradition and/or change in a single work or group of related works. Their descriptions may be minimal.
- Students should explain why the described tradition and/or change is demonstrated in a single work of art or group of related works and state plausible contextual evidence to support the explanation. Their evidence may be very basic.

LEARNING OBJECTIVE 2.3:

Students analyze the influence of a single work of art or group of related works on other artistic production.

Evidence of Student Achievement: Analysis of the influence of a single work of art or group of related works on other artistic production may focus on either tradition or change, and may be either within or across cultures. Students' analysis should include discussion of why the work was influential and should include examples of other works of art that demonstrate the influence. For example, students may analyze influence by identifying specific features of a work that departed from established traditions, discussing probable reasons why those features were influential on other artistic production, and identifying other artists or works that demonstrate the influence.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement with the concepts and skills related to Learning Objective 2.3?

- Students should be able to analyze the influence of an artistic tradition or change on other artists and/or works of art. Students' analysis should include identification of the tradition or change in a specific work of art, discussion of why it was influential, and examples of other works of art that were influenced. Their analysis may integrate description of the tradition or change with identification of the influence in other works, possibly providing specific details about aspects of the tradition or change and reasons for its influence.
- Students should describe the tradition or change clearly, accurately, and in terms relevant to its influence.
- Students should explain why the tradition or change was influential and provide evidence for their explanation from contextual information.
- Students should identify specific other works influenced by the tradition or change and may support their identifications with visual and contextual information.

What should students be able to do to demonstrate basic achievement with the concepts and skills related to Learning Objective 2.3?

- Students can begin by analyzing the influence of an artistic tradition or change on other artists and/or works of art by describing the tradition or change, explaining why it was influential, and identifying its influence in other works of art.
- Students' description of the tradition or change should be largely accurate.
- Students' explanation of why the tradition or change was influential should be plausible.
- Students' identification of other works influenced by the tradition or change may be general and basic.

Big Idea 3: Interpretations of art are variable.

Essential Question: How do we describe our thinking about art?

LEARNING OBJECTIVE 3.1:

Students identify a work of art.

Evidence of Student Achievement: Identification involves providing the following information about a work of art: title or designation, name of the artist and/or culture of origin, date of creation, and materials as described within the AP Art History image set. Identification also involves providing information about form, function, content, and/or context of a work of art. Identification of works beyond the image set requires the same level of detail as specified for works within the image set.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.1?

- Students should be able to identify a work of art clearly and accurately. Students' identification likely provides relevant details about the artist and/or work that may support their discussion of the identified features.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.1?

- Students can begin by identifying a work of art with some accuracy. Their identification may be somewhat basic but is generally complete (e.g., students may identify the period of a recent work but may not provide a more specific time of production).

LEARNING OBJECTIVE 3.2:

Students analyze how formal qualities and/or content of a work of art elicit(s) a response.

Evidence of Student Achievement: Analysis indicates how the artist's application of formal elements and principles of design and/or the artist's creation of content within a work of art elicit(s) a response from an audience. Students may use analysis to examine whether audience responses are perceptual, intellectual, kinesthetic, and/or emotional. For example, their analysis may describe how use of repetitive elements within a work of art creates a visual path for the audience that leads to the focal point of the work — identified by its size, contrasting shape and color, and placement within the composition.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.2?

- Students should be able to analyze how the artist's application of formal qualities and/or content elicit(s) a response from an audience. Students should make a substantial connection between formal qualities and/or content of the work of art and audience response. The connection is clear and convincing and may be supported by visual and/or contextual evidence.
- Students should identify formal qualities and/or content of a work of art accurately. Their identifications may contain descriptive details that relate to their discussion of audience response.
- Students should describe audience response clearly, with specific contextual details relating to the formal qualities and/or content of the work of art.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.2?

- Students can begin by analyzing how the artist's application of formal qualities and/or content in a work of art elicit(s) an audience response. Their analysis makes a connection between formal qualities and/or content of the work and audience response. The connection may be very basic.
- Students' identification of formal qualities and/or content may be minimal but should be mostly accurate.
- Students' description of audience response may be general.

LEARNING OBJECTIVE 3.3:

Students analyze how contextual variables lead to different interpretations of a work of art.

Evidence of Student Achievement: Analysis of how contextual variables lead to different interpretations of a work of art includes identifying each interpretation and explaining how it is related to contextual variables. Contextual variables may include time, place, culture, mode of display, and audience. For example, students' analysis may explain how a work of art created to serve as a private devotional object was interpreted by its original audience (the owner of the devotional object) and its current audience (visitors to the museum where it is displayed), based on the two audiences' relationship with the object, including how the work was/is displayed and used.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.3?

- Students should be able to analyze how contextual variables lead to different interpretations of a work of art. Students may clearly relate the multiple interpretations to specific contextual variables. Students may discuss contextual variables in detail to explain the different interpretations of the work of art.

- Students' descriptions of different interpretations of a work of art should be convincing and relevant to the contextual variables discussed.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.3?

- Students can begin by analyzing how contextual variables lead to different interpretations of a work of art. Students relate the multiple interpretations to contextual variables; relationships may be general.
- Students' descriptions of different interpretations of a work of art should be generally plausible.

LEARNING OBJECTIVE 3.4:

Students justify attribution of an unknown work of art.

Evidence of Student Achievement: Justification of attribution of a work of art not included in the prescribed AP Art History image set to an artist, group, region, period, and/or culture includes identifying similarities of form, function, content, style, and/or hand of the artist with a work included in the prescribed AP Art History image set. For example, students may justify attribution of an architectural monument not included in the image set by identifying similarities of structural components, building materials and processes, narrative elements, and stylistic tendencies between the unknown work and a work in the image set.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.4?

- Students should be able to attribute an unknown work of art with a high degree of accuracy. Their attribution is correct and explicit. Students' justification of the attribution likely identifies and describes in detail multiple similarities between the unknown work and a work in the image set that support the attribution.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.4?

- Students can begin by attributing an unknown work of art with general accuracy. Their attribution may lack specificity (e.g., the general cultural origin of a work may be correctly attributed, but the time frame may be very broadly defined). Students' justification of the attribution identifies a similarity between the unknown work and a work in the image set that supports the attribution.

LEARNING OBJECTIVE 3.5:

Students analyze relationships between works of art based on their similarities and differences.

Evidence of Student Achievement: Analysis of relationships between two works of art is comparative. Works compared can span time, cultures, and media or can be drawn from the same time, culture, or media. When students compare, they should analyze the relationships between the works based on form, function, content, and/or context. For example, students may use comparative analysis of two works of art to examine relationships between the appearance and presentation of the works, how the works are used, ideas represented and embodied by the works, and the milieu in which each work was produced.

At the end of an introductory college-level class, what should students be able to do to demonstrate high achievement in the concepts and skills related to Learning Objective 3.5?

- Students should be able to analyze relationships between two works of art by comparing similarities and differences. Students may discuss multiple similarities and differences. Their analysis should be developed and clear and should provide relevant detail to describe relationships between the works. Students should analyze features of each work of art as they relate to the other. Similarities and differences identified by students should be accurate, convincing, and described with some detail. Subtle differences or nuances within similarities (and vice versa) may be identified.

What should students be able to do to demonstrate basic achievement in the concepts and skills related to Learning Objective 3.5?

- Students can begin by analyzing relationships between two works of art, comparing similarities and differences. Their analysis may be very basic. Students analyze features of each work in a way that loosely relates one work to the other. Similarities and differences identified by students are mostly accurate and plausible.

Glossary

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

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

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

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

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

Content of a work of art consists of interacting, communicative elements of design, representation, and presentation within a work of art. Content includes subject matter: visible imagery that may be formal depictions (e.g., minimalist or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., emblems and logos). Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented).

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

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

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

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

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

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

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

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

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

Techniques include art-making processes, tools, and technologies that accommodate and/or overcome material properties. Techniques range from simple to complex and easy to difficult, and may be practiced by one artist or may necessitate a group effort.

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

Content Outline

Content Areas

AP Art History course content is categorized by geographic and chronological designations. Ten content areas constitute the course, beginning with works of art from global prehistory and ending with global works from the present time. Each content area is represented by a specified number of exemplary works of art within a prescribed image set of 250 works.

Content Area	Percent of Curriculum and Exam (Number of Works)
1. Global Prehistory, 30,000–500 B.C.E.	~4% (11 works)
2. Ancient Mediterranean, 3500 B.C.E.–300 C.E.	~15% (36 works)
3. Early Europe and Colonial Americas, 200–1750 C.E.	~20% (51 works)
4. Later Europe and Americas, 1750–1980 C.E.	~22% (54 works)
5. Indigenous Americas, 1000 B.C.E.–1980 C.E.	~6% (14 works)
6. Africa, 1100–1980 C.E.	~6% (14 works)
7. West and Central Asia, 500 B.C.E.–1980 C.E.	~4% (11 works)
8. South, East, and Southeast Asia, 300 B.C.E.–1980 C.E.	~8% (21 works)
9. The Pacific, 700–1980 C.E.	~4% (11 works)
10. Global Contemporary, 1980 C.E. to Present	~11% (27 works)
Total	100% (250 works of art)

Enduring Understanding and Essential Knowledge Statements

Each of the 10 content areas is accompanied by enduring understanding and essential knowledge statements that provide contextual information about the regions and time periods contained within the content area. Information from enduring understanding and essential knowledge statements is combined with course learning objectives and works of art in the image set to form targets of assessment for the AP Art History Exam. The enduring understanding and essential knowledge statements are found within the image set section, directly under the name of the content area.

Enduring understanding and essential knowledge statements provide required contextual information that serves as a starting point for student learning in the course. Teachers and students are expected to expand upon this foundational information in their studies of each work of art, referring to scholarly resources such as textbooks, primary source documentation, and museum websites.

Content with an asterisk: Within the enduring understanding and essential knowledge statements, some words and phrases have an asterisk after them. An asterisk (*) denotes content that will not be directly assessed on the AP Art History Exam. However, this information is relevant to students' holistic understanding of the content area.

Image Set

AP Art History required course content is defined to support students' in-depth learning, critical analysis skills, and understanding of connections among global artistic traditions. The 250 works of art that comprise the image set represent foundational exemplars of global artistic traditions within the 10 content areas. **The image set provides students with opportunities to address the big ideas and essential questions of AP Art History by demonstrating achievement of the learning objectives.**

The image set consists of approximately 65 percent works from what has been considered the Western tradition and 35 percent from other artistic traditions. The intent of this prescribed image set is to foster students' depth of understanding of art historical concepts and skills by focusing study on works representing the diversity of art throughout time and place.

Students will be responsible for demonstrating achievement of the AP Art History learning objectives on the exam by applying them to any of the works in the image set. Students will be responsible for knowing the title or designation of a work of art, name of the artist and/or culture of origin, date of creation, and media, as described within the AP Art History image set, for *only* those works within the image set. However, students will also be asked to attribute works of art outside the image set based on their knowledge and understanding of works within the set; attributions should be provided in the same format and with the same level of detail as identifying information for each work of art within the image set. Teachers and students have the freedom to include in their studies both works in the image set and works they choose to study beyond the image set as AP Art History course content. Students are welcome and encouraged to discuss works outside the image set on the exam if the works are relevant to the questions being addressed. If students choose to do so, these works should be identified with the same level of detail specified for works within the image set. In the context of the exam, students may be asked to discuss a work of art of their choice that is beyond the image set.

The image set will be updated periodically to continue to align with works of art studied in college and university survey courses. A maximum of 10 percent of the works of art in the image set will be changed every five to seven years. Teachers will be notified of these changes to the required course content two years before the changes take effect.

The image set includes the following required information for each of the 250 works of art that may be assessed on the AP Art History Exam. Please note that the AP Program consulted course textbooks, scholarly resources, and/or owning institutions to verify identifying information for each work of art.

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

CONTENT AREA 1

Global Prehistory

30,000–500 B.C.E.

ENDURING UNDERSTANDING 1-1. *Human expression existed across the globe before the written record. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.*

- **Essential Knowledge 1-1a.** Periods of time before the written record are often defined in terms of geological eras or major shifts in climate and environment. The periods of global prehistory, known as lithic or stone ages, are Paleolithic ("old stone age"), Mesolithic ("middle stone age"), and Neolithic ("new stone age"). A glacial period produced European ice ages; Saharan agricultural grassland became desert; and tectonic shifts in southeast Asia created land bridges between the continent and the now-islands of the Pacific south of the equator. Human behavior and expression was influenced by the changing environments in which they lived.
- **Essential Knowledge 1-1b.** Globally, the earliest peoples were small groups of hunter-gatherers, whose paramount concern was sheer survival, resulting in the creation of practical objects. From earliest times, these practical tools were accompanied by objects of unknown purpose: ritual and symbolic works perhaps intended to encourage the availability of flora and fauna food sources. People established many artistic media, from the first fired ceramics, to painting and incised graphic designs (primarily on rock surfaces), sculpture (notably female and animal figurines), and architecture (stone megalithic installations).

ENDURING UNDERSTANDING 1-2. *First instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread.*

- **Essential Knowledge 1-2a.** In many world regions — including those not in direct contact with one another — art shows humans' awareness of fundamental, stable phenomena, from the macrocosmic (e.g., astronomical cycles, such as equinoxes and solstices) to the microcosmic (e.g., exploitation of permanent materials available in local environments, such as stone, hardened clay, and jade).
- **Essential Knowledge 1-2b.** Humanity is understood to have begun in Africa and radiated outward. Beginning around 77,000 years ago, the first "art" was created in the form of rock paintings and carved natural materials, such as ocher. Geometric patterns and representations of life forms, usually human and animal, were typical two-dimensional creations. Three-dimensional forms were sculpted, and monuments, large-scale objects, and environments were assembled and/or constructed. Art making was associated with activities such as food production (hunting, gathering, agriculture, animal husbandry) and patterns of behavior, such as settlement, demonstration of status, and burial. For example, places of gathering or settlement and/or objects found in such places may be painted and/or incised with imagery related to their use.

- **Essential Knowledge 1-2c.** Humans established Paleolithic communities in West, Central, South, Southeast, and East Asia between 70,000 and 40,000 B.C.E. Paleolithic and Neolithic cave paintings featuring animal imagery are found across Asia, including in the mountains of Central Asia and Iran and in rock shelters throughout central India. In prehistoric China, ritual objects were created in jade, beginning a 5,000-year tradition of working with the precious medium. Ritual, tomb, and memorializing arts are found across Neolithic Asia, including impressive funerary steles from Saudi Arabia and Yemen. Asia's greatest contribution to early world art is in ceramic technology, with some of the earliest pieces (dating to 10,500 B.C.E) produced by the Jomon culture in Japan. Even earlier pottery continues to be found, particularly in China. Ceramics were also produced in Iran beginning in the eighth millennium B.C.E., and refined vessel forms arose from the adoption of the potter's wheel in the fourth millennium B.C.E.
- **Essential Knowledge 1-2d.** In the Pacific region, migrations from Asia approximately 45,000 years ago were possible because of lowered sea levels and the existence of land bridges. The earliest created objects have been dated to about 8,000 years ago. The Lapita peoples, who moved eastward from Melanesia to Polynesia beginning about 4,000 years ago, created pottery with incised geometric designs that appear across the region in multiple media today.
- **Essential Knowledge 1-2e.** Paleolithic and Neolithic Europe's artistic statements were made in small human figural sculptures (central Europe), cave paintings (France and Spain), and outdoor, monumental stone assemblages (British Isles). These provide glimpses into the beginnings of ritual life (15,000 B.C.E.) as people tried to influence and integrate with the natural cycles of the cosmos and promote both human and animal fertility. These works establish the dynamic interplay of naturalism and abstraction found throughout art's history.
- **Essential Knowledge 1-2f.** On the American continent, from the Arctic to Tierra del Fuego, indigenous peoples who had recently migrated from Asia (before 10,000 B.C.E.) first made sculptures from animal bone and later from clay, with animals and sacred humans as dominant subject matter. Similar to European expressions, ancient American art adapts animal images to the natural contours of the chosen materials and features fecund females. The fact that female figurines may also display unusual or supernatural characteristics suggests the importance of shamanic religion brought from Asia very early in human history.

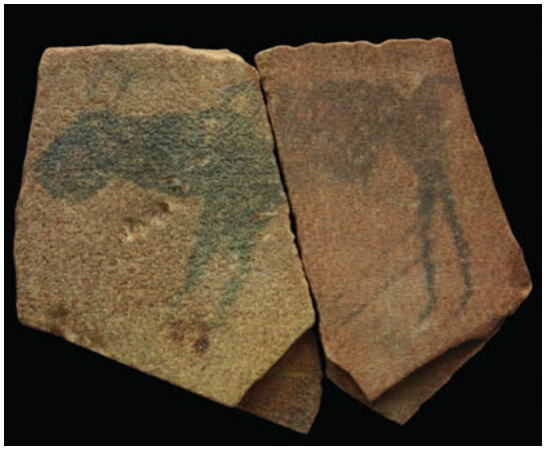
ENDURING UNDERSTANDING 1-3. *Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists.*

- **Essential Knowledge 1-3a.** Ongoing archaeological excavations and use of carbon-14 dating has illuminated interconnections of art across the world. Due to the understandably small number of surviving and located monuments, however, reasons for similarity or difference in form remain largely conjectural. Nonetheless, comparisons of groups of objects and the application of ethnographic analogy (considering modern traditional cultural practices as models for ancient ones) and reconstruction of religious history (noting shamanism as the earliest, most persistent worldwide spiritual approach) can be applied to help establish general theories of the function and meaning of prehistoric art.

- **Essential Knowledge 1-3b.** Since it was first practiced circa 1900, modern stratigraphic archaeology (recording precisely each level and location of all objects) has served as a basis for art historical studies. Archaeology supports understandings of how people, culture, and therefore art travelled across the globe well before highly organized societies were formed. Important monuments, such as the caves at Lascaux, and media, particularly ceramics, were first discovered and described by archaeologists and then became available for interpretation by art historians — the two disciplines are highly complementary.
- **Essential Knowledge 1-3c.** The function of artistic expression prior to written records is inferred from evidence of technology and survival strategies and based on the relation of tools and their function (whether task related or expressive), available food sources, the rise of sophisticated culture, and humans' capacity to shape and manage the environment. Basic art historical methods can be applied to prehistoric art by comparing works of art, imagery, materials, and techniques to identify patterns (such as a prevalence of transformational animal–human iconography), then ethnographic approaches can be used to propose hypotheses (e.g., that certain iconography is shamanic in nature). Cross-cultural comparison can help establish wider generalizations (e.g., that South African, Asian, and indigenous American peoples all participated in rock/cave expressions of a visionary aesthetic). In this way, the apparent paucity of evidence can be mitigated and theories proposed, tested, refined, and potentially rejected by conflicting evidence or new information, as in other periods of art history and in other disciplines.

Image Set

1. Apollo 11 stones. Namibia. c. 25,500–25,300 B.C.E. Charcoal on stone.



Apollo 11 stones

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

Great Hall of the Bulls

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

Camelid sacrum

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

Running horned woman

5. Beaker with ibex motifs. Susa, Iran. 4200–3500 B.C.E. Painted terra cotta.

Beaker with ibex motifs

6. Anthropomorphic stele. Arabian Peninsula. Fourth millennium B.C.E. Sandstone.

Anthropomorphic stele

7. Jade *cong*. Liangzhu, China. 3300–2200 B.C.E. Carved jade.

Jade *cong*

8. Stonehenge. Wiltshire, UK. Neolithic Europe. c. 2500–1600 B.C.E. Sandstone. *(2 images)*

Stonehenge

Stonehenge

9. The Ambum Stone. Ambum Valley, Enga Province, Papua New Guinea. c. 1500 B.C.E. Greywacke.

The Ambum Stone

10. Tlatilco female figurine. Central Mexico, site of Tlatilco. 1200–900 B.C.E. Ceramic.

Tlatilco female figurine

11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised).

Terra cotta fragment

CONTENT AREA 2

Ancient Mediterranean

3500 B.C.E.–300 C.E.

ENDURING UNDERSTANDING 2-1. *Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts. Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world.*

- **Essential Knowledge 2-1a.** The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3500 to 330 B.C.E.) is associated with successive city-states and cultural powers: Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian. The art of dynastic Egypt (present-day Egypt and Sudan, from 3000 to 30 B.C.E.) generally includes coverage of predynastic Egypt and Old, Middle, and New Kingdoms. The Amarna period (New Kingdom) was also important because of its cultural reform and stylistic revolution.
- Essential Knowledge 2-1b. The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt (facilitated by recorded information from the time) provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond.

ENDURING UNDERSTANDING 2-2. *Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assume divine attributes.*

- **Essential Knowledge 2-2a.** Artists created fully developed, formal types, including sculptures of human figures interacting with gods and stylistic conventions representing the human form with a combined profile and three-quarter view. In these combinations, important figures are set apart using a hierarchical scale or by dividing the compositions into horizontal sections or registers, which provide significant early examples of historical narratives.
- **Essential Knowledge 2-2b.** Architectural representations include towering ziggurats that provide monumental settings for the worship of many deities, as well as heavily fortified palaces that increased in opulence over the centuries, proclaiming the power and authority of rulers.

ENDURING UNDERSTANDING 2-3. *The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth.*

- **Essential Knowledge 2-3a.** The culture of dynastic Egypt represents an elaborate funerary sect whose devotees created numerous *ka* statues (to house the *ka*, or spirit, after death), artifacts, decorations, and furnishings for tombs. Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the sun. Development of monumental stone architecture culminated with the pyramids and with innovative designs for rock-cut tombs and pylon (massive sloped gateway) temples, each demonstrating the importance of the pharaoh — a god-king with absolute power, descended directly from the sun god. The Egyptian architectural construction of the clerestory is particularly important for the history of architecture.
- **Essential Knowledge 2-3b.** Representations of humans make clear distinctions between the deified pharaoh and people in lower classes, using representational and stylistic cues such as hierarchical proportion and idealization versus naturalism. Approaches to portraiture depend on a figure's rank in society. The artistic canon of dynastic Egypt, with strict conventions of representation, use of materials, and treatment of forms, was followed for many centuries with only short-lived periods of experimentation and deviation. Innovations in art and architecture tended to occur within the basic and established scheme.

ENDURING UNDERSTANDING 2-4. *The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism.*

- **Essential Knowledge 2-4a.** Ancient Greek art was produced in Europe and western Asia, primarily in the region of present-day Greece, Turkey, and southern Italy, from 600 B.C.E. to 100 C.E. Etruscan art (c. 700–100 B.C.E., from the region of Etruria in central Italy) and ancient Roman art was produced in Europe and western Asia from c. 753 B.C.E. to 337 C.E. The arts of these early western artistic cultures are generally studied chronologically. Additionally, archaeological models and stylistic analysis have identified periods based on stylistic changes. Artworks are assigned to periods according to styles (e.g., archaic Greek), governments, or dynasties (e.g., the Roman Republic).
- **Essential Knowledge 2-4b.** Art considered Ancient Greek includes works from the archaic, classical, and Hellenistic periods, as defined according to artistic style, not by political units such as governments or dynasties. Etruscan art is typically considered as a single cultural unit even though Etruria was comprised of separate city-states. Roman art includes works from the republican, early imperial, late imperial, and late antique periods, as defined using governmental structures and dynasties rather than stylistic characteristics. Many Hellenistic works are in fact Roman in origin, which favors presenting these traditions at the same time.

- **Essential Knowledge 2-4c.** Ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order. Art from the Etruscan and Roman periods is typified by stylistic and iconographical eclecticism and portraiture. Etruscan and ancient Roman art express republican and imperial values, power, and preference for conspicuous display. Etruscan and Roman architecture are characterized by investment in public structures. Roman architecture is also characterized by borrowing from its immediate predecessors (Greek and Etruscan) and by technical innovation.
- **Essential Knowledge 2-4d.** Ancient Greek and Roman art provides the foundation for the later development of European and Mediterranean artistic traditions. From the 18th century onward, European and American observers admired ancient Greek and Roman ethical and governmental systems, which contributed to prioritizing art and architecture that could be associated with political elites and cultural capitals (e.g., Rome). More recently, art historians have examined art produced by contemporary subjects or "provincial" populations.

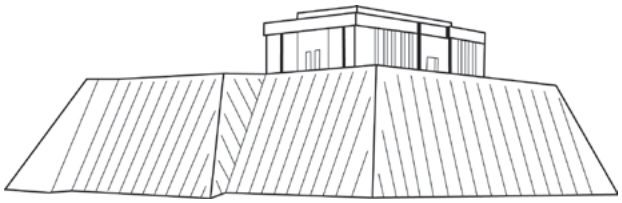
ENDURING UNDERSTANDING 2-5. *Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records as well as from archaeological excavations conducted from the mid-18th century onward. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers.*

- **Essential Knowledge 2-5a.** Some of the earliest written statements about artists and art making survive from the ancient Greek and Roman worlds. Little survives of the rich Etruscan literary tradition that is documented in Roman sources.
- **Essential Knowledge 2-5b.** The Greek, Etruscan, and Roman cultures shared a rich tradition of epic storytelling (first orally transmitted, later written) that glorified the exploits of gods, goddesses, and heroes. The texts recorded a highly developed rhetorical tradition that prized public oratory and poetry. Religious rituals and prognostications were guided by oral tradition, not texts.

Image Set

12. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 B.C.E. Mud brick. *(2 images)*

White Temple



White Temple and ziggurat (reconstruction drawing)

13. Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke. *(2 images)*

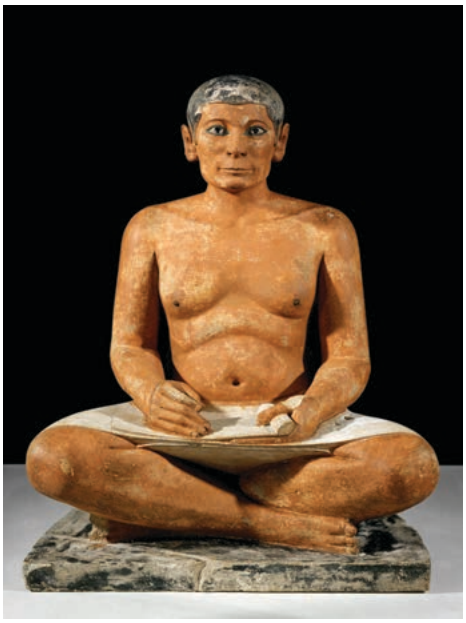
Palette of King Narmer, back

Palette of King Narmer, front

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

Statues of votive figures

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



Seated scribe

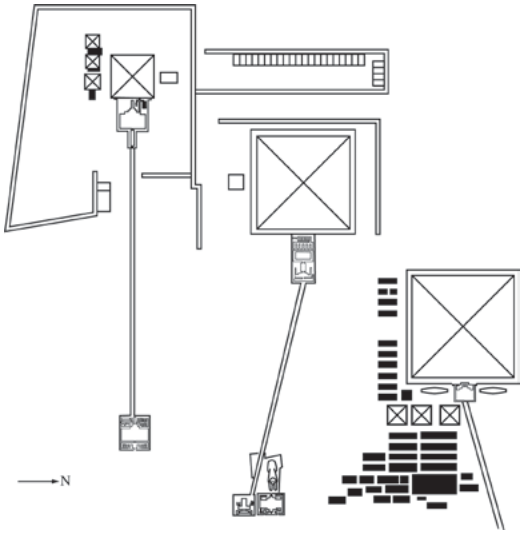
16. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq). Sumerian. c. 2600–2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone. *(2 images)*

Standard of Ur, Peace

Standard of Ur, War

17. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx. Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone. *(2 images)*

Great Pyramids with Sphinx



Great Pyramids plan

18. King Menkaura and queen. Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.

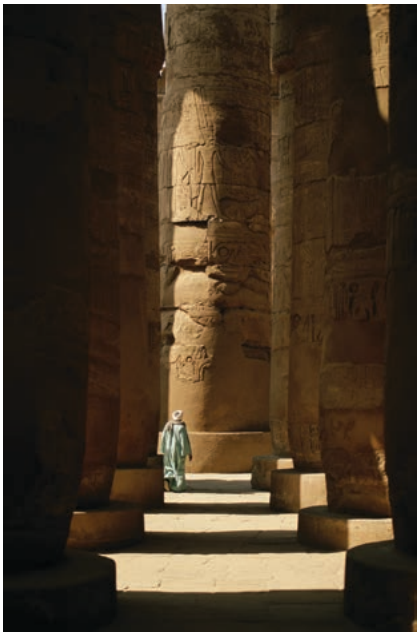
King Menkaura and queen

19. The Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.

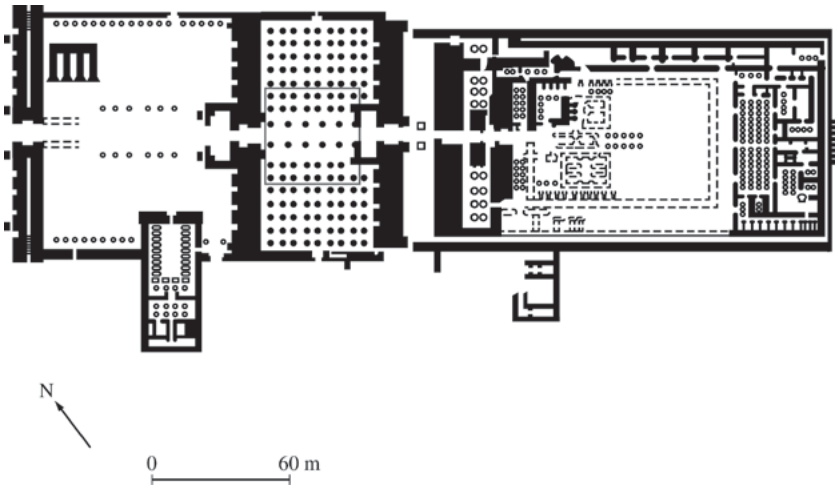
The Code of Hammurabi

20. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 B.C.E.; hall: c. 1250 B.C.E. Cut sandstone and mud brick. *(3 images)*

Temple of Amun-Re



Hypostyle Hall



Temple of Amun-Re plan

21. Mortuary temple of Hatshepsut. Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite. *(2 images)*

Mortuary temple of Hatshepsut

Kneeling statue of Hatshepsut

22. Akhenaton, Nefertiti, and three daughters. New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. Limestone.

Akhenaton, Nefertiti, and three daughters

23. Tutankhamun's tomb, innermost coffin. New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.

Tutankhamun's innermost coffin

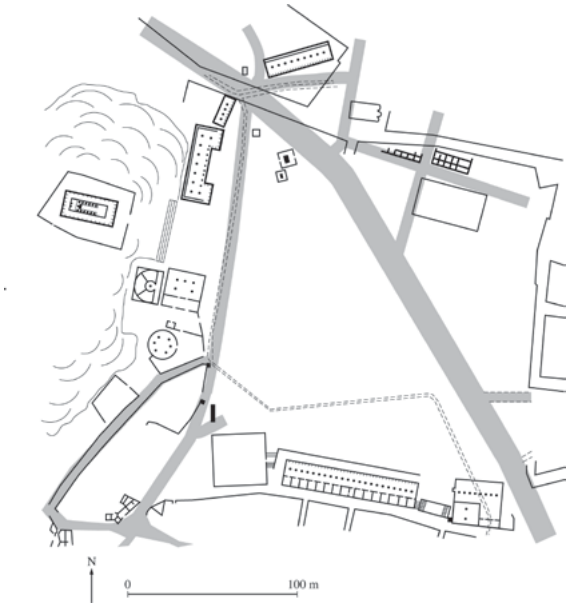
24. Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.

Last judgment of Hu-Nefer

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

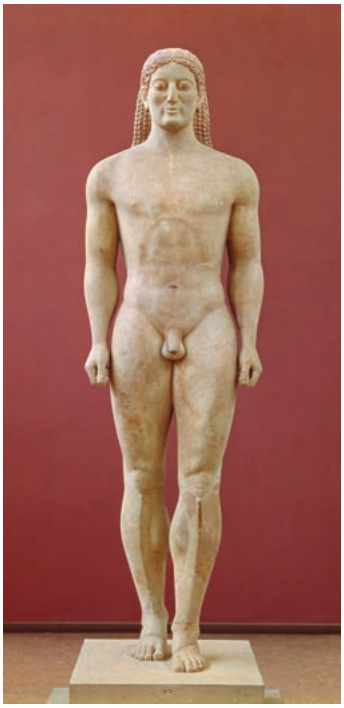
Lamassu

26. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.



Athenian agora site plan

27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remnants of paint.



Anavysos Kouros

28. Peplos Kore from the Acropolis. Archaic Greek. c. 530 B.C.E. Marble, painted details.

Peplos Kore

29. *Sarcophagus of the Spouses*. Etruscan. c. 520 B.C.E. Terra cotta.

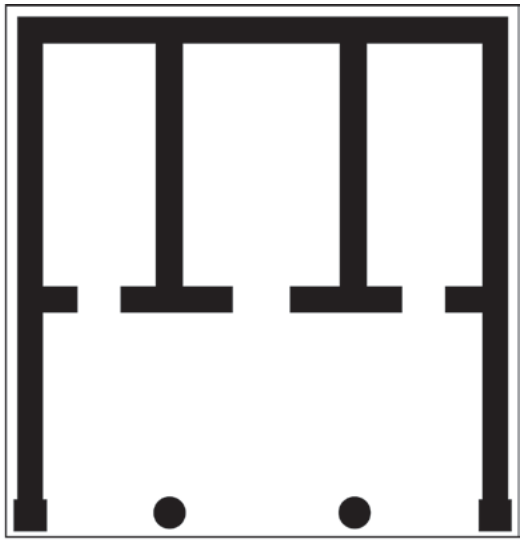
Sarcophagus of the Spouses

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

Apadana

Apadana stairway

31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca. c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture. *(3 images)*



Temple of Minerva plan

Temple of Minerva elevation

Apollo

32. Tomb of the Triclinium. Tarquinia, Italy. Etruscan. c. 480–470 B.C.E. Tufa and fresco.

Tomb of the Triclinium

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

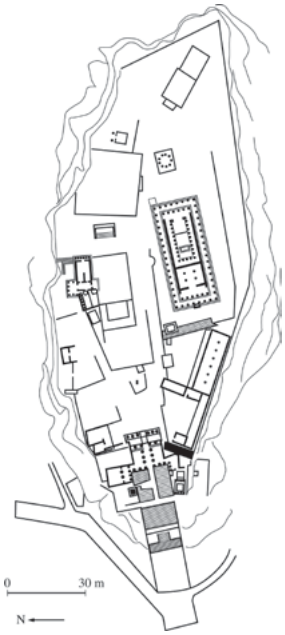
Niobides Krater

Niobides Krater

34. *Doryphoros (Spear Bearer).* Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).

Doryphoros

35. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–410 B.C.E. Marble. *(6 images)*



Acropolis plan

Parthenon

Acropolis, *continued*

Helios, horses, and Dionysus (Heracles?)

Temple of Athena Nike

Victory adjusting her sandal

Plaque of the Ergastines

36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.

Grave stele of Hegeso

37. *Winged Victory of Samothrace*. Hellenistic Greek. c. 190 B.C.E. Marble.

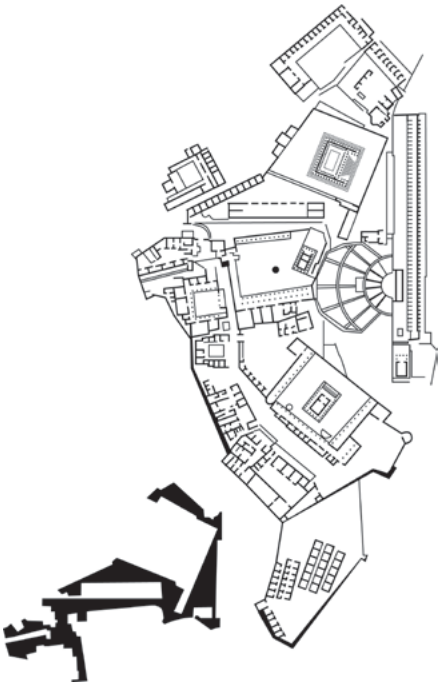
Winged Victory of Samothrace

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

Great Altar of Zeus and Athena

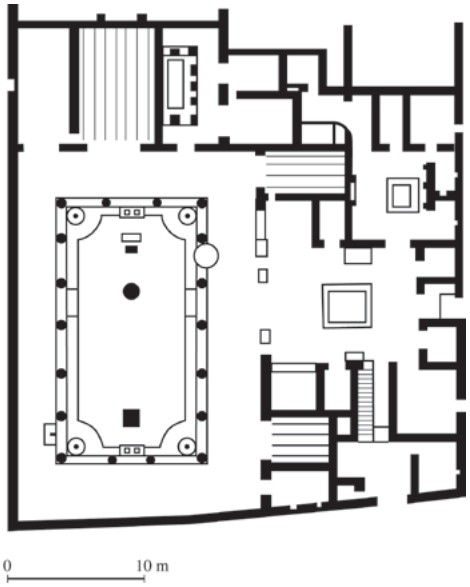
Athena

Great Altar of Zeus and Athena at Pergamon, *continued*



Great Altar of Zeus and Athena plan

39. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62–79 C.E. Cut stone and fresco. *(3 images)*



House of the Vettii plan

Atrium

Photo © Henri Stierlin, Genève

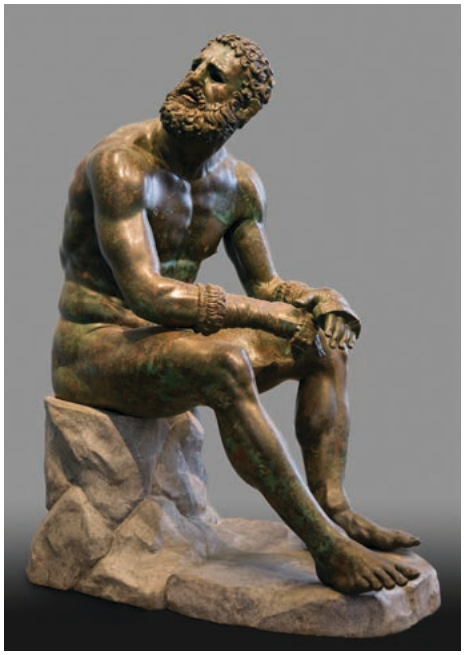
House of the Vettii, *continued*

Frescoes

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

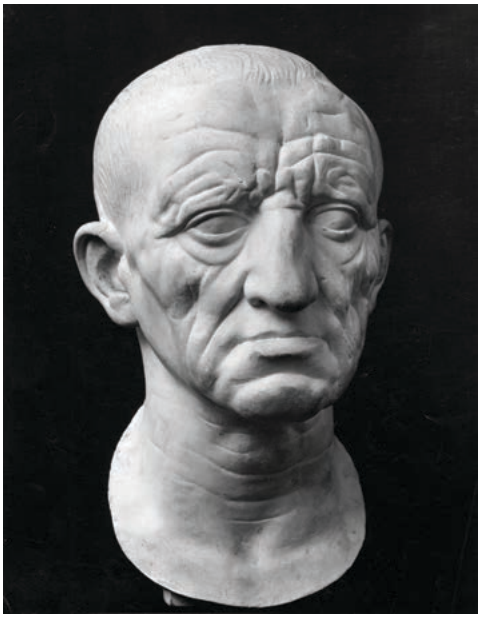
Alexander Mosaic

41. Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.



Seated boxer

42. Head of a Roman patrician. Republican Roman. c. 75–50 B.C.E. Marble.



Head of a Roman patrician

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

Augustus of Prima Porta

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

Colosseum

Colosseum

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

Forum of Trajan (reconstruction drawing)

Basilica Ulpia (reconstruction drawing)

Trajan markets

Column of Trajan

46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing. *(2 images)*

Pantheon

Pantheon

47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.

Ludovisi Battle Sarcophagus

CONTENT AREA 3

Early Europe and Colonial Americas

200–1750 C.E.

ENDURING UNDERSTANDING 3-1. *European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art.*

- **Essential Knowledge 3-1a.** Medieval artistic traditions include late antique, early Christian, Byzantine, Islamic, migratory, Carolingian*, Romanesque, and Gothic, named for their principal culture, religion, government, and/or artistic style. Continuities and exchanges between coexisting traditions in medieval Europe are evident in shared artistic forms, functions, and techniques. Contextual information comes primarily from literary, theological, and governmental (both secular and religious) records, which vary in quantity according to period and geographical region, and to a lesser extent from archaeological excavations.
- **Essential Knowledge 3-1b.** Before the late Middle Ages, the coexistence of many regional styles makes period-wide generalizations impossible. Isolated regional revivals of naturalism and classicism occurred, sometimes motivated by the association of classicism with the Roman Christian emperors and church. Other traditions, such as those of European Islamic art and early medieval migratory art, embraced calligraphic line and script, as well as dense geometrical and organic ornament.
- **Essential Knowledge 3-1c.** Medieval artists and architects were heavily influenced by earlier and contemporary cultures, including coexisting European cultures. Thus early medieval and Byzantine art was influenced by Roman art and by motifs and techniques brought by migratory tribes from eastern Europe, West Asia, and Scandinavia. High medieval art was influenced by Roman, Islamic, and migratory art, and European Islamic art was influenced by Roman, migratory, Byzantine, and West Asian art.

ENDURING UNDERSTANDING 3-2. *Medieval art (European, c. 300–1400 C.E.; Islamic, c. 300–1600 C.E.) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.*

- **Essential Knowledge 3-2a.** Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory. Cultural and artistic exchanges were facilitated through trade and conquest.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

- Essential Knowledge 3-2b. Surviving architecture is primarily religious in function (though domestic architecture survives from the late Middle Ages); ground plans and elevations both accommodated worship and incorporated symbolic numbers, shapes, and ornament.
- **Essential Knowledge 3-2c.** Medieval figurative and aniconic two- and three-dimensional works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text.
- **Essential Knowledge 3-2d.** Periodic rejections of figural imagery on religious structures or objects on theological grounds were common to all three major medieval religions. These artworks could facilitate a connection with the divine through their iconography (icons) or contents (reliquaries).

ENDURING UNDERSTANDING 3-3. *Art from the early modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.*

- **Essential Knowledge 3-3a.** The early modern Atlantic World encompasses what today is known as Western Europe — specifically Italy, Spain, France, Germany, England, Belgium, and the Netherlands — and those territories in the Americas that were part of the Spanish empire, including the Caribbean, the Western and Southwestern regions of the United States, Mexico, Central America, and South America, from approximately 1400 to 1850 C.E. Study of this art historical period, and specifically of the European material traditionally identified by the more familiar labels of Renaissance and Baroque, is canonical in the discipline and is thus extremely well documented. Most primary source material is housed in archives and libraries worldwide and includes works of art both in situ and in private and public collections. An immense body of secondary scholarly literature also exists.
- **Essential Knowledge 3-3b.** The traditional art history survey presents a historical narrative that, by selectively mapping development of the so-called Old World, constructs the idea of the West. One problem with this model is that in privileging Europe, the Old World is placed in an oppositional relationship to the rest of the world, which tends to be marginalized, if not neglected. A focus upon early modernity and interconnectedness of the Atlantic regions presents a more comprehensive approach to the study of art.
- **Essential Knowledge 3-3c.** The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization. European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization.
- **Essential Knowledge 3-3d.** Information and objects from different parts of the world were gathered in European cultural centers, where their influence is evident in the contents of curiosity cabinets, advances in science and technology, consolidation of European political and economic power, and the development of modern conceptions of difference such as race and nationalism.

ENDURING UNDERSTANDING 3-4. *The arts of 15th century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.*

- **Essential Knowledge 3-4a.** Developments in the form and use of visual elements, such as linear and atmospheric perspective, composition, color, figuration, and narrative, enhanced the illusion of naturalism.
- **Essential Knowledge 3-4b.** The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, theoretical curricula in centralized educational institutions.
- **Essential Knowledge 3-4c.** Corporate and individual patronage informed the production, content, form, and display of art — from panel painting, altarpieces, sculpture, and print to myriad decorative arts, such as metalwork and textiles. Displayed in churches, chapels, convents, palaces, and civic buildings, the arts performed various functions (e.g., propagandistic, commemorative, didactic, devotional, ritual, recreational, and decorative).
- **Essential Knowledge 3-4d.** Art production in the Spanish viceroyalties in the Americas exhibited a hybridization of European and indigenous ideas, forms, and materials, with some African and Asian influences. Although much colonial art is religious, nonreligious subjects such as portraiture, allegory, genre, history, and decorative arts were central to Spanish viceregal societies.

ENDURING UNDERSTANDING 3-5. *The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and southern western European art with respect to form, function, and content.*

- **Essential Knowledge 3-5a.** Production of religious imagery declined in northern Europe, and nonreligious genres, such as landscape, still life, genre, history, mythology, and portraiture, developed and flourished. In the south, there was an increase in the production of political propaganda, religious imagery, and pageantry, with the elaboration of naturalism, dynamic compositions, bold color schemes, and the affective power of images and constructed spaces.
- **Essential Knowledge 3-5b.** Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception. However, given the Spanish Catholic context in which this art production developed, Spanish colonial art of the early modern period corresponded more closely to that of southern Europe.

Image Set

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

Greek Chapel

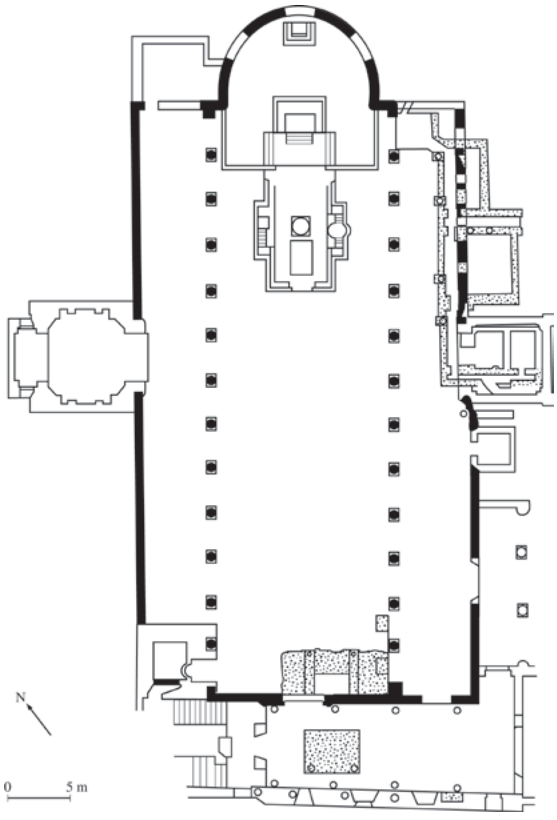
Orant fresco

Good Shepherd fresco

49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof. *(3 images)*

Santa Sabina

Santa Sabina



Santa Sabina plan

50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (tempera, gold, and silver on purple vellum). *(2 images)*

Rebecca and Eliezer at the Well

Jacob Wrestling the Angel

51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic. *(5 images)*

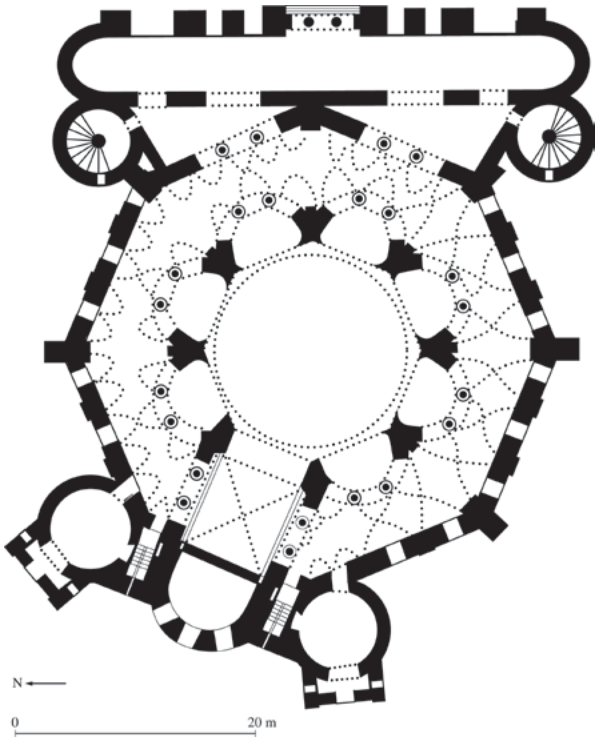
San Vitale

San Vitale

San Vitale, *continued*

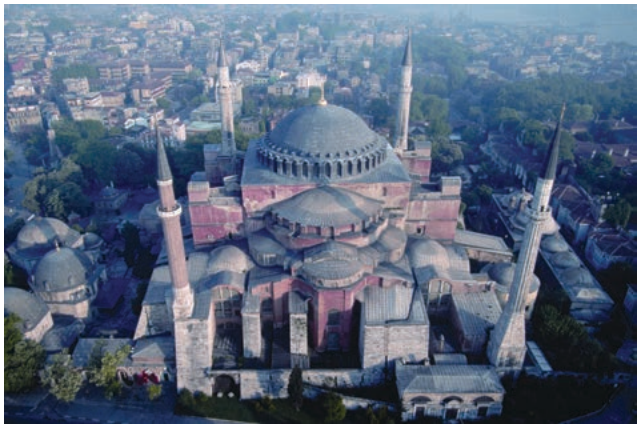
Justinian panel

Theodora panel



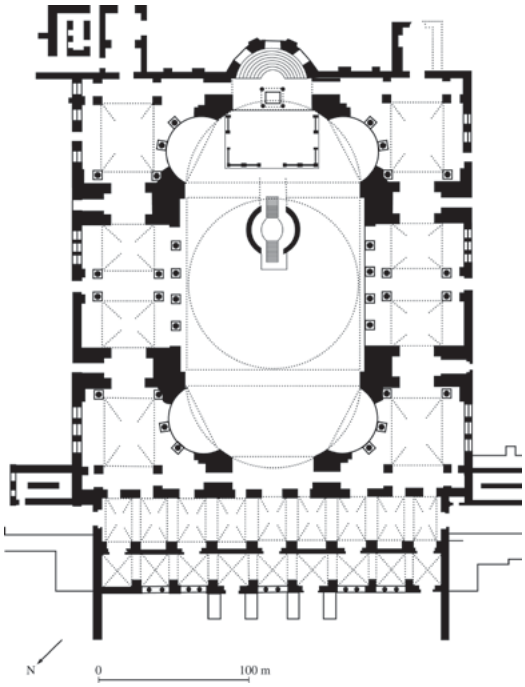
San Vitale plan

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



Hagia Sophia

Hagia Sophia



Hagia Sophia plan

53. Merovingian looped fibulae. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.

Merovingian looped fibulae

54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.

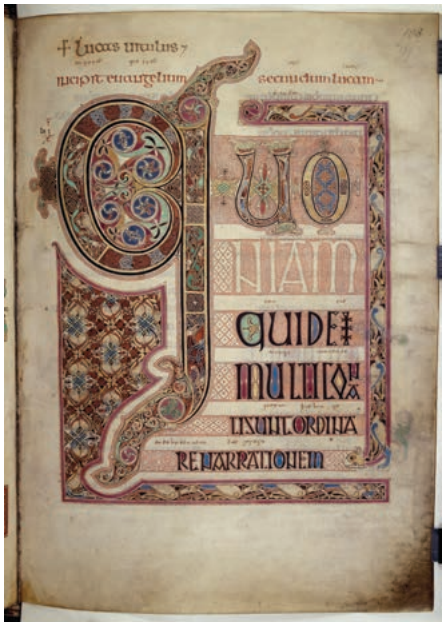
Virgin (Theotokos) and Child between Saints Theodore and George

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

St. Matthew, cross-carpet page

St. Luke portrait page

Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page, *continued*



St. Luke incipit page

56. Great Mosque. Córdoba, Spain. Umayyad. Begun c. 785–786 C.E. Stone masonry. *(5 images)*

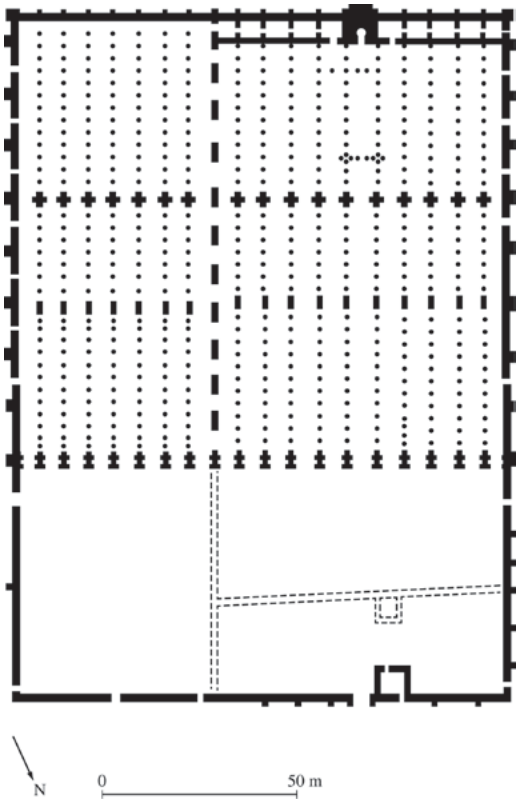
Great Mosque

Great Mosque

Great Mosque, *continued*

Detail

Great Mosque arches



Great Mosque plan

57. Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.

Pyxis of al-Mughira

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

Church of Sainte-Foy

The Last Judgment

Church of Sainte-Foy

Reliquary of Sainte-Foy

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

Cavalry attack

First meal

60. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass. *(6 images)*

Chartres Cathedral

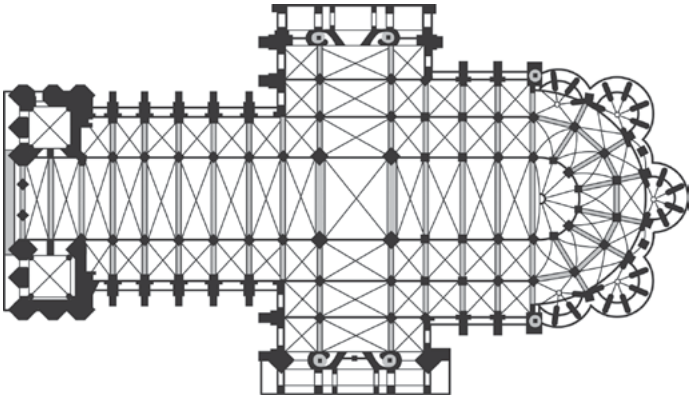
Chartres Cathedral

Chartres Cathedral, *continued*

Great Portal of the West Facade

Chartres Cathedral

Notre Dame de la Belle Verriere window



Chartres Cathedral plan

61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from *Bibles moralisées*. Gothic Europe. c. 1225–1245 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum). *(2 images, each from a separate manuscript)*

Dedication Page with Blanche of Castile and King Louis IX of France

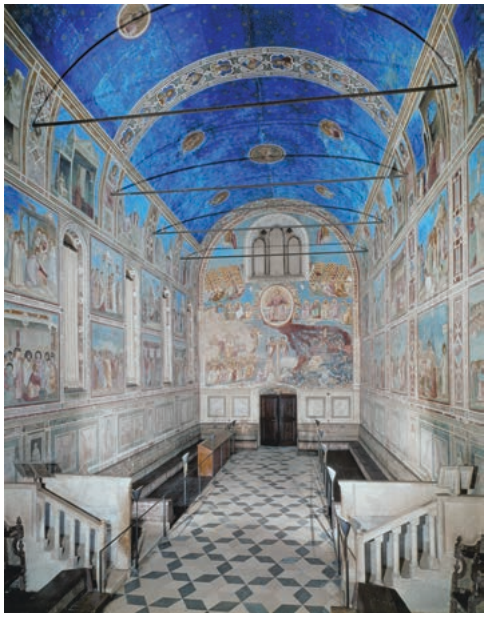
Scenes from the Apocalypse

62. *Röttgen Pietà*. Late medieval Europe. c. 1300–1325 C.E. Painted wood.

Röttgen Pietà

63. Arena (Scrovegni) Chapel, including *Lamentation*. Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 C.E.; Fresco: c. 1305. Brick (architecture) and fresco. *(3 images)*

Arena (Scrovegni) Chapel



Arena (Scrovegni) Chapel

Lamentation

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

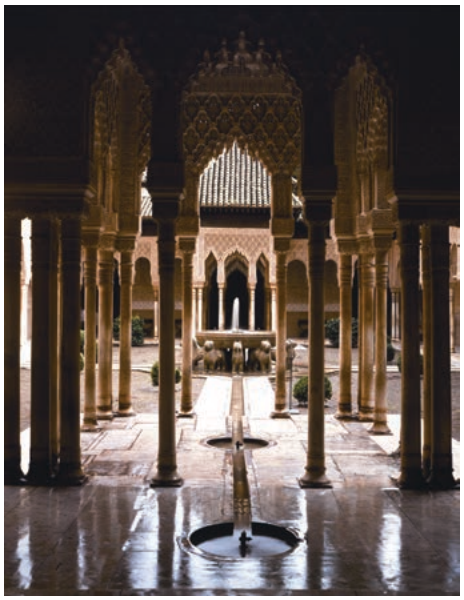
The Plagues of Egypt

Scenes of Liberation

Preparation for Passover

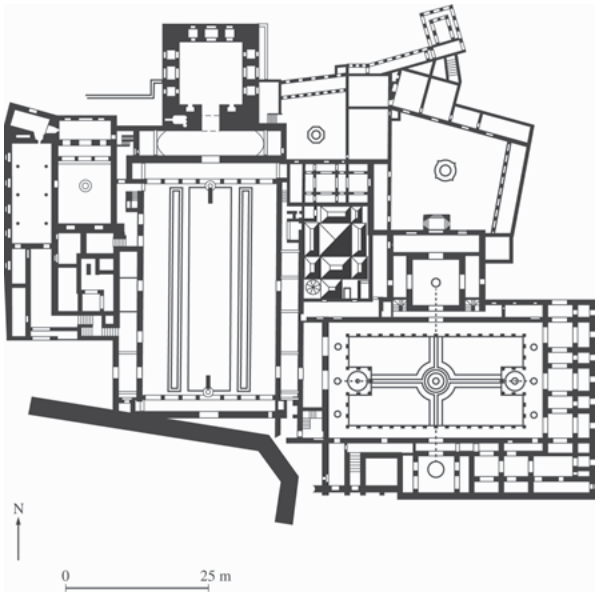
65. Alhambra. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding. *(4 images)*

Alhambra



Court of the Lions

Hall of the Sisters



Alhambra plan

66. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.

Annunciation Triptych

67. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 C.E. Masonry. *(2 images)*

Pazzi Chapel

Pazzi Chapel

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

The Arnolfini Portrait

69. *David*. Donatello. c. 1440–1460 C.E. Bronze.

David

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

Palazzo Rucellai

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

Madonna and Child with Two Angels

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

Birth of Venus

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

Last Supper

74. *Adam and Eve*. Albrecht Dürer. 1504 C.E. Engraving.

Adam and Eve

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

Sistine Chapel

The Delphic Sibyl

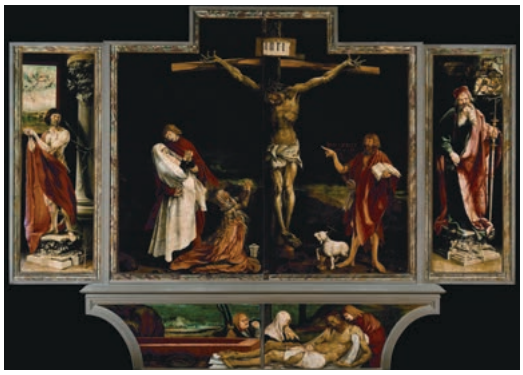
The Flood

Sistine Chapel

76. *School of Athens.* Raphael. 1509–1511 C.E. Fresco.

School of Athens

77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood. *(2 images)*



Isenheim altarpiece, closed

Isenheim altarpiece, open

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

Entombment of Christ

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

Allegory of Law and Grace

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

Venus of Urbino

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

Frontispiece of the Codex Mendoza

82. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco. *(3 images)*

Il Gesù

Il Gesù

Triumph of the Name of Jesus

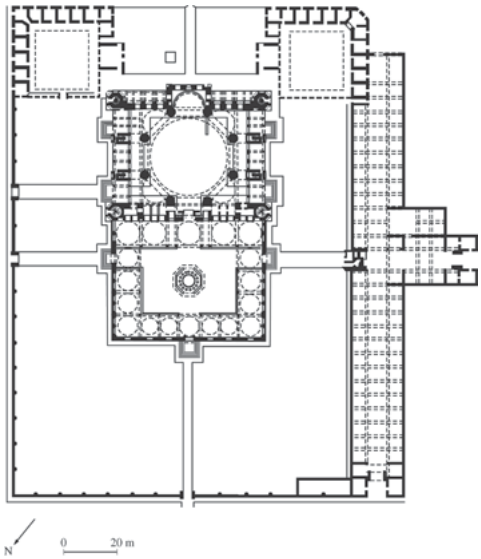
83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.

Hunters in the Snow

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

Mosque of Selim II

Mosque of Selim II



Mosque of Selim II plan

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

Calling of Saint Matthew

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

Henri IV Receives the Portrait of Marie de' Medici

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

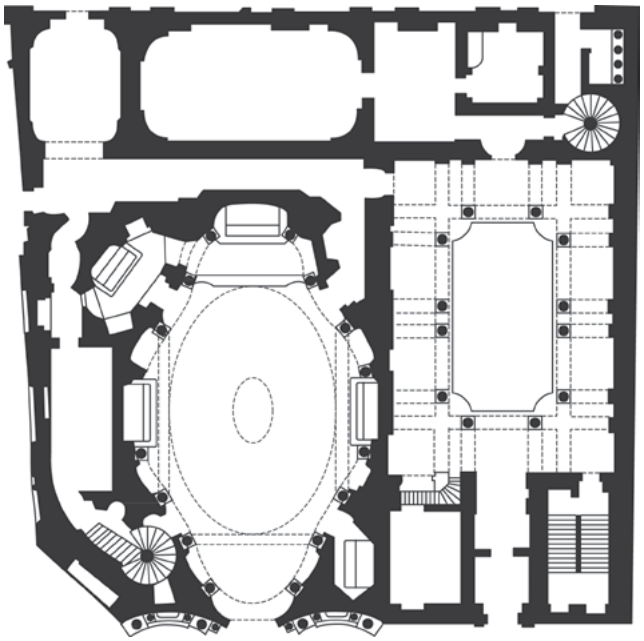
Self-Portrait with Saskia

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

San Carlo alle Quattro Fontane

San Carlo alle Quattro Fontane

San Carlo alle Quattro Fontane, *continued*



San Carlo alle Quattro Fontane plan

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

Church of Santa Maria della Vittoria

Cornaro Chapel

***Ecstasy of Saint Teresa**, continued*

Ecstasy of Saint Teresa

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

Angel with Arquebus, Asiel Timor Dei

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

Las Meninas

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

Woman Holding a Balance

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

The Palace at Versailles

The Palace at Versailles

Courtyard

Hall of Mirrors

The Palace at Versailles, *continued*

Gardens

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

Siege of Belgrade

Hunting scene

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

Virgen de Guadalupe

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

Fruit and Insects

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

Spaniard and Indian Produce a Mestizo

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

The Tête à Tête

CONTENT AREA 4

Later Europe and Americas

1750–1980 C.E.

ENDURING UNDERSTANDING 4-1. *From the mid-1700s to 1980 C.E., Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women's and civil rights' movements catalyzed social change.*

- **Essential Knowledge 4-1a.** The Enlightenment set the stage for this era. Scientific inquiry and empirical evidence were promoted in order to reveal and understand the physical world. Belief in knowledge and progress led to revolutions and a new emphasis on human rights. Subsequently, Romanticism offered a critique of Enlightenment principles and industrialization.
- **Essential Knowledge 4-1b.** Philosophies of Marx and Darwin impacted worldviews, followed by the work of Freud and Einstein. Later, postmodern theory influenced art making and the study of art. In addition, artists were affected by exposure to diverse cultures, largely as a result of colonialism. The advent of mass production supplied artists with ready images, which they were quick to appropriate.

ENDURING UNDERSTANDING 4-2. *Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of "isms."*

- **Essential Knowledge 4-2a.** Diverse artists with a common dedication to innovation came to be discussed as the avant-garde. Subdivisions include Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Expressionism, Cubism, Constructivism, Abstraction, Surrealism, Abstract Expressionism, Pop Art, performance art, and earth and environmental art. Many of these categories fall under the general heading of modernism.
- **Essential Knowledge 4-2b.** Artists were initially bonded by sanctioned academies and pursued inclusion in juried salons for their work to be displayed. Later, when this system broke down, they joined together in self-defined groups, often on the margins of the mainstream art world, and they often published manifestos of their beliefs. Change and innovation dominated this era and became goals in their own right. Women artists slowly gained recognition as many artists competed for admiration of their individuality and genius.
- **Essential Knowledge 4-2c.** Artists employed new media, including lithography, photography, film, and serigraphy. They used industrial technology and prefabrication, as well as many new materials, to create innovative and monumental works, culminating with massive earthworks. Performance was enacted in novel ways and recorded on film and video.

- **Essential Knowledge 4-2d.** Architecture witnessed a series of revival styles, including classical, Gothic, Renaissance, and Baroque. In the mid-19th century, advances in technology, such as the steel frame, ferroconcrete construction, and cantilevering, hastened the development of building construction. Skyscrapers proliferated and led to an international style of architecture that was later challenged by postmodernism.

ENDURING UNDERSTANDING 4-3. *Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.*

- **Essential Knowledge 4-3a.** Art was displayed at public exhibitions such as the Salon in Paris and later at commercial art galleries. The museum became an important institution of civic and national status and pride. The sale of art to the public became the leading driver of art production. The collection of art increased, driving up prices, as art became a commodity that appreciated in value. After the devastation of Europe in World War II, artists in the United States dominated the art market.
- **Essential Knowledge 4-3b.** Church patronage declined and corporate patronage emerged. The influence of the academies receded in favor of radical individualism; some artists worked without patronage. Audiences ranged from private patrons to the public, which was sometimes hostile toward art that broke with tradition.

Image Set

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

Portrait of Sor Juana Inés de la Cruz

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

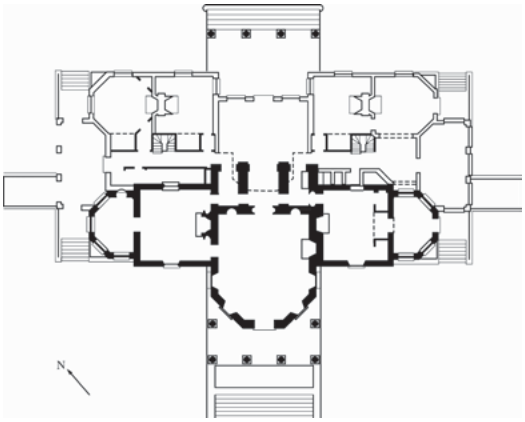
A Philosopher Giving a Lecture on the Orrery

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

The Swing

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

Monticello



Monticello plan

103. *The Oath of the Horatii*. Jacques-Louis David. 1784 C.E. Oil on canvas.

The Oath of the Horatii

104. *George Washington*. Jean-Antoine Houdon. 1788–1792 C.E. Marble.

George Washington

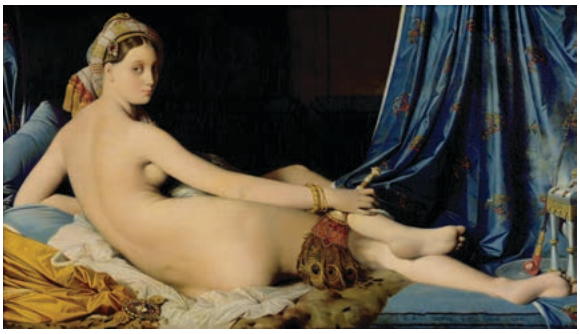
105. *Self-Portrait.* Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas.

Self-Portrait

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

Y no hai remedio

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



La Grande Odalisque

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

Liberty Leading the People

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

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)

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

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

Still Life in Studio

© Louis Daguerre/Time & Life Pictures/Getty Images

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

Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)

Photograph © 2013 Museum of Fine Arts, Boston

112. Palace of Westminster (Houses of Parliament). London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 C.E. Limestone masonry and glass. *(3 images)*

Palace of Westminster

Central Lobby

Westminster Hall

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

The Stone Breakers

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

Nadar Raising Photography to the Height of Art

115. *Olympia.* Édouard Manet. 1863 C.E. Oil on canvas.

Olympia

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

The Saint-Lazare Station

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

The Horse in Motion

Courtesy of the Library of Congress # LC-USZ62-58070

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

El Valle de México desde el Cerro de Santa Isabel

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

The Burghers of Calais

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

The Starry Night

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

The Coiffure

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

The Scream

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

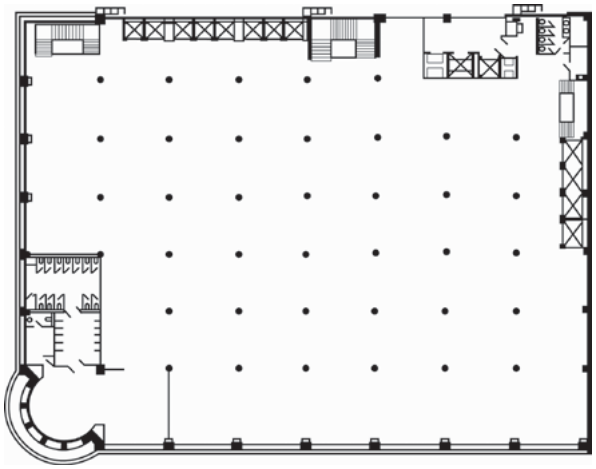
Where Do We Come From? What Are We? Where Are We Going?

124. Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta. *(3 images)*

Carson, Pirie, Scott and Company Building

Detail

Carson, Pirie, Scott and Company Building, *continued*



Carson, Pirie, Scott and Company Building plan

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

Mont Sainte-Victoire

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

Les Demoiselles d'Avignon

127. *The Steerage.* Alfred Stieglitz. 1907 C.E. Photogravure.

The Steerage

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

The Kiss

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

The Kiss (1916 version)

130. *The Portuguese*. Georges Braque. 1911 C.E. Oil on canvas.

The Portuguese

131. *Goldfish*. Henri Matisse. 1912 C.E. Oil on canvas.

Goldfish

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

Improvisation 28 (second version)

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

Self-Portrait as a Soldier

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

Memorial Sheet for Karl Liebknecht

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

Villa Savoye

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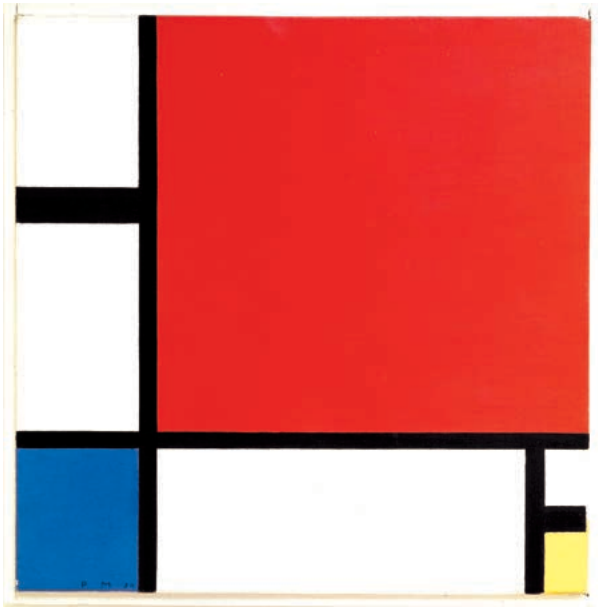
Villa Savoye

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

136. *Composition with Red, Blue and Yellow.* Piet Mondrian. 1930 C.E. Oil on canvas.



Composition with Red, Blue and Yellow

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

137. Illustration from *The Results of the First Five-Year Plan.* Varvara Stepanova. 1932 C.E. Photomontage.

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

© The Gallery Collection/Corbis

138. *Object (Le Déjeuner en fourrure).* Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon.

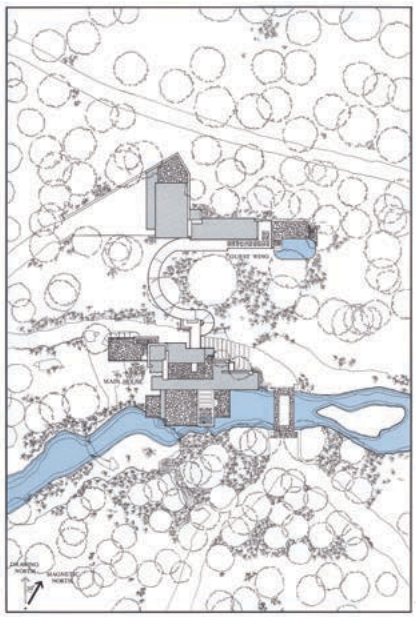
Object (Le Déjeuner en fourrure)

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

Fallingwater

Fallingwater

Fallingwater, *continued*



Fallingwater site plan

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

The Two Fridas

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

The Migration of the Negro, Panel no. 49

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

The Jungle

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

Dream of a Sunday Afternoon in the Alameda Park

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

Fountain (second version)

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

Woman, I

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

Seagram Building

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

Marilyn Diptych

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

Narcissus Garden (Paris, 2010 installation)

149. *The Bay*. Helen Frankenthaler. 1963 C.E. Acrylic on canvas.

The Bay

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

Lipstick (Ascending) on Caterpillar Tracks

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

Spiral Jetty

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

House in New Castle County

House in New Castle County

CONTENT AREA 5

Indigenous Americas

1000 B.C.E.–1980 C.E.

ENDURING UNDERSTANDING 5-1. *Art of the Indigenous Americas is among the world's oldest artistic traditions. While its roots lie in northern Asia, it developed independently between c. 10,000 B.C.E. and 1492 C.E., which marked the beginning of the European invasions. Regions and cultures are referred to as the Indigenous Americas to signal the priority of First Nations cultural traditions over those of the colonizing and migrant peoples that have progressively taken over the American continents for the last 500 years.*

- **Essential Knowledge 5-1a.** Art of the Indigenous Americas is categorized by geography and chronology into the designations of Ancient America and Native North America. "Ancient America" is the category used for art created before 1550 C.E., south of the current U.S.–Mexico border. This region is traditionally divided into three main areas of culture: Mesoamerica, Central America*, and Andean South America. "Native North America" denotes traditionally oriented cultures north of the U.S.–Mexico border from ancient times to the present, with an emphasis on 1492 C.E. to today. Native North America has many regional subunits, such as the Northwest Coast, Southwest, Plains, and Eastern Woodlands.
- **Essential Knowledge 5-1b.** Artistic traditions of the indigenous Americas exhibit overarching traits: content that emphasizes unity with the natural world and a five-direction (North, South, East, West, Center) cosmic geometry; spirituality based in visionary shamanism; high value placed on animal-based media, such as featherwork, bone carving, and hide painting; incorporation of trade materials (e.g., greenstones such as turquoise and jadeite, shells such as the spiny oyster, and in the case of Native North America, imported beads, machine-made cloth, and glazes); stylistic focus on the essence rather than the appearance of subjects; and creation of aesthetic objects that have a strong functional aspect, reference, or utility (e.g., vessels, grinding platforms, and pipes). What is called "art" is considered to have, contain, and/or transfer life force rather than simply represent an image. Likewise, art is considered participatory and active, rather than simply made for passive viewing.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

ENDURING UNDERSTANDING 5-2. *Ancient Mesoamerica encompassed what is now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E. to 1521 C.E., which was the time of the Mexica (Aztec) downfall. General cultural similarities of ancient Mesoamerica include similar calendars, pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena, and highly valued green materials, such as jadeite and quetzal feathers.*

- **Essential Knowledge 5-2a.** Three major distinct cultures and styles of Ancient Mesoamerica (Middle America) were the Olmec, Maya, and Mexica (aka Aztec — the empire was dominated by the Mexica ethnic group). The Olmec existed during the first millennium B.C.E., primarily in the Gulf Coast; the Mayan culture peaked during the first millennium C.E. in eastern Mesoamerica (the Yucatan Peninsula, Guatemala, Belize, and Honduras); and the Mexica existed from 1428 to 1521 C.E. in the region of central Mexico, though subordinating most of Mesoamerica. (Other important cultures include Teotihuacan, Toltec, West Mexican, Mixtec, and Zapotec.)* Styles from the various Mesoamerican cultures differed markedly. Mesoamerican pyramids began as early earthworks, changed to nine-level structures with single temples, and then later became structures with twin temples. Sacred sites were renovated and enlarged repeatedly over the centuries, resulting in acropoli and massive temples. Architecture was mainly stone post-and-lintel, often faced with relief sculpture and painted bright colors, emphasizing large masses that sculpt outdoor space. Plazas were typical for large ritual gatherings. Elaborate burials and other underground installations to honor the role of the Underworld were also found.
- **Essential Knowledge 5-2b.** Mesoamerican sculptural and two-dimensional art tended toward the figural, particularly in glorification of specific rulers. Mythical events were also depicted in a realistic, figural mode. Despite the naturalistic styles and anthropomorphic interpretations of subject matter, shamanic transformation, visions, and depiction of other cosmic realms figure prominently in Mesoamerican art. Art was produced primarily in workshops, but certain individual artists' styles have been identified (particularly in Maya), and some works of art were signed. Artists were typically elite specialists and, among the Maya, the second sons of royalty. Rulers were the major, but not the only, patrons. Audiences were both large, for calendrical rituals in plazas, and small, for gatherings of priests and nobles inside small temples atop pyramids. Some audiences were supernatural, as for the elaborate graves considered to be located in the Underworld.
- **Essential Knowledge 5-2c.** Mesoamerica has had an influence on its invaders and the world at large since the 16th century. Mesoamerica is the origin of many of the world's staple foods: chocolate, vanilla, tomatoes, avocados, and maize (corn). Mesoamericans discovered rubber, invented the first ballgame, and included a number of matrilinear and matriarchal cultures (promoting women's power). Recognition of the importance of this area in world history and art has lagged, but it increases as inclusiveness and multiculturalism grow in scholarship and popular consciousness. Indigenous culture continues: over seven million people speak Mayan languages today, and over one million speak Nahuatl, the Aztec language.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

- **Essential Knowledge 5-2d.** When Mexico was first discovered by Europe, gifts of Mexica art sent to Charles V alerted such artists as Albrecht Dürer to the unfamiliar but impressive media and images from the New World. Colonial artists preserved certain pre-Hispanic traditions both overtly and covertly in their art. After independence from Spain (in the early 19th century), the Aztec were claimed in nationalistic causes and national museums were created to promote ancient art. Twentieth-century muralists, such as Diego Rivera, overtly incorporated themes from the Mexica past. Twentieth-century European and American artists, such as Henry Moore* and Frank Lloyd Wright, were strongly influenced by the sculpture and architecture of ancient Mesoamerica as well.

ENDURING UNDERSTANDING 5-3. *The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicality (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.*

- **Essential Knowledge 5-3a.** As with ancient Mesoamerica, the Central Andes was a seat of culture and art parallel to the "Old" World in antiquity, diversity, and sophistication. Baskets from this region have been found dating to as early as 8800 B.C.E., proving early peopling from Asia through the rest of the Americas was accomplished by Neolithic times. Chavín and Inka were representative and distinct early and late cultures/styles respectively (Chavín: c. 1200–500 B.C.E. in the northern highlands with reach to the southern coast; Inka: 1438–1534 C.E. covering the entire Central Andes), although many other important, art-producing cultures existed between them. Similarities within Central Andean cultures can be traced to the influence of three significantly distinct ecosystems in close proximity: the dominant Andes mountains, a narrow desert coast, and the planet's largest rain forest, the Amazon. These environments necessarily play a central role in art, influencing the materials (especially the prominence of camelid fiber and cotton textiles), political systems (coastal diversity, highland impulses toward unification), and overall values such as reciprocity, asymmetrical dualism, and travel across long distances.
- **Essential Knowledge 5-3b.** The necessity to interact with three disparate environments (mountains, desert coast, and rainforest) in order to survive instilled in Andean culture and art an underlying emphasis on trade in exotic materials. Complex ties linked coast with highlands; these connections brought forth themes of reciprocity, interdependence, contrast, asymmetry, and dualism. Accordingly, most Andean art seems to have been made by collaborative groups — the best known being the Inka high-status *aclla* weavers (the empire's most talented women weavers, kept cloistered). A hierarchy of materials was based on availability and/or requirement for collaboration to manipulate the materials. Featherwork, textiles, and greenstone were at the top of the materials hierarchy; metalwork, bone, obsidian, and stone toward the middle; and ceramics and wood at the lower end of the hierarchy. Textiles were a primary medium and were extraordinarily well preserved on the desert coast, fulfilling key practical and artistic functions in the various environmental zones.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

- **Essential Knowledge 5-3c.** Andean art tends to explore the terrestrial (e.g., animal and plant imagery, mountain veneration, sculpting of nature itself, and organic integration of architecture with the environment). It also concerns the nonterrestrial via abstraction and orientation toward the afterlife and the other realms of the cosmos. Peoples of the Andes practiced the world's earliest and most persistent artificial mummification (in many forms, from 5500 B.C.E. onward), and almost all art became grave goods for use in the afterlife. Shamanic visionary experience was a strong theme, especially featuring humans transforming into animal selves.
- **Essential Knowledge 5-3d.** The European invasions prevailed beginning in 1534 C.E.; however, indigenous descendants of ancient peoples remain: 8 to 10 million people still speak Quechua, the Inka language. Being more distant geographically and aesthetically, Andean art was less well known to early modern Europe and current society than Mesoamerican art. However, some key modern Euro–American artists, such as Paul Gauguin, Josef and Anni Albers*, and Paul Klee*, found inspiration in ancient Peruvian textiles and ceramics. Modern Latin American artists, such as Joaquín Torres Garcia of Uruguay*, blended Inka art and architecture with modernist theory and style, exploring a common abstract vocabulary.

ENDURING UNDERSTANDING 5-4. *Despite underlying similarities, there are key differences between the art of Ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to the present, and sources of information. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression.*

- **Essential Knowledge 5-4a.** Archaeological excavation of works of art, monuments, and cities/sites predating European invasion serves as the mainstay for reconstructing the art and culture of ancient America, although the majority of surviving artworks were not scientifically extracted. Spanish chronicles by invaders, friars, and colonists provide some information about monuments and artistic practices of the last independent indigenous peoples, such as the Inka, Mexica (known as Aztecs), and Puebloans; these sources can be cautiously applied to earlier cultures' basic values and approaches. Hieroglyphs of the Mayas and Mexica illuminate text and image, historical, and artistic elements for those cultures. Ethnographic analogy highlights basic cultural continuities so that present traditional practices, myths, and religious beliefs may illuminate past artistic materials, creative processes, and iconography. Other disciplines, such as astronomy, botany, and zoology, help identify siting of cities and monuments, as well as native flora and fauna subject matter. Like all art historical research, work in these areas uses iconographic and formal analyses of large numbers of artworks and increasingly employs multidisciplinary collaboration.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

- **Essential Knowledge 5-4b.** Sources of information for Native North American art include archaeological excavations for precontact and colonial cultures, written ethnohistoric documents, tribal history (oral and written), modern artists' accounts and interviews, and museum records. Colonial and modern mistreatment of American Indians means that historical information sources may be highly contested by American Indians. Divergent stories depend on whether native or white sources are used. Sometimes the stories converge in a positive way, as in Maria and Julian Martínez' revival of ancient black-in-black ceramic techniques, which was encouraged by anthropologists.

ENDURING UNDERSTANDING 5-5. *Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world.*

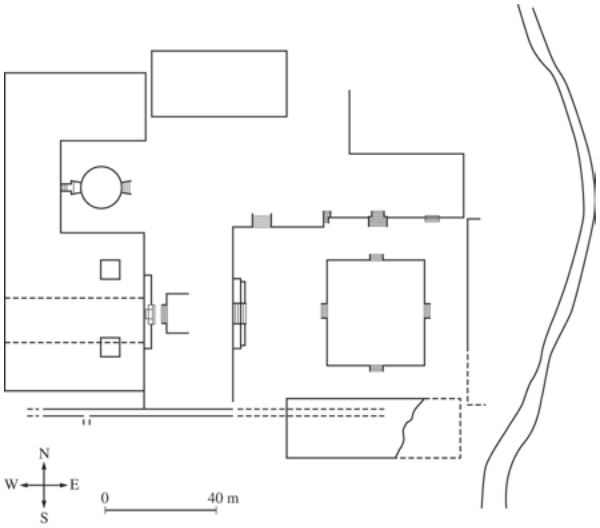
- **Essential Knowledge 5-5a.** *Indians*, *Native Americans*, *North American Indians* (in the United States), and *First Nations* (in Canada) are nonindigenous terms for the indigenous peoples inhabiting areas north of what is now the U.S.–Mexico border, from ancient times to the present. They did not have a collective name for themselves, being many different tribes and nations.
- **Essential Knowledge 5-5b.** Native American art media include earthworks, stone and adobe architecture, wood and bone carving, weaving and basketry, hide painting, ceramics, quillwork and beadwork, and, recently, painting on canvas and other European-style media. Many Native American artworks are ritual objects to wear, carry, or use during special ceremonies in front of large audiences. Functionality of the object is preferred; the more active a work of art, the more it is believed to contain and transfer life force and power. Centuries of interaction with colonial and migrant peoples means that some imported materials (e.g., glass beads, machine-made cloth, and ribbon) are now considered traditional. Likewise, in subject matter, the Spanish-introduced horse has become a cultural and artistic staple, alongside the indigenous buffalo, raven, and bear. European influence is inevitable but may be subtle. What is considered traditional is constantly changing; there is no singular, timeless, authentic Native American art or practice.
- **Essential Knowledge 5-5c.** Different regions of Native America have broadly similar styles of art, allowing grouping into Arctic*, Northwest Coast, Southwest, Plains, and Eastern Woodlands, among others. Geometric patterning, figures (often mythic or shamanic), and animals (e.g., snakes, birds, bison, and horses) are often seen. The various Native American groups may be seen to share larger ideas of harmony with nature, oneness with animals, respect for elders, community cohesion, dream guidance, shamanic leadership, and participation in large rituals (such as potlatches and sun dances). Postcontact art not only reflects these long-standing values, but it is also concerned with the history of conflict within tribes and between indigenous people and the U.S. and Canadian governments.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

- **Essential Knowledge 5-5d.** Intellectual pursuits apparent in artistic expressions include astronomical observation; poetry, song, and dance; and medicine (curing and divining). Artistic practices included workshops, apprentice–master relationships, and, less often, solitary art making. Some specialization by gender (e.g., women weaving, men carving) can be seen. Patrons might be the tribal leaders, an elder, or a family member. Audiences mostly were the entire group, though some objects and performances were restricted by their sacred or political nature.
- **Essential Knowledge 5-5e.** Due to the history of suppression and forced assimilation into white culture, influence of Native North American art on modern U.S. and European art styles has been minimized. However, recent cultural revitalization of traditions and active contemporary artistic production by self-taught and academically trained artists keep Native American participation in global artistry alive. Strains range from self-conscious revival of ancient arts, such as in Puebloan pottery, to cutting political commentary on racism and injustice.

Image Set

153. Chavín de Huántar. Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry). *(4 images)*



Chavín de Huántar plan

Lanzón Stela

Relief sculpture

Nose ornament

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

Mesa Verde cliff dwellings

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

Structure 40

Lintel 25, Structure 23

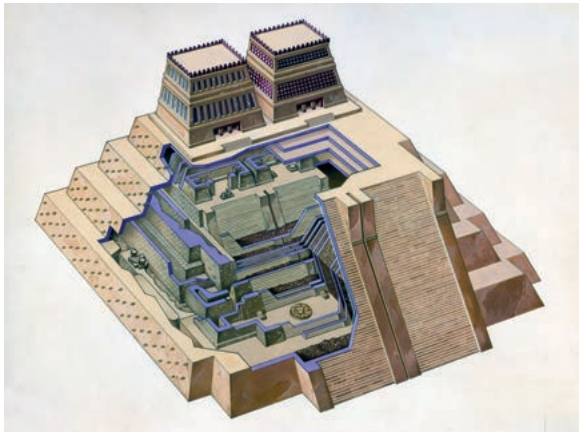
Yaxchilán, *continued*

Structure 33

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

Great Serpent Mound

157. Templo Mayor (Main Temple). Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone). *(4 images)*



Templo Mayor (reconstruction drawing)

The Coyolxauhqui Stone

Templo Mayor (Main Temple), *continued*

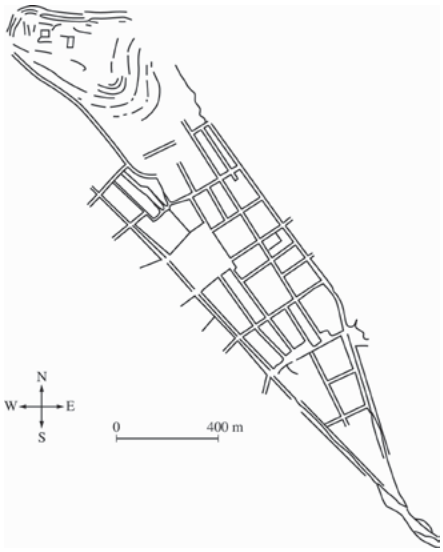
Calendar Stone

Olmec-style mask

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

Ruler's feather headdress

159. City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E.; convent added 1550–1650 C.E. Andesite. *(3 images)*



City of Cusco plan

Curved Inka wall of Qorikancha with Santo Domingo convent

Walls at Saqsa Waman (Sacsayhuaman)

160. Maize cobs. Inka. c. 1440–1533 C.E.
Sheet metal/repoussé, metal alloys.

Maize cobs

161. City of Machu Picchu. Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (architectural complex). *(3 images)*

City of Machu Picchu

Observatory

City of Machu Picchu, *continued*

Intihuatana Stone

162. All-T'oqapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.

All-T'oqapu tunic

163. Bandolier bag. Lenape (Delaware tribe, Eastern Woodlands). c. 1850 C.E. Beadwork on leather.

Bandolier bag

164. Transformation mask. Kwakwaka'wakw, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string. *(2 images)*

Transformation mask, closed

Transformation mask, open

165. Painted elk hide. Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming. c. 1890–1900 C.E. Painted elk hide.

Painted elk hide

Courtesy of School for Advanced Research, Catalog Number SAR.1978-1-87/Photograph by Addison Doty

166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic.

Black-on-black ceramic vessel

CONTENT AREA 6

Africa

1100–1980 C.E.

ENDURING UNDERSTANDING 6-1. *Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.*

- **Essential Knowledge 6-1a.** Early artistic expression on the African continent is found in the rock art of the Sahara and in southern Africa. Those works depict the animals that lived in each region, human pursuits (e.g., herding, combat, and perhaps dance or some sort of regularized behavior), contact among different groups of people, and the use of technologies (e.g., horses and chariots).
- **Essential Knowledge 6-1b.** The now-deserts of the Sahara were once grasslands and an original source of agriculture and animal husbandry. As the desert grew, it stretched toward the still well-watered valley of the Nile and the culture of Pharaonic Egypt. Resulting human migrations carried populations southward into central Africa and eventually across the Congo River Basin. The arts, major world religions, and international trade routes followed those paths and flourished in patterns of distribution seen in Africa today.

ENDURING UNDERSTANDING 6-2. *Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.*

- **Essential Knowledge 6-2a.** Art in Africa is a combination of objects, acts, and events, created in a wide variety of media (vocal, aural, and visual) and materials (wood, ivory, metals, ceramic, fiber, and elements of nature) that are carved, cast, forged, modeled, woven, and combined by recognized specialists for knowledgeable patrons.
- **Essential Knowledge 6-2b.** Art reveals belief systems; it presents a world that is known but not necessarily seen, predictable, or even available to everyone. These arts are expressive rather than representational and often require specialized or supernaturally ordained capabilities for their creation, use, and interpretation. African art is concerned with ideas (beliefs and relationships that exist in the social and intellectual world) rather than the with objects of the natural or physical world. Art is created for both daily use and ritual purposes (such as leadership, religious beliefs, diagnosis and divination, education, and personal adornment).

- **Essential Knowledge 6-2c.** Art forms may be prescribed by a diviner, commissioned by a supplicant, and produced by a specific artist. The art object comes under the custodianship of the person who commissioned it or a member of his or her family. Performances of objects are accompanied by costumes and music. None of these practices is simple or random. Cultural protocols acknowledge and ensure the efficacy and appropriateness of artistic experience in Africa. African art is sung, danced, and presented in holistic experiences for designated audiences; it is created for specific reasons and to produce expected results.

ENDURING UNDERSTANDING 6-3. *Use and efficacy are central to the art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed. African arts are often described in terms of the contexts and functions with which they appear to be associated.*

- **Essential Knowledge 6-3a.** As in all arts, aspects of human experience (such as origins, destinies, beliefs, physicality, power, and gender) are expressed through objects and performances. Artistic expression in Africa is an integral part of social life, connecting daily practices to beliefs, systems of power and authority, and social networks that link people to their families, communities, and shared ancestors. African arts mark status, identity, and cycles of human experience (e.g., maturational, seasonal, astronomical, and liturgical).
- **Essential Knowledge 6-3b.** Education, incorporation into adulthood, and civic responsibility are processes marked by the creation, manipulation, and interpretation of art objects. The arts of authority (both achieved and inherited status and roles) legitimate traditional leadership. Leaders' histories and accomplishments are often entrusted to and lauded by historians, bards, and elders. Personal identity, social status, and relationships are delineated by aesthetic choices and artistic expression. Common ancestors link leaders, sanction social behavior and choices, and define the order of social life.
- **Essential Knowledge 6-3c.** Urbanization and its monumental trappings (both bureaucratic and architectural) often associated with "civilization" take many forms in Africa. Administrative and liturgical centers exist apart from settlement that is often determined by the spaces required for agriculture or herding. Seasonal climatic shifts and demands of political relations affect the scale and distribution of built environments and arts that mark them. The sites of Meroë, Timbuktu, Zimbabwe, Igbo Ukwu, and Kilwa Kisiwani demonstrate that range of monumentalities.

ENDURING UNDERSTANDING 6-4. *Outsiders have often characterized, collected, and exhibited African arts as primitive, ethnographic, anonymous, and static, when in reality Africa's interaction with the rest of the world led to dynamic intellectual and artistic traditions that sustain hundreds of cultures and almost as many languages, contributing dramatically to the corpus of human expression. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.*

- **Essential Knowledge 6-4a.** African histories, often sung or recited, are traditionally the responsibility of specialists. Outsiders often see those histories as timeless and unchanging. The Africa we know often comes from ideas promulgated by foreigners since the ninth century — as though history were brought to, rather than originating from, Africa.
- **Essential Knowledge 6-4b.** As they have been traditionally collected by outsiders, African art objects that are similar in form are often grouped with works that come from the same place and are produced by a designated ethnic group. The name of the artist and the date of creation are rarely acknowledged by the outsiders who collected them. These gaps in the record do not reflect a lack of interest on the part of those who commission, use, and protect art objects; rather they are the result of ignorance and predisposition by those collecting, describing, and explaining African art.
- **Essential Knowledge 6-4c.** Creative contributions of African life and arts are found in populations around the world. Artistic practices were conveyed by and continue to be serviced by African people and beliefs, from Macao to Manaus to Mauritania. These creative contributions are reflected in diverse art forms, from the practices of Santeria to Japanese screens and the paintings of Renaissance Venice. The literatures of Negritude and the Harlem Renaissance expanded the notions of place and race to new levels that are again changing in the contemporary diaspora. Although traditional African art forms are usually described and exhibited, contemporary African arts have increased awareness and understanding of the arts of the continent across the globe.

Image Set

167. Conical tower and circular wall of Great Zimbabwe. Southeastern Zimbabwe. Shona peoples. c. 1000–1400 C.E. Coursed granite blocks. *(2 images)*

Conical tower

Circular wall

168. Great Mosque of Djenné. Mali. Founded c. 1200 C.E.; rebuilt 1906–1907. Adobe. *(2 images)*

Great Mosque of Djenné

Monday market at the Great Mosque of Djenné

169. Wall plaque, from Oba's palace. Edo peoples, Benin (Nigeria). 16th century C.E. Cast brass. *(2 images)*

Wall plaque, from Oba's palace

Contextual photograph: Oba of Benin

170. *Sika dwa kofi* (Golden Stool). Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments. *(2 images)*

Sika dwa kofi

Contextual photograph: *Sika dwa kofi*

171. *Ndop* (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood. *(2 images)*

Ndop

Contextual photograph: *Ndop*

Kuba Nyim (ruler) Kot a Mbweeky III in state dress with royal drum in Mushenge, Democratic Republic of the Congo. Photograph by Eliot Elisofon, 1971. EEPA EECL 2139/Eliot Elisofon Photographic Archives/National Museum of African Art/Smithsonian Institution

172. Power figure (*Nkisi n'kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.

Nkisi n'kondi

173. Female (*Pwo*) mask. Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal.

Female *(Pwo)* mask

174. Portrait mask (*Mblo*). Baule peoples (Côte d'Ivoire). Early 20th century C.E. Wood and pigment. *(2 images)*

Mblo

Contextual photograph: *Mblo*

175. *Bundu* mask. Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century C.E. Wood, cloth, and fiber. *(2 images)*

Bundu mask

Contextual photograph: *Bundu* mask

176. *Ikenga* (shrine figure). Igbo peoples (Nigeria). c. 19th to 20th century C.E. Wood.

Ikenga

177. *Lukasa* (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal. *(2 images)*

Lukasa

Photo © Heini Schneebeli/The Bridgeman Art Library

Contextual photograph: *Lukasa*

Courtesy of Mary Nooter Roberts

178. Aka elephant mask. Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads. *(2 images)*

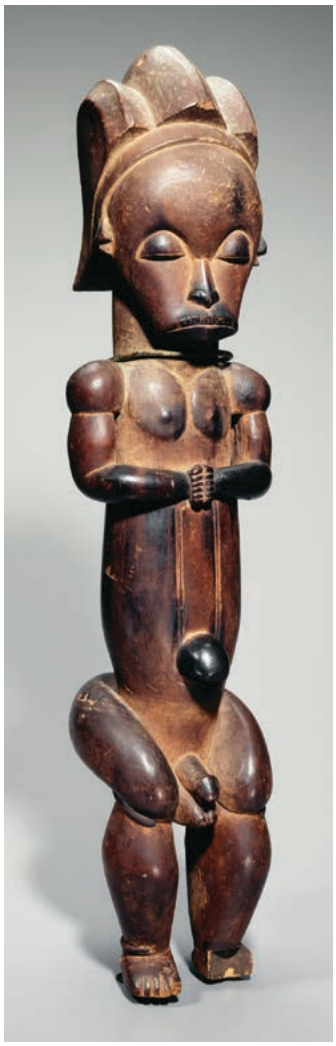
Aka elephant mask

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

Contextual photograph: Aka elephant mask

© George Holton/Photo Researchers/Getty Images

179. Reliquary figure (*byeri*). Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.



Reliquary figure (*byeri*)

180. Veranda post of enthroned king and senior wife (Opo Ogoga). Olowe of Ise (Yoruba peoples). c. 1910–1914 C.E. Wood and pigment.

Veranda post of enthroned king and senior wife (Opo Ogoga)

CONTENT AREA 7

West and Central Asia

500 B.C.E.–1980 C.E.

ENDURING UNDERSTANDING 7-1. *The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchanges that have occurred in these lands that link the European and Asian peoples.*

- **Essential Knowledge 7-1a.** Historical cultures of West and Central Asia reside in a vast area that includes the Arabian Peninsula and the Levant, Anatolia, Greater Iran, Central Asia, Inner Asia, and Himalayan Asia. These regions have had shifting political boundaries throughout their histories and include lands associated with the former Soviet Union and modern China. They form the heart of the ancient Silk Route that connected the Greco–Roman world with China and India.
- **Essential Knowledge 7-1b.** Arts attest to the transmission and influence of cultural ideas, such as Islam and Buddhism, and cultural art forms, such as Hellenistic architecture, Buddhist sculpture, chinoiserie (in Persian art), and ceramic-tile decoration. Cross-cultural comparisons with the arts of these regions may be made most readily to the arts of the ancient Mediterranean, medieval Europe, and South, East, and Southeast Asia.
- **Essential Knowledge 7-1c.** West Asia is the cradle of arts produced in regions with a dominant Islamic culture. These arts may be religious or secular in nature, and may or may not have been made by or for Muslims. The term "Islamic Art" may be applied to these diverse art forms. Many examples of Islamic art from across the traditional Islamic lands share similarities in terms of their content and visual characteristics.
- **Essential Knowledge 7-1d.** The arts of West and Central Asia were created for and acquired by various kinds of local and global patrons. Audiences for these works included royal and wealthy patrons, lay and monastic religious practitioners, and foreign collectors who acquired works through gift or trade.
- **Essential Knowledge 7-1e.** The arts of West and Central Asia had great international impact through trade. Textiles were perhaps the most important art form in these regions and dominated much of the international trade between Europe and Asia. Islamic metalworks, including examples with Christian subject matter, were created for trade in the regions bordering the Mediterranean. Ceramics were another important trade item, particularly the iznik wares created in Turkey.

ENDURING UNDERSTANDING 7-2. *The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam.*

- **Essential Knowledge 7-2a.** Cultures of these regions are diverse, but they were united through their shared beliefs and practices, particularly the world religions of Buddhism, which originated in the sixth century B.C.E. in South Asia, and Islam, which originated in the seventh century C.E. in West Asia.

- **Essential Knowledge 7-2b.** Architecture in West and Central Asia is frequently religious in function. West and Central Asia is home to many important Islamic mosques, which are decorated with nonfigural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, serving as a focus for prayer. A large congregational mosque may also include a Minbar (pulpit for the imam), as well as a Minaret and a central courtyard to call and accommodate practitioners for prayer. Other important forms of Islamic religious architecture include commemorative monuments, such as the Kaaba and the Dome of the Rock, and tomb architecture. Central Asia is further recognized for its outstanding Buddhist cave architecture, which incorporates relief carving, constructive sculpture, and wall painting. In the Tibetan lands, Buddhist architecture flourishes in the form of stupas and monastic architecture.
- **Essential Knowledge 7-2c.** Pilgrimage is an important religious practice in Islam and Buddhism and is a key focus of several monuments and artworks in West and Central Asia including the following: the Kaaba, the most sacred site in Islam; the Dome of the Rock in Jerusalem; and the Buddha sculpture Jowo Rinpoche, considered the most sacred image in Tibet.

ENDURING UNDERSTANDING 7-3. *Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.*

- **Essential Knowledge 7-3a.** Figural art is a primary form of visual communication in Buddhist communities in Central Asia, as it is across Asia. Figural imagery is used to depict Buddhas and various attendants, teachers, practitioners, and deities. This is an iconic culture, and the presence of invoked figural imagery is important to Buddhist practices. These figures may be venerated in shrine settings, may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, may be found in mandalas, or may be depicted in paintings.
- **Essential Knowledge 7-3b.** Islamic art that is created for religious purposes does not contain figural imagery. Mosque architecture is decorated with nonfigural imagery, including calligraphy, geometric, and vegetal forms. Manuscripts or objects containing sacred texts may contain calligraphy, illumination, or geometric and vegetal decoration, but should not contain figural imagery.
- **Essential Knowledge 7-3c.** Figural art is an important subject of Islamic art in West and Central Asia. Islamic cultures draw a clear distinction between sacred and secular contexts, and figural imagery abounds in secular works, such as decorative arts and manuscript painting, which often depict sociological types, such as hunters or courtiers, or narrative subjects, such as the ancient kings and heroes of the Persian Shahnama. Religious ideas or content are sometimes carried over into secular art forms and may be illustrated when they become the subject of courtly or popular literature and poetry. For example, the prophet Moses might be illustrated in a manuscript of the *Khamsa of Nizami*. He would not be illustrated, however, in a manuscript of the holy Qur'an.

ENDURING UNDERSTANDING 7-4. *Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures. Important forms include ceramics, metalwork, textiles, painting, and calligraphy.*

- **Essential Knowledge 7-4a.** Styles of art from West Asia tend to favor two-dimensional design. These works are often highly decorative, employing geometric and organic forms and vegetal designs, qualities that carry over into figural works, where figures inhabit flat or shallow spaces with tipped perspectives and patterned landscapes. West Asian art finds its greatest source of refinement and international influence in the Persianate arts from the Timurid and Safavid Dynasties of Iran, which influenced the Ottoman arts of Turkey and the Mughal arts of India. Styles of art in Central Asia can be divided into Persianate Islamic styles, which maintain developments made in West Asian art, and Indian-inspired styles, which are characterized by the idealized figural art traditions of South Asia.
- **Essential Knowledge 7-4b.** Ceramic arts have flourished in West Asia since the prehistoric era, and many technical advancements in this media, such as the development of lusterware and cobalt-on-white slip painting, developed here. Ceramic arts were used to create utilitarian vessels and elaborate painted and mosaic-tile architectural decoration, carrying forward artistic practices explored in ancient West Asia (the Near East). Highpoints in West and Central Asian ceramics include Persian mosaic-tile architecture from the Seljuk through the Safavid Dynasties, as seen in the Great Mosque of Isfahan, and Iznik tile work and export ceramics created during the Ottoman Dynasty.
- **Essential Knowledge 7-4c.** Metalwork and metallurgy flourished in West and Central Asia in the creation of metal plaques, vessels, arms, armor and tack, sculpture, and decorative objects of all kinds. Islamic metalwork is widely regarded as one of the finest decorative art forms of the medieval world. Metal sculpture was an important art form in Central Asian and Himalayan Buddhist art, which created Buddhist figures in bronze, copper, brass and silver, and often ornamented them with gilding, metal inlay, and paint. Metal artworks were created through various processes including casting, beating, chasing, inlaying, and embossing.
- **Essential Knowledge 7-4d.** Textile forms from this region include silk-tapestry weaving, silk velvets, and wool and silk carpets.
- **Essential Knowledge 7-4e.** Painting in West and Central Asia usually took three forms: wall painting, manuscript painting, and in the Himalayan regions, the painting of thangkas (large paintings on cloth) of Buddhist deities and mandalas. Calligraphy was a prominent art form, particularly in Islamic art in West Asia where beautiful forms were created to transmit sacred texts. Calligraphy is found on architecture, decorative arts objects, and ceramic tiles, as well as in manuscripts written on paper, cloth, or vellum.

Image Set

181. Petra, Jordan: Treasury and Great Temple. Nabataean Ptolemaic and Roman. c. 400 B.C.E.–100 C.E. Cut rock. *(3 images)*

Petra

Treasury

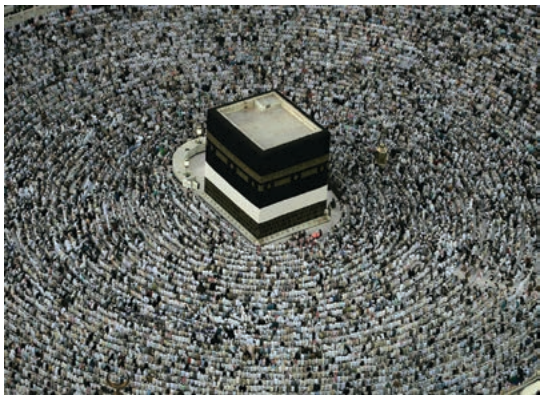
Great Temple

182. Buddha. Bamiyan, Afghanistan. Gandharan. c. 400–800 C.E. (destroyed in 2001). Cut rock with plaster and polychrome paint. *(2 images)*

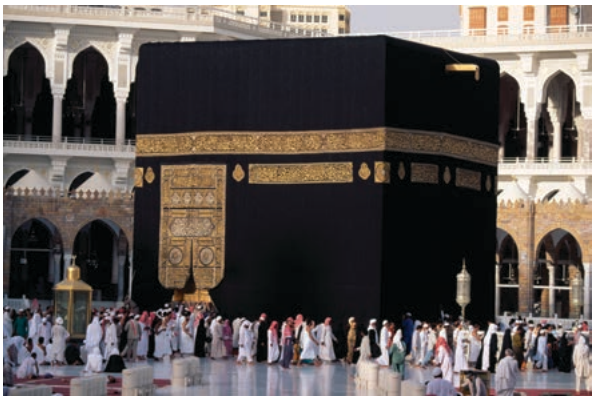
Buddha

Buddha

183. The Kaaba. Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 C.E.; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread. *(3 images)*



The Kaaba



The Kaaba

The Kaaba, *continued*

Gathering at the Kaaba

184. Jowo Rinpoche, enshrined in the Jokhang Temple. Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 C.E. Gilt metals with semiprecious stones, pearls, and paint; various offerings.

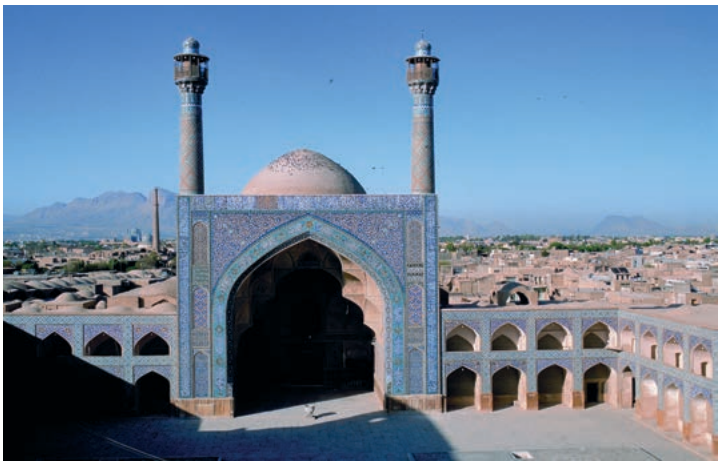
Jowo Rinpoche

185. Dome of the Rock. Jerusalem. Islamic, Umayyad. 691–692 C.E., with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome. *(2 images)*

Dome of the Rock

Dome of the Rock

186. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile. *(4 images)*



Masjid-e Jameh

Detail

Courtyard

Mihrab (prayer room)

187. Folio from a Qur'an. Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century C.E. Ink, color, and gold on parchment.

Folio from a Qur'an

188. Basin (*Baptistère de St. Louis*). Muhammad ibn al-Zain. c. 1320–1340 C.E. Brass inlaid with gold and silver.

Basin *(Baptistère de St. Louis)*

189. *Bahram Gur Fights the Karg*, folio from the Great Il-Khanid *Shahnama*. Islamic; Persian, Il'Khanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper.

Bahram Gur Fights the Karg

Reproduction print used by permission of the Harvard Art Museums

190. *The Court of Gayumars*, folio from Shah Tahmasp's *Shahnama*. Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.

The Court of Gayumars

Courtesy of Wikimedia

191. The Ardabil Carpet. Maqsud of Kashan. 1539–1540 C.E. Silk and wool.

The Ardabil Carpet

CONTENT AREA 8

South, East, and Southeast Asia

300 B.C.E.–1980 C.E.

ENDURING UNDERSTANDING 8-1. *The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions.*

- **Essential Knowledge 8-1a.** South, East, and Southeast Asia have long traditions of art making, reaching back into prehistoric times. The earliest known ceramic vessels were found in Asia: fired shards from Yuchanyan Cave in China have been dated to 18,300 and 17,500 B.C.E., followed by Jomon vessels from Japan with shards dating back to 10,500 B.C.E. Sophisticated Neolithic and Bronze Age civilizations thrived across Asia, including the Indus Valley civilization in Pakistan and India, the Yangshao* and Longshan* cultures and Shang Dynasty* in China, the Dongson* culture in Southeast Asia, and the Yayoi* and Kofun* cultures in Japan.
- **Essential Knowledge 8-1b.** The people and cultures of these regions were diverse, but prehistoric and ancient societies based in key regions (e.g., the Indus River Valley, Gangetic Plain, and Yellow River) developed core social and religious beliefs that were embraced across larger cultural spheres, helping to shape the regional identities of people within Asia.
- **Essential Knowledge 8-1c.** The core cultural centers in Asia became home to many of the world's great civilizations and ruling dynasties, including the following: Gupta India, Han China, Khmer Cambodia, and Heian Japan. The shared cultural ideas in each region and civilization gave birth to visual traditions that employed related subjects, functions, materials, and artistic styles.

ENDURING UNDERSTANDING 8-2. *Many of the world's great religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions.*

- **Essential Knowledge 8-2a.** The ancient Indic worldview that dominated South Asia differentiated earthly and cosmic realms of existence, while recognizing certain sites or beings as sacred, and understood time and life as cyclic. The religions that developed in this region — Hinduism, Buddhism, Jainism, Sikhism, and numerous folk religions — all worked within this worldview and sought spiritual development, spiritual release, or divine union through various religious methodologies and social practices. The Indic worldview was also grafted onto the preexisting animistic and popular beliefs in Southeast Asia during several waves of importation and Indian attempts at colonization.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

- **Essential Knowledge 8-2b.** East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. Chinese societies also developed a hierarchical and differentiated society that encouraged appropriate social behaviors. Daoism, with its almost antisocial focus on living in harmony with nature and the Dao, and Confucianism, more of an ethical system of behaviors rather than a religion, both developed in China in the fifth century B.C.E. from these foundations. Buddhism, which arrived in China in the early centuries of the Common Era, shared clear affinities with the indigenous Chinese religions through its focus on nature, interconnectedness, and appropriate behavior. Korean traditions were heavily influenced by China and incorporate Confucian, Buddhist, and local shamanistic beliefs and practices. The ancient Japanese landscape was alive and inhabited by animistic nature spirits, whose veneration forms the basis of the Shinto religion. Buddhism was actively imported to Japan from Korea and China in the seventh and eighth centuries, and as in China, it succeeded because of courtly patronage and similarities with local traditions.
- **Essential Knowledge 8-2c.** Religious practices associated with Hinduism, Buddhism, and Jainism are iconic, therefore figural imagery of divinities and revered teachers plays a prominent role in religious practice. The wealth of Buddhist imagery in Asia alone would rival, if not surpass, the wealth of Christian imagery in medieval Europe. Figural imagery associated with Asian religious art may be venerated in temple or shrine settings; may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, or mandalas; and are depicted in paintings. Figural subjects are common in Indian and East Asian painting.
- **Essential Knowledge 8-2d.** South, East, and Southeast Asia were also home to foreign cultures and religions, including Greco–Roman cultures, Christianity, and most notably Islamic cultures from West and Central Asia. Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennia C.E. These regions have also been influenced by cultures and beliefs from West Asia and Europe. Today South and Southeast Asia are home to the world's largest Muslim populations.
- **Essential Knowledge 8-2e.** Architecture from these regions is frequently religious in function. Temples intended to house deities or shrines were constructed or rock cut. Rock-cut caves containing Buddhist imagery, shrines, stupas, and monastic spaces span across Asia from India through Central Asia to China. Japanese architecture often uses natural materials such as wood or follows Chinese architectural models with wood structures and tile roofs. Islamic architecture in South and Southeast Asia takes two major forms: secular (forts and palaces) and religious (mosques and tombs). Islamic mosques are decorated with nonfigural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces in the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, which serves as a focus for prayer.

ENDURING UNDERSTANDING 8-3. *South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.*

- **Essential Knowledge 8-3a.** Distinctive art forms from South, East, and Southeast Asia include the following: the construction of Buddhist reliquary stupas; the practice of monochromatic ink painting on silk and paper, which developed in China; the development of the Pagoda, an architectural form based upon a Chinese watchtower; the use of rock gardens, tea houses, and related ceremonies; and Japanese woodblock printing.
- **Essential Knowledge 8-3b.** The arts of South, East, and Southeast Asia include important forms developed in a wide range of media. Stone and wood carving was a prominent art form used in architectural construction, decoration, and sculpture. Ceramic arts have flourished in Asia since the prehistoric era, and many technical and stylistic advancements in this media, such as the use of high-fire porcelain, developed here. Metal was used to create sculpture, arms and armor, ritual vessels, and decorative objects of all kinds. Shang Dynasty bronze vessels* from China employed a unique piece-molding technique that has never been successfully replicated. Important textile forms from this region include silk and wool tapestry weaving, cotton weaving, printing, painting, and carpet weaving. Painting in Asia usually took two forms: wall painting and manuscript or album painting. The painting styles that developed in India and East Asia favor contour drawing of forms over modeling. Calligraphy was an important art form in these regions. In China, calligraphy was considered the highest art form, even above painting. Calligraphy was also prominent in Islamic art in Asia, and is found on architecture, decorative arts objects, and ceramic tiles, and in manuscripts written on paper, cloth, or vellum.
- **Essential Knowledge 8-3c.** The practice of the indigenous Asian religions necessitated the development of novel art and architectural forms to support them. Uniquely Asian art forms include the following: iconic images used in Buddhist and Hindu traditions; elaborate narrative and iconographic compositions created in sculptures, textiles, and wall paintings used to ornament shrines, temples, and caves; the Buddhist stupa and monastic complex; the Hindu temple; Raigo scenes* associated with Pure Land Buddhism; the Zen rock garden; and Zen ink painting.
- **Essential Knowledge 8-3d.** South, East, and Southeast Asia have rich traditions of courtly and secular art forms that employ local subjects and styles. In India, regional painting styles developed to illustrate mythical and historical subjects, and poetic texts documented court life. In China and Japan, a new genre of literati painting developed among the educated elite. Literati paintings often reveal the nonprofessional artist's exploration of landscape subjects, which are frequently juxtaposed with poetry. The term *secular* is a bit misleading when describing Asian art, as religious ideas or content frequently is carried over into secular art forms (e.g., Hindu deities depicted in Ragamala painting* in India, or Zen Buddhist sensibilities applied to ceramic production and flower arranging in Japan). Elegant and elaborate decorative programs featuring floral and animal designs are commonly found on decorative arts from East Asia.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

ENDURING UNDERSTANDING 8-4. *Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history.*

- **Essential Knowledge 8-4a.** Trade greatly affected the development of Asian cultures and Asian art. Two major methods for international trade connected Asia: the Silk Route that linked Europe and Asia, connecting the Indian subcontinent to overland trade routes through Central Asia, terminating in X'ian, China, and the vast maritime networks that utilized seasonal monsoon winds to move trade between North Africa, West Asia, South and Southeast Asia, and south China. These routes were the vital mechanism for the transmission of cultural ideas and practices, such as Buddhism, and of artistic forms, media, and styles across mainland and maritime Asia.
- **Essential Knowledge 8-4b.** Asian arts and architecture reveal exchanges of knowledge in visual style, form, and technology with traditions farther west. Early connections with the Greco–Roman world are evident in the Hellenistic-influenced artistic style and subjects found in artwork associated with ancient Gandharan culture in Afghanistan and Pakistan (Gandhara bridges what is categorized as West and East Asian content in AP Art History; influence of Gandharan art is observed in the Buddha of Bamiyan). Early Buddha sculptures in north India, China, and Japan wear a two-shouldered robe based upon the Roman toga. South and Southeast Asia had early contact with Islam through trade and in western India, through military campaigns. In the 12th and 13th centuries, Islamic sultanates arose in these lands, creating another layer of cultural practices and interactions and impacting Asian visual culture through the importation and creation of new art forms and styles. Innovations based upon Islamic influence in these areas include the use of paper for manuscripts and paintings, as well as the adoption of Mughal styles in Hindu court architecture, painting, and fashion. European influence is evident in the evolution of architectural styles, and in the adoption of naturalism and perspective in Asian painting traditions during the colonial era.
- **Essential Knowledge 8-4c.** Asian Art forms had great influence upon the arts of West Asia and Europe. Art and ideas were exchanged through trade routes. The impact of Asian art is especially evident during times of free exchange, such as the Silk Route during the Han and Tang Dynasties and Mongol Empire, the colonial era, and the opening of Japan for trade in the 19th century. In West Asia and Europe, collectors acquired Asian art works through gift or trade. Ceramics created in China, from Tang slipwares to high-fire porcelains, have been coveted internationally for over one thousand years. The popularity of Chinese blue-and-white porcelain was so high that ceramic centers in Iran, Turkey, and across Europe developed local versions of blue-and-white ceramics to meet market demand. Textiles are also a very important Asian art form and dominated much of the international trade between Europe and Asia. Silk and silk weaving originated in China, where it flourished for thousands of years. Cotton was first spun and woven in the Indus Valley region of Pakistan and was, like silk, important for international trade. Cross-cultural comparisons may be made most readily between the arts of South, East, and Southeast Asia and arts of the ancient Mediterranean, medieval Europe, and West Asia.

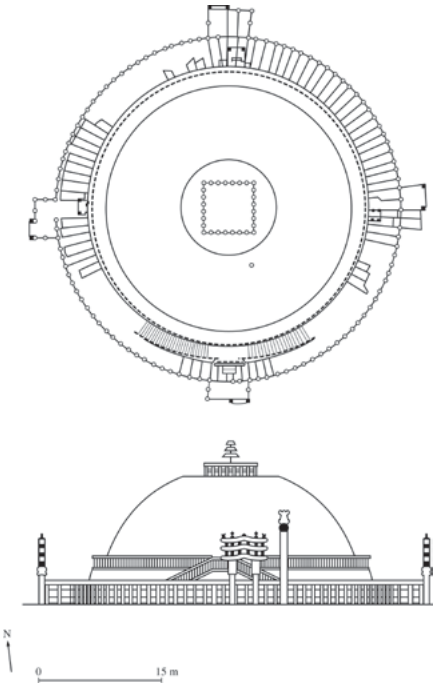
Image Set

192. Great Stupa at Sanchi. Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome. *(4 images)*

Great Stupa at Sanchi

Detail

North Gate



Plan and elevation

193. Terra cotta warriors from mausoleum of the first Qin emperor of China. Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta. *(2 images)*

Terra cotta warriors

Terra cotta warriors

194. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.

Funeral banner of Xin Zhui

195. Longmen caves. Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone. *(3 images)*

Longmen caves

Detail

Detail

196. Gold and jade crown. Three Kingdoms Period, Silla Kingdom, Korea. Fifth to sixth century C.E. Metalwork.

Gold and jade crown

197. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture). *(5 images)*

Todai-ji

Great Buddha

Nio guardian statue

Nio guardian statue

Todai-ji, *continued*

Gate

198. Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E. Volcanic-stone masonry. *(3 images)*

Borobudur Temple

Detail

Borobudur Temple, *continued*

Buddha

199. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia. Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone. *(5 images)*

Angkor Wat

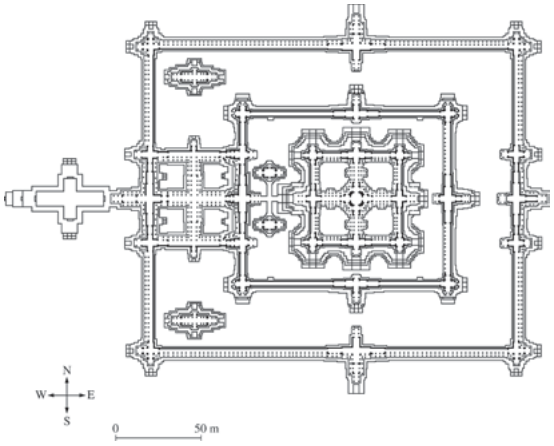
South Gate of Angkor Thom

Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia, *continued*

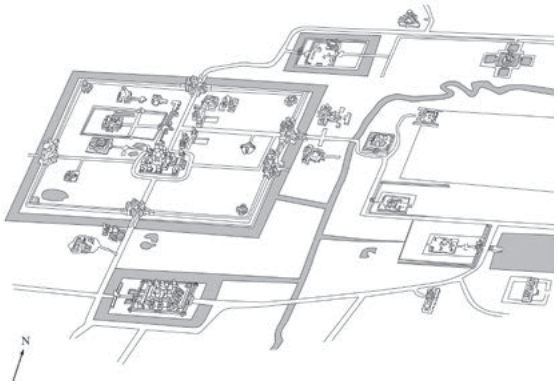
Churning of the Ocean of Milk

Jayavarman VII as Buddha

HansStieglitz@t-online.de



Angkor Wat plan



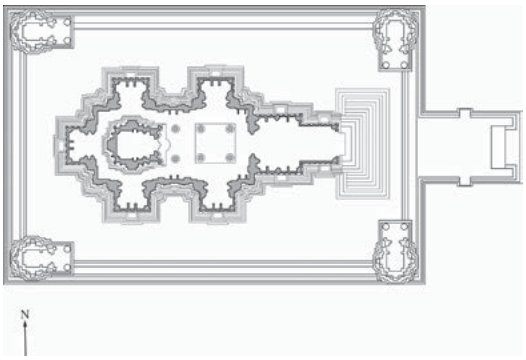
Angkor site plan

200. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 C.E. Sandstone. *(4 images)*

Lakshmana Temple

Detail

Detail



Lakshmana Temple plan

201. *Travelers among Mountains and Streams.* Fan Kuan. c. 1000 C.E. Ink and colors on silk.

Travelers among Mountains and Streams

202. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.

Shiva as Nataraja

203. *Night Attack on the Sanjô Palace.* Kamakura Period, Japan. c. 1250–1300 C.E. Handscroll (ink and color on paper). *(2 images)*

Night Attack on the Sanjô Palace

Detail

204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.

The David Vases

205. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).

Portrait of Sin Sukju

206. Forbidden City. Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile. *(5 images)*

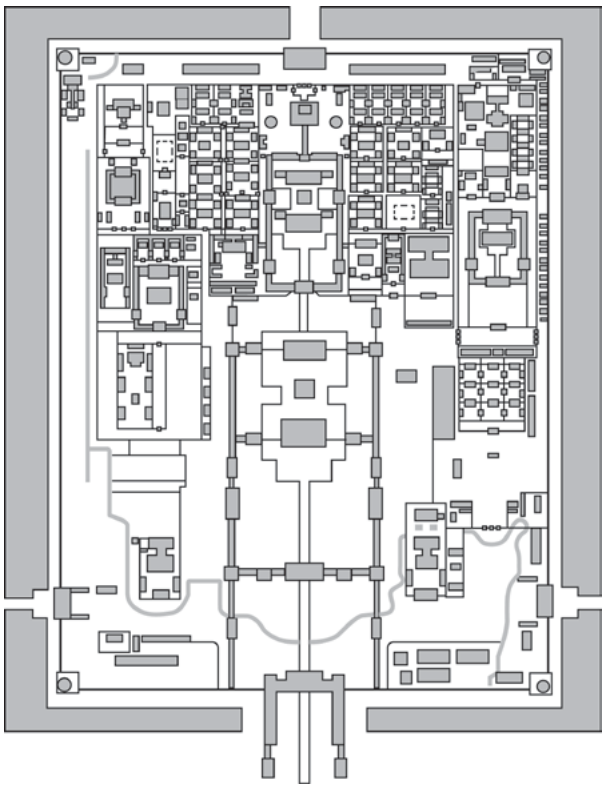
Forbidden City

Front Gate

Forbidden City, *continued*

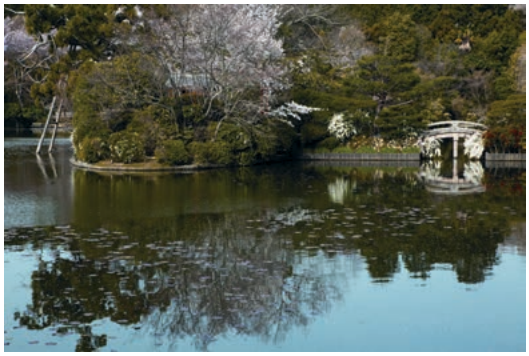
Hall of Supreme Harmony

The Palace of Tranquility and Longevity



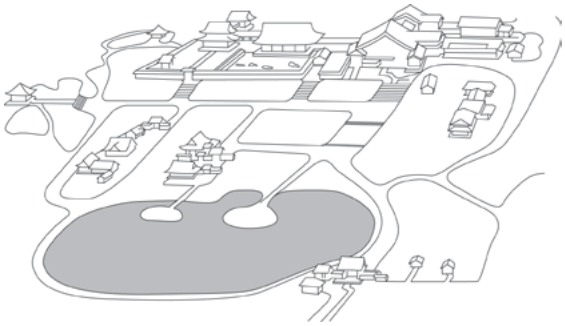
Forbidden City plan

207. Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden. *(3 images)*



Ryoan-ji, wet garden

Ryoan-ji, dry garden



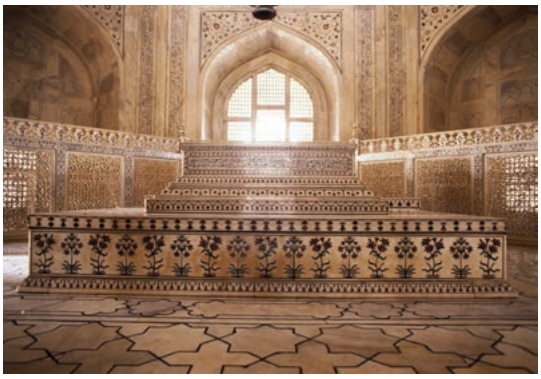
Ryoan-ji plan

208. *Jahangir Preferring a Sufi Shaikh to Kings*. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.

Jahangir Preferring a Sufi Shaikh to Kings

209. Taj Mahal. Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens. *(2 images)*

Taj Mahal



Taj Mahal

210. *White and Red Plum Blossoms.* Ogata Korin. c. 1710–1716 C.E. Ink, watercolor, and gold leaf on paper. *(2 images)*

White and Red Plum Blossoms

White and Red Plum Blossoms

211. *Under the Wave off Kanagawa (Kanagawa oki nami ura)*, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji. *Katsushika* Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.

Kanagawa oki nami ura

212. *Chairman Mao en Route to Anyuan.* Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.

Chairman Mao en Route to Anyuan

CONTENT AREA 9

The Pacific

700–1980 C.E.

ENDURING UNDERSTANDING 9-1. *The arts of the Pacific vary by virtue of ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented.*

- **Essential Knowledge 9-1a.** The Pacific region — including over 25,000 islands, about 1,500 of which are inhabited — is defined by its location within the Pacific Ocean, which comprises one third of the Earth's surface. Pacific arts are objects and events created from fibers, pigments, bone, sea ivory and shell, tortoise shell, as well as wood, coral, and stone, which are carried, exchanged, and used by peoples of the region.
- **Essential Knowledge 9-1b.** Geological and archaeological evidence indicates that Papuan-speaking peoples traveled across a land bridge that connected Asia and present-day Australia about 30,000 years ago. Lapita people migrated eastward across the region beginning 4,000 years ago. The region was explored by Europeans as early as the 16th century and most extensively from the second half of the 18th century. By the beginning of the 19th century, Dumont d'Urville had divided the region into three units: micro- (small), poly- (many), and mela- (black) nesia (island). The lands are continental, volcanic, and atollian. Each supports distinct ecologies that exist in relation to the migrations and sociocultural systems that were transported across the region.
- **Essential Knowledge 9-1c.** Objects such as shields, ancestral representations, and family treasures were and continue to be constructed to give form to and preserve human history and social continuity. Other art forms are constructed to be displayed and performed to remind people of their heritage and shared bonds (such as the significance of an ancestor or leader) and are intended to be destroyed once the memory is created.

ENDURING UNDERSTANDING 9-2. *The sea is ubiquitous as a theme of Pacific art and as a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples of the Pacific.*

- **Essential Knowledge 9-2a.** In the last 4,000 years, populations sailed from Vanuatu eastward, and carried plants, animals, and pottery that now demonstrate a pattern of migration and connection from what was the Lapita culture. By 800 C.E. the distribution that has come to be described as Melanesia, Micronesia, and Polynesia was established.

- **Essential Knowledge 9-2b.** Ships and devices of navigation and sailing expertise were built and used to promote exploration, migration, and the exchange of objects and cultural patterns across the Pacific. Navigators created personal charts or expressions of the truths of their experience of the sea and other objects intended to protect and ensure the success of sailing. Ocean-going vessels carried families, and often communities, across vast distances; passengers could also return to their place of departure.

ENDURING UNDERSTANDING 9-3. *The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society. Pacific arts are objects, acts, and events that are forces in social life.*

- **Essential Knowledge 9-3a.** Arts of the Pacific involve the power and forces of deities, ancestors, founders, and hereditary leaders, as well as symbols of primal principles, which are protected by wrapping, sheathing, and other forms of covering to prevent human access. Ritual dress, forms of armor, and tattoos encase and shield the focus of power from human interaction. One's vital force, identity, or strength (*mana*) is expressed and protected by rules and prohibitions, as well as by wrapping or shielding practices, or *tapu*. *Mana* is also associated with communities and leaders who represent their peoples. Objects that project status and sustain structure hold and become *mana*. These objects are made secure through *tapu* or behaviors that limit access to and protect the objects.
- **Essential Knowledge 9-3b.** Rulers of the Sayudeleur Dynasty commanded construction of Nan Madol in Micronesia, a residential and ceremonial complex of numerous human-made islets. Rulers of Hawaii were clothed in feather capes that announce their status and shield them from contact. Societies of Polynesia in New Zealand, Rapa Nui, and Samoa create sacred ceremonial spaces that both announce and contain their legitimacy, power, and life force. In Melanesia, individuals and clans earn status and power and sustain social balance in a set of relationships marked by the exchange of objects. Masks, and the performance of masks, are a recital and commemoration of ancestors' histories and wisdom.

ENDURING UNDERSTANDING 9-4. *Pacific arts are performed (danced, sung, recited, displayed) in an array of colors, scents, textures, and movements that enact narratives and proclaim primordial truths. Belief in the use of costumes, cosmetics, and constructions assembled to enact epics of human history and experience is central to the creation of and participation in Pacific arts.*

- **Essential Knowledge 9-4a.** Objects and behaviors in the cultures of the Pacific are often designed and presented to stimulate a particular response. Rare and precious materials are used to demonstrate wealth, status, and particular circumstance. Ritual settings are structured with elements that address all of the senses. Physical combat and warfare are announced and preceded by displays of ferocity in dress, dance, verbal aggression, and gestural threats.

- **Essential Knowledge 9-4b.** The acts of creation, performance, and even destruction of a mask, costume, or installation often carry the meaning of the work of art (instead of the object itself carrying the meaning). Meaning is communicated at the time of the work's appearance, as well as in the future when the work, or the context of its appearance, is recalled. This sort of memory is evoked through the presentation of primordial forms such as cultural heroes, founding ancestors, or totemic animals in order to reaffirm shared values and important truths. In some instances the memory is created and performed, and then the objects that appeared in those processes are destroyed, leaving a new iteration of the memory.
- **Essential Knowledge 9-4c.** Reciprocity is demonstrated by cycles of exchange in which designated people and communities provide specific items and in exchange receive equally predictable items. The process of exchange is complex and prescribed. Chants, dances, scents, costumes, and people of particular lineage and social position are called into play to create a performance that engages all of the senses and expands the form and significance of the exchange.
- **Essential Knowledge 9-4d.** Duality and complementarity are aspects of social relations that are often characterized by opposing forces or circumstances and express the balance of relations necessary between those seemingly divergent forces. Gender, for example, is the basis for inclusion in some societies but is understood in the context of complement rather than opposition. Spatial organization, shared spaces, and exclusive or rarified spaces are created and used to reinforce social order.

Image Set

213. Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 C.E. Basalt boulders and prismatic columns. *(2 images)*

Nan Madol

Nan Madol

214. Moai on platform (*ahu*). Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base.

Moai

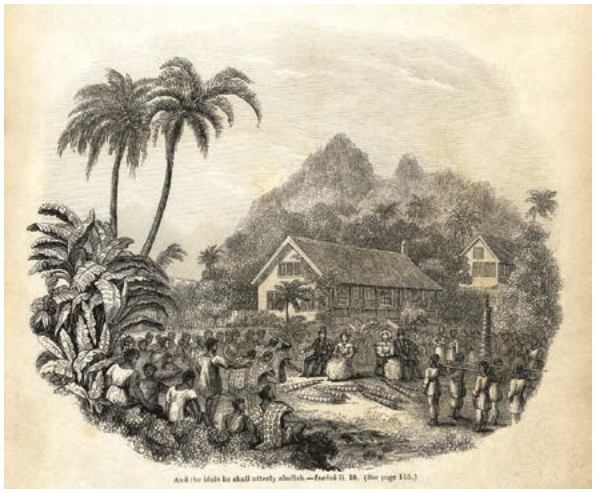
215. ʻAhu ʻula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.

ʻAhu ʻula

216. Staff god. Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers. *(3 images)*

Staff god

Detail



Contextual image: staff god

217. Female deity. Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.

Female deity

218. Buk (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.

Buk

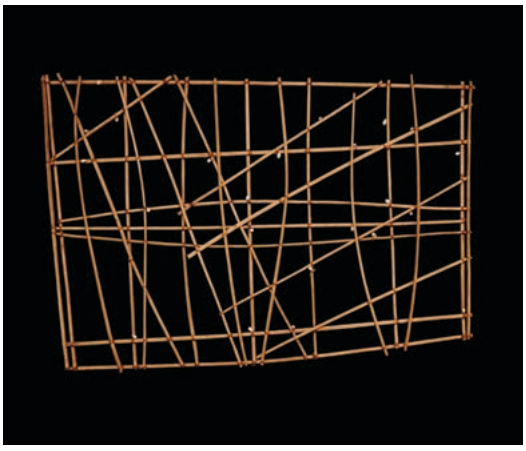
219. Hiapo (tapa). Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.

Hiapo

220. *Tamati Waka Nene*. Gottfried Lindauer. 1890 C.E. Oil on canvas.

Tamati Waka Nene

221. Navigation chart. Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.



Navigation chart

222. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell. *(2 images)*

Malagan mask

University Museum, Pennsylvania, PA, USA/Photo © AISA/The Bridgeman Art Library

Malagan display

© Peter Horner, 1978 © Museum der Kulturen Basel, Switzerland

223. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II. Fiji, Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

Presentation of Fijian mats and tapa cloths to Queen Elizabeth II during the 1953-4 royal tour

Courtesy of Alexander Turnbull Library, Wellington, New Zealand

CONTENT AREA 10

Global Contemporary

1980 C.E. to Present

ENDURING UNDERSTANDING 10-1. *Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.*

- **Essential Knowledge 10-1a.** Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide — access or lack of access to digital technology.
- **Essential Knowledge 10-1b.** Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations, sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation.
- **Essential Knowledge 10-1c.** Artists frequently use appropriation and "mashups" to devalue or revalue culturally sacred objects, and to negate or support expectations of artworks based on regional, cultural, and chronological associations. Intended meanings are often open-ended and subject to multiple interpretations.
- **Essential Knowledge 10-1d.** The iconic building becomes a sought-after trademark for cities. Computer-aided design impacts the diversity of innovative architectural forms, which tend toward the aspirational and the visionary.

ENDURING UNDERSTANDING 10-2. *In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.*

- **Essential Knowledge 10-2a.** Art history surveys have traditionally offered less attention to art made from 1980 to the present. While such surveys often presented contemporary art as largely a European and American phenomenon, today, contemporary art produced by artists of Africa, Asia, Oceania, and the First Nations is receiving the same, if not more, attention than work produced in Europe and the Americas.
- **Essential Knowledge 10-2b.** The waning of colonialism, inaugurated by independence movements, shifts in the balance of power with the collapse of Communism in Eastern Europe and the rise of China, and the development of widespread communication networks such as the Internet have all contributed to representations of the world that are global and interconnected rather than Eurocentric.

- **Essential Knowledge 10-2c.** The art world has expanded and become more inclusive since the 1960s, as artists of all nationalities, ethnicities, and sexual preferences, as well as female artists, have challenged the traditional privileged place of white, heterosexual men in art history. This activism has been supported by theories (e.g., deconstructionist, feminist, poststructuralist, and queer) that critique perspectives on history and culture that claim universality but are in fact exclusionary.
- **Essential Knowledge 10-2d.** The worldwide proliferation of contemporary art museums, galleries, biennials and triennials, exhibitions, and print and digital publications has created numerous, diverse venues for the presentation and evaluation of art in today's world.

Image Set

224. *The Gates*. New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E. Mixed-media installation. *(2 images)*

The Gates

The Gates

225. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite. *(2 images)*

Vietnam Veterans Memorial

Detail

226. *Horn Players*. Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.

Horn Players

Photography © Douglas M. Parker Studio, Los Angeles
© The Estate of the Artist/ADAGP, Paris/ARS New York 2013

227. *Summer Trees*. Song Su-nam. 1983 C.E. Ink on paper.

Summer Trees

© The Trustees of the British Museum

228. *Androgyne III*. Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, and string.

Androgyne III

© Magdalena Abakanowicz, Courtesy Marlborough Gallery, New York/Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

229. *A Book from the Sky*. Xu Bing. 1987–1991 C.E. Mixed-media installation.

A Book from the Sky

Used by Permission

230. *Pink Panther*. Jeff Koons. 1988 C.E. Glazed porcelain.

Pink Panther

Permission of the Artist © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

231. *Untitled* (#228), from the History Portraits series. Cindy Sherman. 1990 C.E. Photograph.

Untitled (#228)

Courtesy of the Artist and Metro Pictures

232. *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. Faith Ringgold. 1991 C.E. Acrylic on canvas, tie-dyed, pieced fabric border.

Dancing at the Louvre, from the series *The French Collection*, Part I; #1

Faith Ringgold © 1991

233. *Trade (Gifts for Trading Land with White People).* Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.

Trade (Gifts for Trading Land with White People)

Courtesy of Jaune Quick-to-See Smith (Member of the Salish Kootenai Nation, Montana) and the Accola Griefen Gallery, NY

234. *Earth's Creation*. Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas.

Earth's Creation

235. *Rebellious Silence*, from the Women of Allah series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.

Rebellious Silence

Courtesy Gladstone Gallery, New York and Brussels

236. *En la Barberia no se Llora (No Crying Allowed in the Barbershop)*. Pepon Osorio. 1994 C.E. Mixed-media installation.

En la Barberia no se Llora

Courtesy Ronald Feldman Fine Arts, New York/ www.feldmangallery.com

237. *Pisupo Lua Afe (Corned Beef 2000)*. Michel Tuffery. 1994 C.E. Mixed media.

Pisupo Lua Afe

238. *Electronic Superhighway.* Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).

Electronic Superhighway

Photo © Smithsonian American Art Museum, Washington, DC/Art Resource, NY

239. *The Crossing.* Bill Viola. 1996 C.E. Video/sound installation.

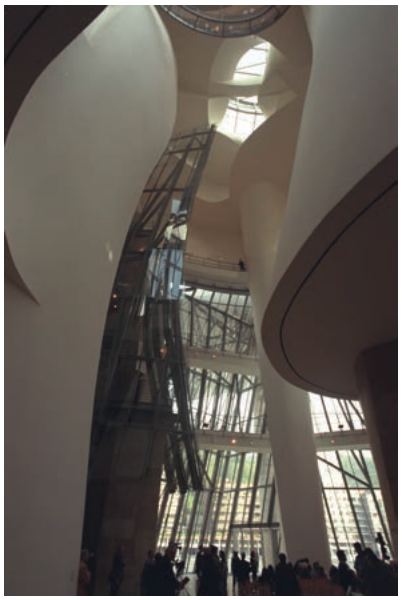
The Crossing

Photo © Kira Perov

240. Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone. *(3 images)*

Guggenheim Museum Bilbao

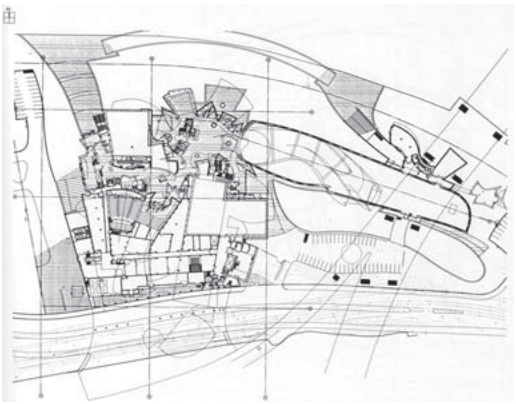
© Rolf Haid/dpa/Corbis



Guggenheim Museum Bilbao

© Jacques Pavlovsky/Sygma/CORBIS

Guggenheim Museum Bilbao, *continued*



Guggenheim Museum Bilbao site plan

241. *Pure Land*. Mariko Mori. 1998 C.E. Color photograph on glass.

Pure Land

242. *Lying with the Wolf*. Kiki Smith. 2001 C.E. Ink and pencil on paper.

Lying with the Wolf

243. *Darkytown Rebellion*. Kara Walker. 2001 C.E. Cut paper and projection on wall.

Darkytown Rebellion

244. *The Swing (after Fragonard).* Yinka Shonibare. 2001 C.E. Mixed-media installation.

The Swing (after Fragonard)

245. *Old Man's Cloth.* El Anatsui. 2003 C.E. Aluminum and copper wire.

Old Man's Cloth

246. *Stadia II.* Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.

Stadia II

247. *Preying Mantra.* Wangechi Mutu. 2006 C.E. Mixed media on Mylar.

Preying Mantra

248. *Shibboleth*. Doris Salcedo. 2007–2008 C.E. Installation.

Shibboleth

249. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect). 2009 C.E. Glass, steel, and cement. *(2 images)*

MAXXI National Museum of XXI Century Arts

MAXXI National Museum of XXI Century Arts

250. *Kui Hua Zi (Sunflower Seeds).* Ai Weiwei. 2010–2011 C.E. Sculpted and painted porcelain.

Kui Hua Zi

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Teaching AP Art History

Introduction

AP Art History Course Overview

What is art and how is it made? Why and how does art change? How do we describe our thinking about art? These questions invite AP Art History students to discover the diversity of and connections among global artistic traditions. Students interact with different types of art, observing and analyzing relationships of form, function, content, and context. Actively engaging with the art world through their reading, discussion, research, and writing, they learn about the visual characteristics of art, the people who make and experience art, materials and processes that create art, and the contexts that frame its production and reception.

Two hundred fifty representative works of art spanning prehistory to the present comprise the course content, providing a common knowledge base. This supports focused, intensive learning about these artworks, as well as about additional works of art selected by teachers and students themselves. AP Art History students study functions and effects of art and consider influential forces like belief, class, gender, ethnicity, patronage, and politics in their critical analyses of art forms, investigating how humans respond to the world and communicate their experiences through art making. They examine chronology, styles, techniques, and themes to compare, contrast, and interpret art forms from varied perspectives and cultures. AP Art History students also develop a keen understanding of art historical skills: what they are and how they are learned and applied to course content. Students can use the curriculum framework as a personal roadmap to success.

Managing Breadth of Content and Increasing Depth of Understanding

In the past, many traditional art history survey classes required students to memorize vast amounts of information gleaned from the instructor and textbook. Teachers drilled students on a wide range of content that only minimally addressed global artistic traditions. Excessive content didn't allow time for students to develop in-depth understanding of individual works of art, of relationships among works of art and cultures, or of the philosophical underpinnings of the discipline of art history. The redesigned AP Art History course and exam are intended to help teachers engage students more deeply in exploring, understanding, and interpreting works of art. The curriculum framework clearly delineates what students need to know and how they can demonstrate their understanding in the context of the exam.

Today's AP Art History students are guided by teachers to conduct personal investigations of works of art, accessing an ever-increasing array of scholarly resources available in texts and through the Web. Thoroughly understanding a work such as Templo Mayor requires an investment of time to explore multiple perspectives and draw on a variety of resources. Students, with their teachers' help, consider related works created before and after Templo Mayor was built, works that influenced and were influenced by Templo Mayor, and art forms related by form, function, or content while perhaps distant in chronology and geography. Through this process, students develop intimate and relational understandings of other works of the Aztec and the Americas, other examples of architecture and sculpture, and other works that reflect themes of power, belief, and conquest. Such study leads to holistic understanding of how and why art making is an enduring human pursuit.

The redesigned AP Art History course:

- engages students at the same level as a college art history survey, helping them develop skills in visual, contextual, and comparative analysis
- effectively prepares students to earn credit and/or placement into college and university art history courses
- provides teachers and students with freedom and flexibility to study works of art that are personally relevant and meaningful
- is organized around a coherent conceptual framework that specifies what students should know and be able to do in order to demonstrate success in learning on the exam
- requires students to apply clearly defined art historical skills to specified course content, instead of encouraging memorization of isolated facts
- increases global art content to 35 percent of the course, emphasizing connections among global artistic traditions
- rewards students for demonstrating understanding of what they have studied, but does not demand encyclopedic knowledge of unspecified course content

Organizing the AP Art History Course

AP Art History Content

The AP Art History required course content is categorized into 10 geographic and chronological designations, beginning with works of art from global prehistory and ending with global works from the present. Each content area is represented by a number of exemplary works of art within a complete image set of 250 works.

This focus on a specific set of selected works is intended to support students' practice of visual, contextual, and comparative analysis skills, as well as their understanding of both the art of specific cultures and connections among global artistic traditions. Approximately 65 percent of the works selected are from what has been considered the "Western tradition," and 35 percent are from other artistic traditions. Because the discipline of art history no longer employs the vague and artificial Western/non-Western dichotomy, AP Art History now focuses on the actual contexts of works in different locales and on relationships among works of art and cultures. Prescribed content makes the extensive range of material manageable and fosters students' deep understanding of art historical concepts and skills, focusing study on works that represent the diversity of art across time and throughout the world.

Teachers and students are encouraged to choose works to study in addition to what is required. In order to develop a true understanding of a single work of art, it is essential to study other works of art created by the same artist and/or culture, works from similar chronological and geographic origins, and works from different time periods and locales with similar forms, functions, and/or content. Students' art historical study beyond the prescribed course content expands their abilities to understand relationships and parallels among works of art, contributing to their successes in attribution and comparison tasks and in analyzing tradition, change, and influence in art history. When taking the exam, students are invited to discuss works from outside the required image set, provided the works are relevant to the questions being addressed.

Organizing AP Art History Content

Flexibility and adaptability are cornerstones of the redesigned AP Art History course. While learning in art history does require understanding of geographic, chronological, and cultural relationships, course content can be organized in different ways to achieve these goals and accommodate the interests and needs of teachers and students. There is no single best way to approach the material. AP Art History content may be presented from chronological, geographic, thematic, and/or medium-based perspectives. The impetus is on developing students' confidence in accurately relating works of art to their context of time, place, and culture. Some examples of possible approaches follow in the table below.

Organizational Approaches	Description
Chronologically	Presentation of content may begin with prehistory and move forward, begin with contemporary art and move backward, or even begin at a chronological midpoint.
Geographically	Presentation of content could follow human migration from Africa or focus on indigenous or colonial cultures and their relationships throughout time with other cultures.
By function	This approach groups together works with parallel uses, exploring visual similarities and differences while accounting for the cultural and historical reasons the works appear as they do.

Organizational Approaches	Description
By form	Study may focus first, for example, on two-dimensional works, then sculpture, and then architecture.
By material and technique	Study may focus on the qualities of what artists use to create their works and how art-making processes, tools, and technologies accommodate and/or overcome properties or limitations of materials.
Thematically	Content may be grouped together by broad themes used to describe, organize, and/or interpret works of art (e.g., the natural world, the human body, individual and society, knowledge and belief) and/or by more focused subthemes that highlight commonalities, differences, and nuances in form, function, content, and context (e.g., life cycles, display, text and image, performance, the urban experience).

The above are only suggestions; course content may be presented in other ways as well. Each content area and work of art within the curriculum framework can be studied through a variety of approaches, allowing for differentiated pedagogy. Learning about works of art from a combination of perspectives leads to an integrated understanding of how time frame, location, culture, media, and techniques affect artistic production and its reception.

Teaching the AP Art History Course

Instructional Strategies for AP Art History

AP Art History is a student-centered course adaptable to students' needs and interests. Students are expected to set their own learning goals, monitor progress, and seek assistance from teachers, classmates, and other resources to support their learning. Teachers can employ various strategies to assist students and help them acquire and apply knowledge. Effective instructional strategies lead to more independent learning.

Strategy	Description	Purpose
Modeling	Following the example provided by their teacher, students respond intellectually to works of art, communicating their responses along with supporting evidence of how artworks look, function, and compare with one another. As students learn to identify, evaluate, and synthesize resources, teachers model approaches for articulating findings in relation to research questions. They also demonstrate presentation of evidence-based argumentation to support a thesis.	Modeling helps students emulate effective research and scholarship and develop visual, contextual, and comparative analysis skills and understanding.

Strategy	Description	Purpose
Collaboration	Instructors and students work together, talking and writing about art. Teacher–student communications involve oral and written critiques and constructive feedback on how successfully students present and support art historical ideas.	Students accomplish shared learning goals while sustaining and enriching their understanding. Collaboration encourages students to support one another in learning. It allows them to test their knowledge and skills with peers and to consider others' perspectives and interpretations of information. Student–teacher collaboration produces similar benefits: teacher support and feedback enhance students' learning, while students' questions and ideas expand teachers' pedagogical repertoire.
Discussion	Effective discussion requires students to present coherent, evidence-based ideas, consider and evaluate others' ideas along with their own knowledge, and synthesize the experience to deepen their understanding of a topic. Discussion techniques include Socratic seminar, debate, jigsaw (each student becomes an expert on a specific aspect of a topic and shares with others), shared inquiry (students respond to open-ended questions and debate with others), and debriefing to identify key conclusions.	Discussion helps students identify and relate multiple perspectives and deepens their understanding of art historical concepts.
Guided Practice	Teachers explain, demonstrate, direct, and provide feedback on learning challenges to engage students in conducting intensive investigations of works of art.	Guided practice allows teachers to supervise and direct students' investigations to ensure they improve inquiry-based research and learning processes.
Snapshots	Creating "snapshots" of information about works of art combines several of the above strategies (modeling, collaboration, and guided practice of skills). Snapshots contain information about a work pertaining to its form, function, content, and context. They relate a work of art to big ideas/essential questions, learning objectives, and enduring understanding/essential knowledge statements, as well as to other works that address similar themes, and include references to resources. **See detailed example on page 181.**	This strategy requires students to synthesize essential characteristics and information about works of art. Snapshots can also serve as student-created resources and/or formative assessments.

Snapshot Example

Beginning with an example like the one provided on the next page, teachers lead students in identifying the type of information included within a snapshot. Teachers may choose to create a template, outlining categories such as historical context and connections to big ideas. Since the goal of the snapshot is to synthesize essential characteristics and information about a work of art, content must be clear, concise, unified, and evidence based.

Once students understand the nature of a snapshot, they can develop their own. Student-created snapshots serve many purposes. They provide opportunities for students to develop their research and writing skills and for teachers to assess how well students understand of works of art. Snapshots capture collaborative research processes and outcomes when multiple students contribute to the content. They also serve as resources for students when responding to essay questions or reviewing for tests.

Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.

This large-scale monument in a park-like setting on Washington's Mall commemorates those who died or were lost in action during the Vietnam War. The piece is shaped like a book and set into the earth so that visitors move downward and then up again as they read the names of those lost, engraved in chronological order. This journey up and out of painful reflection, made tangible through the work's reflective black granite in which visitors see themselves, is meant to provide a space of catharsis. The building of the monument involved intense conflict over issues of gender, race, and youth, for many viewed the work as a scar of shame created by a young Asian American woman who could not know the realities of the war; however, the work's success as a site for healing makes it a much visited space for meditation on sacrifice, loss, and honor.

Possible themes and subthemes: Individual and Society, Natural World, Knowledge and Belief, Life Cycles, History/Memory, Text and Image, Private/Public, Conflict/Harmony, Identity, Power, Converging Cultures.

Possible connections within the image set:

- Great Stupa at Sanchi. This work is also a commemorative monument that makes use of ambulation to effect contemplation.
- *Lukasa* (memory board). This work also elicits memory, employing touch as a means through which an inpretive specialist recalls history.

Resources:

- Maya Lin Studio. Accessed September 22, 2014. http://www.mayalin.com/.
- Artist's proposal for the Vietnam Veterans Memorial. Accessed September 22, 2014. http://www.vvmf.org/userfiles/files/PDF/Maya%20Lin%20Original%20Submission.pdf.
- *Maya Lin: A Strong, Clear Vision*. Directed by Freida Lee Mock. 1996. DVD. 2003.
- "Maya Lin." Arts 21. PBS. Accessed September 22, 2014. http://www.pbs.org/art21/artists/maya-lin.
- "Maya Lin's Vietnam Veterans Memorial." Smarthistory. Accessed September 22, 2014. http://smarthistory.khanacademy.org/maya-lins-vietnam-veterans-memorial.html.
- Menand, Louis. "Maya Lin and the Vietnam Veterans Memorial." The History Reader. Accessed September 22, 2014. http://www.thehistoryreader.com/military-history/maya-lin-vietnam-veterans-memorial/

AP Art History as a Process of Inquiry

Evidence-based critical analysis in the AP Art History course is conducted through inquiry and research. Students carefully observe a work of art, such as an *ikenga* (a sculpture of a horned deity made by the Igbo people of southeastern Nigeria), in order to accurately describe what they see. Verbally and/or in writing, they describe visual elements, referencing actual, physical aspects of the work of art and observed design relationships to support their description. They utilize resources to back up assertions about materials and technique and to investigate function, content, and context. In doing so, students continue to seek, evaluate, and apply evidence to test and strengthen their analyses. Description is transformed into explanation: "this is how it looks" becomes "this is why it looks that way."

Student inquiry about a single work of art expands as they consider additional works. They may comparatively analyze two *ikenga*, compare the *ikenga* with a contemporary wood sculpture by a Nigerian artist, or relate it to broader notions of artistic production, such as representations of power and identity from another culture.

From the vantage point of inquiry, students can analyze and relate different interpretations of why and how a work of art is created as well as why and how audiences respond. They continue to formulate research questions and then find, evaluate, and synthesize information from diverse resources, working toward the research goal of addressing a question or developing a plausible thesis. The following are examples of questions to facilitate student inquiry:

- What is it?
- What does it look like?
- What is it made of?
- How was it made?
- Who made it?
- Who commissioned it?
- When and where was it made?
- What was happening in the artist's world when it was made?
- Who used it? How was it used?
- Who were its audiences? How did they respond to it?
- How long does it last? Is it long lasting or ephemeral?
- What does it mean?
- What does it resemble?
- How is it distinctive?
- Who and what influenced it?
- Who and what did it influence?
- Why (to all of the previous questions)?
- How do we know (to all of the previous questions)?

AP Art History teachers guide students' development of effective research skills. Teachers demonstrate best practices by enlisting aid from school media specialists, establishing research guidelines, and connecting students with resources that describe how to do scholarly research. Student researchers need to be able to identify credible sources; evaluate the accuracy and reliability of content; compare, synthesize, and interpret multiple sources of information; and cite resources correctly. See page 189 for more on resource evaluation.

Analyzing Works of Art in AP Art History

Visual, contextual, and comparative analysis are key art historical skills. AP Art History students learn, practice, and apply these analytical skills individually and in combination. For example, consider the jade *cong*, an ancient Chinese artifact in the shape of a tube with a square cross section and round hole. Students should begin their exploration of the *cong* through visual analysis, with the teacher leading students' exploration of formal qualities such as size, shape, and material. Students may refer to the curriculum framework's enduring understanding and essential knowledge statements for global prehistory content as they begin their research about this work of art.

Through research, students learn that little is known about the cultural and historical milieu of *cong*, so contextual analysis focuses on scientific and ethnographic research findings. In their research, students examine a variety of *cong*, deepening their understanding of one as they compare it to counterparts, and consider similarities and differences among the works. This is the foundation of comparative analysis.

Comparative analysis can extend to other works made from materials similar to those used in the *cong* — an Olmec-style mask from Templo Mayor, for example — or to works related by chronology, location, or visual appearance. Teachers model research processes of finding, evaluating, and synthesizing information about the *cong* from different sources, demonstrating how an evidence-based understanding of the work is constructed. Establishing reasoned connections with other works of art adds to students' knowledge of the *cong* and helps situate it within the realm of global artistic traditions. Students analyze and evaluate scholarly interpretations of function, content, and context of *cong*, examining authors' sources and use of evidence to support their assertions.

For a description of processes used to analyze works of art, see Appendix C: Processes of Art Historical Analysis.

Developing Conceptual Understanding in AP Art History

AP Art History students develop conceptual understanding by constructing a framework of ideas that supports meaningful, accretive learning. Students transform information into knowledge that they apply in different contexts, exploring connections and relationships among works of art. They use the repertoire of skills and in-depth content knowledge learned in AP Art History classes to decode unfamiliar works of art, priming themselves for advanced college courses within the discipline. Analytical thinking skills, research processes, and evidence-based argumentation practiced throughout the course prepare students

for coursework in the humanities, global studies, studio art, and interdisciplinary programs. AP Art History students hone their ability to conduct visual analysis, understand historical conditions, and think critically about contextual scenarios. They thereby learn how to synthesize and interpret information and consider multiple viewpoints — skills that support productive academic and professional collaborations. These skills are highly relevant to future studies in the physical and social sciences, medicine, and engineering, as well as in the humanities.

Making Connections in AP Art History

Learning is about making connections. When students encounter a work of art, they connect what they see with their own knowledge and experiences. For example, when learning about a Micronesian navigation chart, students connect the image with information they possess and acquire about symbolic representations of geography. They then connect their thoughts about the chart with others' ideas through discussion and research. This expands the scope of connections, enabling links between the navigation chart and other related works. Students make broader connections to artistic traditions and consider parallels and influence.

The *AP Art History Curriculum Framework* itself facilitates connection within its linked organizing principles and its articulation of art historical content and skills. Ultimately, the most significant connections within the course are between AP Art History students, the works of art they learn about, and the history of art of which they become a part.

Writing in AP Art History

Describing how we think about art is one of the main concerns of art history. Therefore, AP Art History demands competency in oral, written, and multimedia communication. Students need to learn effective strategies to demonstrate their understanding of art historical concepts. Communication skills are honed by teaming with instructors and classmates to identify and practice characteristics of successful exchanges. These skills include:

- using clear, appropriate, and descriptive language;
- demonstrating logical organization and presentation of ideas;
- providing evidence and examples to support assertions;
- creating fact-based inferences;
- aligning communication with the goal of the presentation (for example, responding to a research question); and
- employing a variety of means and perspectives to express ideas.

Students should be provided with ongoing opportunities to engage with effective communicators and communications as audience and participant. This allows them to analyze, critique, emulate, practice, and refine effective communication techniques.

The six essay questions on the AP Art History Exam require strong writing skills with a special emphasis on building persuasive, evidence-based theses and

arguments. One helpful technique for improving writing skills is image annotation. Students can annotate images in response to a research question, learning objective, or assessment prompt. For example, using a printed reference image of a work of art such as the Guggenheim Museum Bilbao and a question about tradition and change in architectural form side-by-side, students write and draw to connect the question with the visual content of the artwork. Annotations link concrete, formal qualities of the work with less concrete ideas of content and context. Students annotate to organize and focus their thoughts about the work of art in front of them. They refer to their annotations as they formulate their writing about the work of art. Further connections are made between the image and the information it provides as students use their annotations to write a full response to the question.

This concept-mapping approach helps students to write effective and complete responses by relating visual and verbal representations. Students can evaluate their writing by reviewing annotations to ensure clear, accurate, and organized expression of evidence-based ideas. Annotations can also include resource citations, allowing students and teachers to verify the basis of arguments about a work of art. Image annotation can be employed as a strategy to formulate responses to free-response questions when taking the exam, using printed images and work space available in the exam booklet.

The importance of effective writing skills for the AP Art History student cannot be overstated. Teachers and students are encouraged to find creative, engaging opportunities to practice and refine written discourse.

Formative Assessment in AP Art History

Formative assessment is an important element of the AP Art History course. Unlike summative assessments, formative assessments do not result in a score or grade. They provide specific, detailed information about what students know and understand in order to monitor student progress, deepen understanding, hone skills, and improve achievement. Formative assessments are part of the practice of learning, not an evaluation of the end result. These assessments are often initiated and modeled by teachers with the goal of having students learn to self-evaluate and address their own learning needs.

In addition to helping teachers adapt and tailor pedagogy to meet the needs of each student, formative assessment can produce more self-directed students. It is growth oriented, helping students become aware of their strengths and challenges in learning and allowing them to plan and implement solutions to overcome difficulties. Formative assessment also prepares students for success with summative assessment throughout the course, for the end-of-course assessment (the AP Art History Exam), and for continued learning afterward. Through formative assessment, students learn to understand and apply evaluative feedback to improve their learning, increase their knowledge, and sharpen their skills.

Some typical formative assessment activities include:

- one-on-one dialogue
- reflective journal entries
- blog responses to a teacher-posed question

- research proposals
- concept maps
- pre- and post-learning surveys
- peer critique of an essay

Steps of formative assessment include:

- identify a learning goal
- monitor progress toward the goal through observation
- question and dialogue with students
- record data on student learning
- reflect
- provide feedback in response to the learning data collected
- adjust teaching and learning strategies to better support achievement

The goals of formative assessment can be achieved through a variety of engaging activities, as long as each includes teacher feedback to students on their work. For example, image annotation and concept mapping illustrate students' ideas and thought processes. Formal and informal writing assignments — from responding to essay questions to blogging about an art museum visit or creating an imaginary dialogue between two works of art — offer opportunities for reflection and feedback. Multimedia presentations (e.g., Tweets, texts, pod- and vodcasts, data displays, performances) allow students to be creative in finding ways to track, share, and augment their learning. The following is provided as just one possible example.

Identify learning goal

To help students learn about the influence of context on artistic decisions (Learning Objective 1.3), teachers can begin by establishing this as a class goal. Student pairs then define the term *context* and describe the types of decisions artists make, recording examples of artistic decisions influenced by context, if they know of any. Pairs then select a work of art and research the context in which it was created and the artist who created it, focusing on the artist's decisions. They summarize their findings in an essay, using evidence from their research to show how context influenced the artist's decisions.

Monitor progress

Throughout this process, teachers ask questions and provide feedback, including guidance on finding useful resources to consult. From the initial choices of works students make to the evidence they supply about contextual influences on artistic decisions, teachers monitor their progress and provide guidance on finding useful resources.

Question and dialogue

For example, when students are choosing works to focus on, teachers might ask, *Do we have much contextual information about prehistoric art? If you're not sure who created this graffiti, how effectively will you be able to relate context and artistic decisions?* When students are researching their choices, teachers might ask, *Have you thought about how the planned location of the work might have had an influence on some of the artist's choices? Do you think Botticelli's choices of media might have been influenced by his patrons?*

Record learning data

Students and teachers document progress throughout the activity, recording questions, assumptions, "wrong turns," and exchanges of ideas. When all students have completed their work, pairs take turns sharing their responses, encouraged by the teacher to find ways to convincingly describe the influence of context on artistic decisions. Evidence of student achievement as described in the curriculum framework is referenced and expanded upon as students discuss their work. Questions to help students generate constructive feedback for one another might include:

- How can you tell if your essay includes the types of evidence of achievement described in the curriculum framework?
- How can you identify ways to make your argument even more effective?
- What would you do differently in light of what you have learned?
- What do you need to clarify or practice in order to more successfully demonstrate achievement of this learning goal?

Reflect and provide feedback

Teachers and students record, analyze, and reflect on discussions (e.g., taking notes, using audio and video technology) to enrich understanding of thought processes and identify what's needed to support continued learning.

Adjust teaching and learning strategies

Next steps may involve additional practice, research, student consultation with teachers or peers, and/or connecting the initial learning goal to an additional one. The process may vary from student to student, based on each student's experience with the formative assessment activities.

Resources for Teaching AP Art History

Essential Resources for AP Art History

Understanding a work of art involves consulting multiple sources of information. The first source is the work of art itself, which may be experienced in person or through a print or online resource. AP Art History students should also consult primary sources of information about a work of art: firsthand accounts created by the artist, colleagues of the artist, immediate audiences, or others. Primary sources

can describe how a work was initially displayed or explain artistic choices of media and technique, for example. Secondary sources (e.g., journal articles, critical reviews, scholarly videos, guest or online lectures, podcasts, museum interpretive materials) can be equally revealing, as they offer analysis and interpretation of artistic ideas, processes, products, and responses of different audiences.

To the greatest extent possible, AP Art History students should study works of art firsthand, even if only for works outside the required course content. Comparing the experience of learning from a firsthand encounter with a work of art to learning about the same work from primary and secondary sources demonstrates how information from different perspectives can expand, deepen, and challenge understanding. The impact of different authors' interpretations on the information they present is formidable. This realization underscores for students the necessity of studying works of art in person whenever possible and of consulting many scholarly resources to construct understanding.

Reliable sources of information for student research include art history textbooks, scientific data, historical records, artifacts, oral histories, photographic documentation, literature, letters, memoirs, critiques, reviews, scholarly journals, archives, databases, direct observation, conference proceedings, and museum catalogues. When students access resource compendia (or tertiary sources) such as Wikipedia, they need to be especially careful in checking sources and citations for accuracy and validity.

Thanks to the ubiquity of online communication, students have many options for conducting independent research, participating in collaborative investigations, and sharing and testing their findings via communications with classmates, artists, audiences, art historians, critics, and scholars. Teachers and students can set up an online class site for sharing, compiling, and discussing art historical information.

Evaluating Sources of Information in AP Art History: Questions for Student Researchers to Consider

The following questions may be used to help guide students in identifying and assessing print and online sources of information for their research. Teachers should share and analyze trusted, high-quality resources with students. AP Art History teacher resources such as course planning and pacing guides and the online teacher community (https://apcommunity.collegeboard.org/web/aparthistory) are excellent sources for a variety of exemplary materials.

Reputation

- Are author names and credentials provided?
- What do you know about the reputation of the author, sources, and publication?
- Is the author, source, or publication in a position of authority?
- Is the source academic, general interest, popular, or sensational?
- Is it peer reviewed or written by experts in the field?
- Who is the intended audience?

Ability to Observe

- Is the author in a position that gives him or her access to reliable evidence?
- If the information is about an event, did the author actually observe the event?

Neutrality

- Is the author neutral about the issue, or does he or she show bias?
- Is the source of the evidence neutral or biased?
- What is the author's intent in providing the information?
- Does the author have a personal stake in the topic or event?
- Would the author gain anything by presenting inaccurate information?

Expertise

- Does the author have specialized knowledge on the topic or event?
- Does evidence come from an expert source?
- Are sources cited?
- Is content evidence based?
- Are sources current?

Because of the abundance of material of varying quality and validity readily available on the Internet, additional considerations apply when evaluating online resources.*

Authority and Accuracy

- Who is the author of the website?
- What authorship clues does the url provide (e.g., .com, .edu, .gov)?
- What are the qualifications of the author or group that created the site?

Purpose and Content

- What is the purpose of the website?
- Is it balanced and objective or biased and opinionated? How do you know?
- Does it provide any means of contacting the author or webmaster?

Currency

- When was the website last revised, modified, or updated?
- Is currency important to the type of information available on the site?
- Is the site well maintained? Are any links broken?

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* Adapted from the University of Maryland.

Design, Organization, and Ease of Use

- Is the website well organized?
- Is it easy to understand and navigate?
- Is there a search feature or site map available?

AP Art History, Live and In Person

Art history is a living discipline — students encounter and respond to works of art every day that are influenced by the history of art making. Students should experience AP Art History as a personal engagement with works of art in their immediate surroundings, as well as with works of art experienced in performances, museums, galleries, books, and online. Students need to connect art-related knowledge and experiences they have had outside of the AP Art History course with their learning about works of art in class.

AP Art History teachers should devise learning activities that require students to engage with actual works of art and architecture, including experiences with:

- museum visits
- tours of artists' studios
- local architecture
- galleries, exhibits, and displays (formal or informal, public or private)
- public monuments
- works by fellow students or family members
- urban planning and design
- performance or street art

Art history students' understanding of the discipline can also be significantly enriched by creating and analyzing their own artwork through the lens of their AP Art History scholarship. Whether examining their own work, the work of a peer, or works of art and architecture within local environs — along with required course content — students should be able to confidently apply their analytical skills to understand any work of art and connect it to other aesthetic objects, acts, or events.

The AP Art History Exam

Exam Description

The AP Art History Exam is 3 hours long and includes both a multiple-choice section (1 hour) and a free-response section (2 hours). Student performance on the multiple-choice and free-response sections will be compiled and weighted to determine an AP Exam score.

Section	Question Type	Number of Questions	Timing	Percentage of Total Exam Score
I	Multiple-choice questions	80 questions total: approximately 35 discrete questions and 45 questions in sets	1 hour	50%
II	Free response: long and short essay questions	6 questions total: two 30-minute essay questions and four 15-minute essay questions	2 hours	50%

Time Management

Students need to learn to budget their time so that they can complete all parts of the exam. Time management is especially critical with regard to Section II, which consists of six essay questions. Students are allotted 2 hours to answer the six free-response questions. Questions 1 and 2 are long essay questions, and students are advised to spend 30 minutes on each. Questions 3 through 6 are short essay questions, and students are advised to spend 15 minutes on each. Throughout, the proctor will announce when each time interval has elapsed, but students may proceed freely from one question to the next. It is important for students to manage their time so they can effectively respond to each question. Students often benefit from taking a practice exam under timed conditions prior to the actual administration.

How Student Learning Is Assessed on the AP Exam

The following are general parameters about the relationship between the components of the curriculum framework and the questions that will be asked of students on the AP Exam:

- Students' achievement of the course learning objectives will be assessed throughout the exam.
- Students' application of art historical skills to the course content will be assessed throughout the exam.
- Students' in-depth knowledge of specific works of art (from the required course content of 250 works of art) will be assessed throughout the exam.
- Students' understanding of relationships among global artistic traditions included within the required course content will be assessed.
- Course content assessed on the exam will include contextual knowledge from the enduring understanding and essential knowledge statements.
- Exam questions may be accompanied by one or more color images of works of art. Images of the 250 works of art from the required course content will be the same views as those provided in the image set of the curriculum framework.
- Students will be provided with opportunities to demonstrate achievement of course learning objectives using works of art of their choice that are not included in the required course content of 250 works of art.

The following represents the relationship between the components of the curriculum framework and assessment questions for the AP Art History Exam:

Learning objectives (skills)
+ Enduring understandings/essential knowledge (context)
+ Work of art

Targets of assessment on the AP Art History Exam

Both the multiple-choice and free-response sections contain questions intended to assess achievement of multiple learning objectives and understanding of works of art from multiple content areas within the same question. This structure underscores the curricular emphasis on critical analysis and understanding of the interconnections and complex relationships among cultures, works of art, and art historical concepts.

Multiple-Choice Questions

The multiple-choice section will consist of 80 questions, including both discrete questions and sets of questions. Points are not deducted for incorrect answers. Questions will draw upon knowledge required by the curriculum framework and will address the learning objectives for the course.

Multiple-choice questions will assess students' ability to identify works, artists, and cultures from the required course content of 250 works of art, apply art historical skills to make deductions about unfamiliar works of art, and demonstrate critical analysis skills while applying an understanding of art historical concepts. In addition, multiple-choice question sets are designed to allow students to consider works of art and ideas from multiple perspectives and to demonstrate a deep, rich, and holistic understanding of the artworks and the relationships of their form, function, content, and context.

Free-Response Questions

Within the free-response section of the exam, students will demonstrate application of art historical skills within the course learning objectives as they respond to questions using works of art they have studied from the required course content or works they chose to study beyond the required course content.

All free-response questions include either images of works of art (from the required course content, except in the case of attribution questions) or a list of works from the required course content in place of image(s) to prompt student responses. For questions that require students to identify a work of art, students should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. Students will earn credit for the identification if they provide at least two accurate identifiers beyond any included in the question, but students will not be penalized if any additional identifiers they provide are inaccurate. Student responses must be presented in essay form.

This section contains two types of questions. Two 30-minute long essay questions are presented to elicit a multifocused perspective in the response and allow students to explore topics in depth. The long essay questions are also designed to offer students the opportunity to demonstrate deep understanding of complex issues in the discipline, discuss multiple aspects of artworks, and analyze relationships among works of art. Students have the option (in long essays only) of responding to the questions using works of art of their choice that are beyond the required course content. Four 15-minute short essay questions are presented to elicit a focused perspective in the response and offer students the opportunity to explore works of art and art historical concepts and relationships.

Sample Exam Questions

The sample questions that follow illustrate the relationship between the curriculum framework and the redesigned AP Art History Exam and serve as examples of the types of questions that will appear on the exam. Each question is followed by the main content area(s) and learning objective it addresses. A question may also address other learning objectives, but only the primary one is listed. For multiple-choice questions, the correct answer is also provided (see page 214). Scoring guidelines and descriptions of what good responses will include for the free-response questions are provided in the next section.

Section I: Multiple-Choice Questions

There are 80 multiple-choice questions on the exam; this includes both discrete questions and sets of questions. The following are meant to serve as examples of the types of questions that may appear on the exam.

1. Figurines such as the one shown can be considered most similar in content to the

   (A) terra cotta fragment from Lapita

   (B) beaker with ibex motifs

   (C) Ambum Stone

   (D) jade *cong*

Content Area(s)	Learning Objective
Global Prehistory	3.5 Students analyze relationships between works of art based on their similarities and differences.

2. Although the cave paintings in the Great Hall of the Bulls at Lascaux were originally interpreted as depictions of hunting scenes, they have more recently been interpreted as paintings intended to

   (A) warn people about dangerous animals threatening villages

   (B) portray scenes of animal domestication

   (C) document a series of animal-based rituals

   (D) tell a mythic narrative of human origins

Content Area(s)	Learning Objective
Global Prehistory	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.

3. Which of the following statements is true of both the Standard of Ur from the Royal Tombs at Ur and the Palette of King Narmer?

   (A) They portray dynastic succession.

   (B) They celebrate military victory.

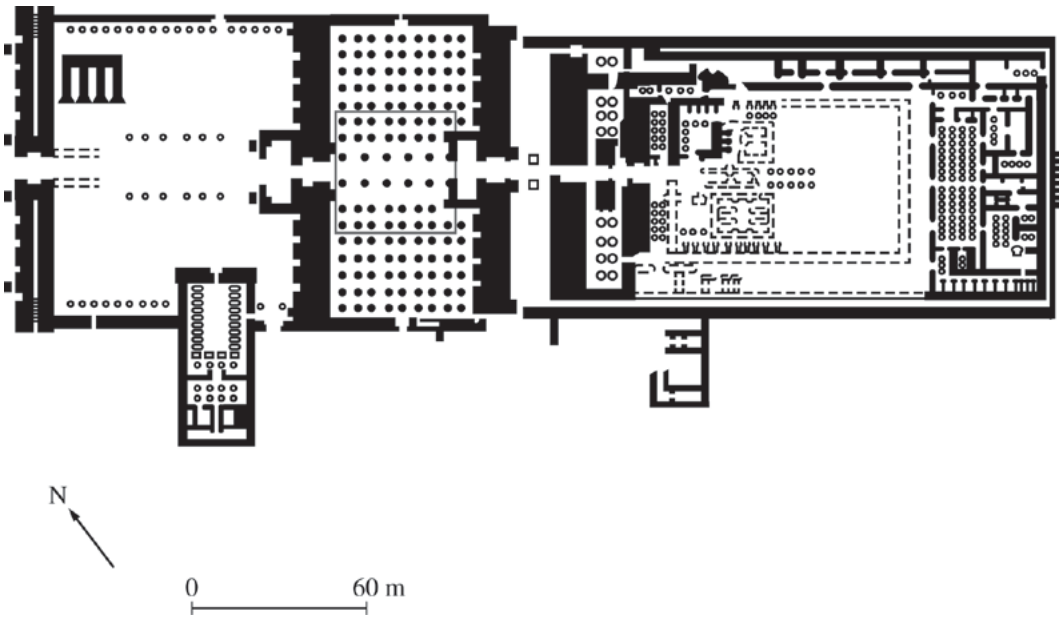
   (C) They designate the king as a sun god.

   (D) They depict an enemy's military banner.

Content Area(s)	Learning Objective
Ancient Mediterranean	3.5 Students analyze relationships between works of art based on their similarities and differences.

Questions 4–6 refer to the following images.

© Yann Arthus-Bertrand/Corbis



The image and the plan show two views of the same structure.

4. The form of the columns in the hypostyle hall was intended to recall the

   (A) dense clusters of papyrus reeds on the Nile

   (B) statuesque figures of the pharaoh and his family

   (C) palm trees that grow near desert oases

   (D) celestial rays that emanate from the crown of Amun-Re

Content Area(s)	Learning Objective
Ancient Mediterranean	1.3 Students describe how context influences artistic decisions about creating a work of art.

5. A pharaoh progressing through the temple complex was intended to encounter

   (A) spaces arranged at oblique angles, which culminated in a majestic, light-filled foyer

   (B) spaces that were increasingly dark and mysterious, leading to the inner sanctum housing the cult statue

   (C) a series of open courtyards and halls illuminated with clerestory windows that led to the pharaoh's throne room

   (D) narrow, serpentine walkways that mimicked the flow of the Nile River, terminating at a sacred pool

Content Area(s)	Learning Objective
Ancient Mediterranean	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

6. Which of the following aspects of ancient Egyptian beliefs is reflected in the program of relief carvings and hieroglyphics that cover the interior and exterior surfaces of the temple complex?

   (A) The temple priests were the sole intercessors between gods and humans.

   (B) The pharaoh possessed divinely granted power to maintain order on earth.

   (C) Egyptian gods were in constant conflict with foreign deities.

   (D) Ordinary humans could reign as gods in the afterlife.

Content Area(s)	Learning Objective
Ancient Mediterranean	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

Questions 7–10 refer to the following image.

© Erich Lessing/Art Resource, NY

7. The formal qualities of the work shown identify it as an example of an
   (A) Early Byzantine icon because of the heavily contoured figures in a shallow space
   (B) Early Byzantine icon because of the inclusion of aerial perspective
   (C) Early Christian manuscript because of the use of gold leaf and saturated colors
   (D) Early Christian manuscript because of the flattened, frontal figures

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.1 Students identify a work of art.

8. The materials and art-making process used to create the work demonstrate the influence of

   (A) ancient Roman wall paintings

   (B) New Kingdom papyrus illustration

   (C) ancient Greek red-figure vase painting

   (D) Late Antique Egyptian funerary portraiture

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

9. The steady gazes and frontal poses of the foreground figures likely affected the original audience by

   (A) encouraging a personal connection with holy figures

   (B) modeling appropriate manners at court

   (C) monitoring the viewer's moral conduct

   (D) demonstrating reverence for community elders

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.2 Students analyze how formal qualities and/or context elicit a response.

10. While some Christian worshipers at the time of the work's creation saw such works as necessary to their devotions, others objected because they believed that the works

    (A) encouraged the commercialization of religion

    (B) were too expensive for most Christian congregations to own

    (C) tempted the faithful to worship them as idols

    (D) failed to depict the human form naturalistically

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.

11. The church of Sainte-Foy at Conques is similar to other Romanesque pilgrimage churches in that it

    (A) contains radiating chapels for the veneration of relics

    (B) rejects the use of the axial plan exemplified by the basilica

    (C) provides separate spaces allowing dignitaries to view the Mass privately

    (D) was constructed in accord with the liturgical requirements of the Council of Trent

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

12. The decoration of the Pyxis of al-Mughira draws on Islamic artistic traditions in that it

    (A) includes only aniconic imagery

    (B) incorporates calligraphic inscriptions

    (C) was created through the process of repoussé

    (D) is accentuated by richly polychromed surfaces

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.

13. Although the bound rods in Jean-Antoine Houdon's portrait statue of George Washington allude to republican ideals of ancient governance, they may also refer to

    (A) Washington's willingness to surrender all claims to power

    (B) the original thirteen colonies that revolted against Britain

    (C) a Roman emperor who chose life as a civilian after war

    (D) a society of retired army generals who served as senators

Content Area(s)	Learning Objective
Later Europe and Americas	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.

Questions 14–17 refer to the following image.

14. When creating *Olympia*, Édouard Manet was influenced primarily by the conventions of

(A) Etruscan sarcophagi

(B) Renaissance nudes

(C) Rococo genre scenes

(D) Neoclassical history paintings

Content Area(s)	Learning Objective
Later Europe and Americas	2.3 Students analyze the influence of a single work of art or a group of related works on other artistic production.

15. With the creation of *Olympia*, Manet inspired

(A) the development of a looser style that uses unblended brushstrokes

(B) the birth of a new type of portrait painting, as encouraged by the Paris Salon

(C) a revival of interest in the form of the Classical female nude

(D) a resurgence of the use of chiaroscuro to create gradual tonal shifts

Content Area(s)	Learning Objective
Later Europe and Americas	2.3 Students analyze the influence of a single work of art or a group of related works on other artistic production.

16. An innovation that Manet employed in the painting was

(A) the sensuous modeling of the female nude

(B) strong light and dark contrasts to create a flattening effect

(C) the use of historical references to create a mythological allegory

(D) choosing an interior scene for his depiction of a female nude

Content Area(s)	Learning Objective
Later Europe and Americas	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.

17. Which of the following is the primary reason that the public found Manet's *Olympia* objectionable?

(A) The nude woman was modeled on Classical statuary.

(B) The nude woman was a recognizable member of Parisian high society.

(C) The direct gaze of the nude woman was perceived as provocative.

(D) The representation of nude women was strictly forbidden in the Paris Salon.

Content Area(s)	Learning Objective
Later Europe and Americas	3.2 Students analyze how formal qualities and/or context elicit a response.

Bridgeman Images © 2014 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

18. This version of Diego Velázquez's *Las Meninas* can be attributed to Pablo Picasso for which of the following reasons?

(A) Because of the inclusion of the artist's self-portrait

(B) Because of the fractured figures

(C) Because of the representation of deep interior space

(D) Because of the use of diffused light

Content Area(s)	Learning Objective
Later Europe and Americas	3.4 Students justify attribution of an unknown work of art.

19. The use of steel made it possible for the Carson, Pirie, Scott and Company Building to have which of the following architectural innovations?

(A) Steam-powered elevators that enabled access to multiple stories

(B) An open floor plan and large expanses of glass

(C) Cantilevered terraces surrounding a central courtyard

(D) An elevated spire supporting a radio transmitter

Content Area(s)	Learning Objective
Later Europe and Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

20. The stone Walls of Saqsa Waman at Cusco exemplify Inka architectural conventions in that they

(A) incorporate standardized stone blocks assembled in a lattice-like pattern

(B) employ complex vaulting techniques for the creation of spacious interiors

(C) consist of megalithic stone blocks joined without the use of mortar

(D) utilize buttresses to contain the lateral thrust of the reinforcing arches

Content Area(s)	Learning Objective
Indigenous Americas	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.

© Private Collection/The Stapleton Collection/The Bridgeman Art Library

21. On the basis of style and medium, the work shown can be attributed to which of the following?

(A) The Kwakwaka'wakw

(B) The Eastern Shoshone

(C) The Lenape

(D) The Puebloans

Content Area(s)	Learning Objective
Indigenous Americas	3.4 Students justify attribution of an unknown work of art.

Questions 22–24 refer to the following image.

© Brooklyn Museum/Corbis

22. The sculpture was created by a
    (A) queen and her sisters as part of her coronation
    (B) military leader before going into battle for the first time
    (C) carver and a specialist combining elements of form and substance
    (D) group of blacksmiths at a family shrine

Content Area(s)	Learning Objective
Africa	3.1 Students identify a work of art.

23. The nails and other materials added to the sculpture are intended to

(A) activate the spiritual power residing in the figure

(B) express the physical strength and status of the warrior

(C) recall the historical narrative of the local community

(D) demonstrate the wealth of the sculpture's owner

Content Area(s)	Learning Objective
Africa	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

24. This type of sculpture is most often used in which of the following contexts?

(A) Coronations and affirmations of dynastic succession

(B) Resolution of disputes and curing of physical ailments

(C) Burial practices for elite individuals

(D) Priestly rituals for veneration of ancestors

Content Area(s)	Learning Objective
Africa	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

25. The exterior decoration of the Treasury at Petra attests to the manner in which Nabataean architects were influenced by the

(A) monumental entrances of New Kingdom Egyptian temples

(B) advanced engineering of imperial Persian architecture

(C) rich ornamentation of Hellenistic architecture

(D) hybrid animal forms that guarded Assyrian citadels

Content Area(s)	Learning Objective
West and Central Asia	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

Questions 26–28 refer to the following images.

© Jose Fuste Raga/Corbis

© Michele Falzone/JAI/Corbis

The temple on the left is the Lakshmana Temple in India.

26. The temple on the right is

(A) Nan Madol in Micronesia

(B) Angkor Wat in Cambodia

(C) Borobudur Temple in Indonesia

(D) Todai-ji in Japan

Content Area(s)	Learning Objective
South, East, and Southeast Asia	3.1 Students identify a work of art.

27. The creation of the temple on the right demonstrates the

(A) incorporation of a natural mountain into the architectural design

(B) construction of a major Buddhist monument, far from the capitol

(C) use of modern surveying equipment to achieve precise measurements and alignments

(D) importation of Hinduism from India by royal patrons for political purposes

Content Area(s)	Learning Objective
South, East, and Southeast Asia	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

28. The temples shown share all of the following features EXCEPT that neither

(A) contains a subshrine that incorporates a processional bronze

(B) commemorates the life and achievements of a king

(C) exemplifies a panchayatana temple design

(D) re-creates symbolically the cosmic Mount Meru

Content Area(s)	Learning Objective
South, East, and Southeast Asia	3.5 Students analyze relationships between works of art based on their similarities and differences.

29. Basalt was used to construct complexes in Nan Madol because it

(A) either cooled or retained heat in buildings during different seasons

(B) is a light material, making it easy to transport across water

(C) fractured into columnar shapes that were useful for construction

(D) was difficult to quarry, meaning the cost to do so indicated great wealth

Content Area(s)	Learning Objective
The Pacific	1.2 Students explain how artistic decisions about art making shape a work of art.

30. El Anatsui's *Old Man's Cloth* and Ai Weiwei's *Kui Hua Zi (Sunflower Seeds)* address which of the following?

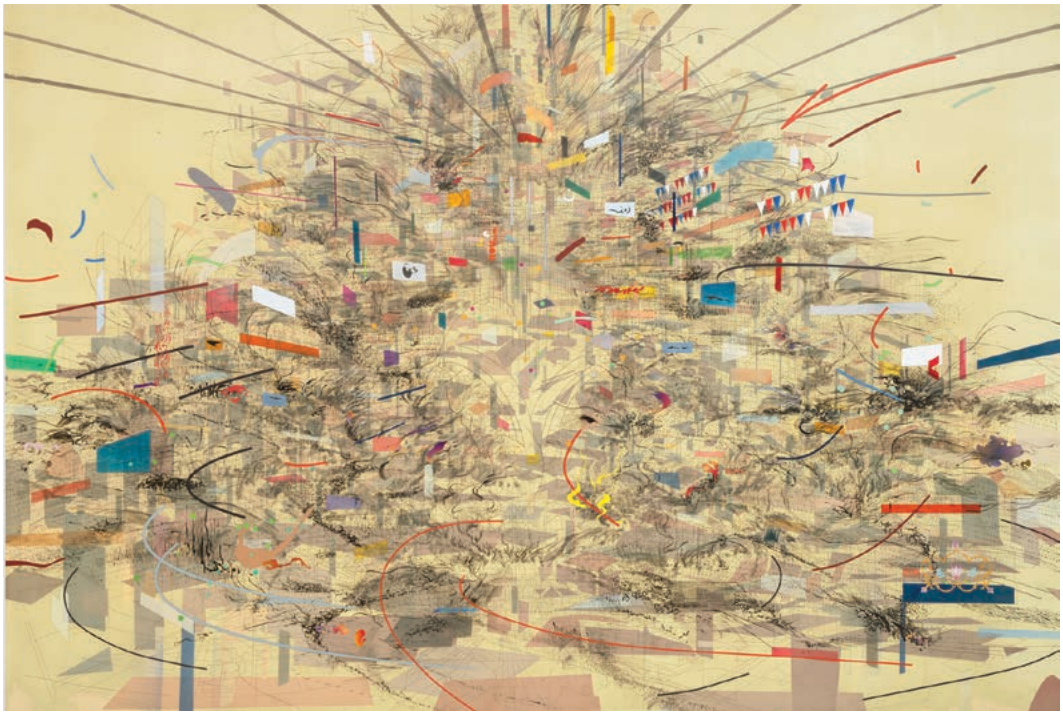
(A) Site specificity because both works were commissioned for particular locations

(B) Seriality because small, discrete items are accumulated in shifting arrangements

(C) Commodification because the materials are readily available for purchase

(D) Postnationalism because both works were designed to avoid regional and national references

Content Area(s)	Learning Objective
Global Contemporary	3.5 Students analyze relationships between works of art based on their similarities and differences.



31. On the basis of style, the work shown can be attributed to

(A) Mariko Mori

(B) Wangechi Mutu

(C) Julie Mehretu

(D) Kiki Smith

Content Area(s)	Learning Objective
Global Contemporary	3.4 Students justify attribution of an unknown work of art.

Questions 32–34 refer to the following image.

© Luke Macgregor/Reuters/Corbis

32. The title of this work addresses social exclusion through its reference to

(A) ethnic classification

(B) ancient prophecy

(C) a racist epithet

(D) a familiar stereotype

Content Area(s)	Learning Objective
Global Contemporary	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

33. The installation challenges institutional authority by means of its creation within

(A) a government building

(B) a university library

(C) an art museum

(D) an international airport

Content Area(s)	Learning Objective
Global Contemporary	1.3 Students describe how context influences artistic decisions about creating a work of art.

34. Among other reasons, the artist created a crack in the floor to allude to the

(A) destructive forces of climate change

(B) plight of unwanted immigrants

(C) loss of innocence in childhood

(D) physical decay of the human body

Content Area(s)	Learning Objective
Global Contemporary	1.2 Students explain how artistic decisions about art making shape a work of art.

Answers to Multiple-Choice Questions

1. D	8. D	15. A	22. C	29. C
2. C	9. A	16. B	23. A	30. B
3. B	10. C	17. C	24. B	31. C
4. A	11. A	18. B	25. C	32. A
5. B	12. B	19. B	26. B	33. C
6. B	13. B	20. C	27. D	34. B
7. A	14. B	21. B	28. A	

Section II: Free-Response Questions

There are six free-response questions on the exam: two long essay questions and four short essay questions. For the long essay questions, students will be provided with a list of works to choose from when writing their responses. Each list will include three to five works of art from the required course content, all well-aligned with the question topic. Long essay questions may also allow students to respond using appropriate works of art of their choice from within or beyond the AP Art History required course content. The following are meant to serve as examples of the types of questions that may appear on the exam.

Long Essay Questions

Photo © Kira Perov

Suggested time: 30 minutes

1. The work shown is a video still of *The Crossing* by Bill Viola. In this work, Viola uses water conceptually to transmit meaning.

   Select and completely identify another work of art that uses water conceptually to transmit meaning.

   What meaning is transmitted in each work? Using visual or contextual evidence, analyze at least two similarities between the two works in terms of how water is used conceptually to transmit meaning.

   Then, using visual or contextual evidence, analyze at least two differences between the two works in terms of how water is used conceptually to transmit meaning.

   To answer this question, you may select a work from the list below or any other relevant work of art. When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

   Alhambra

   Fallingwater

   Spiral Jetty

   Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji

Content Area(s)	Learning Objective
Global Contemporary and Variable	3.5 Students analyze relationships between works of art based on their similarities and differences.

Suggested time: 30 minutes

2. Many works of art are intended to convey an interpretation of a culture's history.

   Select and completely identify one work of art that conveys an interpretation of a culture's history.

   Identify the intended audience of the work.

   Describe the historical content that the work is intended to convey.

   Then, using specific visual and contextual evidence, analyze how the work conveys that historical content.

   To answer this question, you may select a work from the list below or any other relevant work of art. When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

   Alexander Mosaic from the House of Faun, Pompeii

   The Burghers of Calais

   Lukasa (memory board)

Content Area(s)	Learning Objective
Variable	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

Short Essay Questions

© SGM/The Bridgeman Art Library

Suggested time: 15 minutes

3. The images show an overview and a detail of the Parthenon.

   Why was this site chosen for the Parthenon?

   Using specific visual and contextual evidence, explain how the sculptural program of the Parthenon addresses both the religious function of the building and its political significance.

Content Area(s)	Learning Objective
Ancient Mediterranean	1.3 Students describe how context influences artistic decisions about creating a work of art.

© Corbis

Suggested time: 15 minutes

4. Attribute this painting to the artist who painted it.

   Completely identify the painting by the same artist in the required course content.

   Then, using specific visual evidence, justify your attribution by comparing the two works.

   How do both works demonstrate the artist's ongoing experimentation with form through landscape?

   When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate.

Content Area(s)	Learning Objective
Later Europe and Americas	3.4 Students justify attribution of an unknown work of art.

© Stuart Forster/Robert Harding World Imagery/Corbis

© David Pearson/Alamy

Suggested time: 15 minutes

5. The architectural complex in the top image is the tomb of the Mughal emperor Humayun, created in Delhi, India, c. 1570 C.E. The architectural complex in the bottom image is the Taj Mahal, created in Agra, India, between 1632 and 1653 C.E.

   Using specific evidence, explain how the tomb of the Mughal emperor Humayun influenced the design, function, and setting of the Taj Mahal.

   How do both architectural complexes convey an Islamic vision of paradise?

Content Area(s)	Learning Objective
South, East, and Southeast Asia	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

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© The Bodleian Libraries, The University of Oxford

Suggested time: 15 minutes

6. The work in the top image is the Calendar Stone from Templo Mayor. The work in the bottom image is the frontispiece of the Codex Mendoza. Both of these works relate to the presentation of time.

   What major historical event occurred between the creation of these two works that brought about changes in the presentation of time?

   Who was the audience for each work?

   Using specific visual and contextual evidence, compare how time is presented in each work.

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.5 Students analyze relationships between works of art based on their similarities and differences.

Scoring Guidelines and What Good Responses Will Include

Free-Response Question 1

Scoring Guidelines

Task	Learning Objective	Points
Accurately identifies another work of art that uses water conceptually to transmit meaning. Identifying a work of art includes title or designation, artist and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned. If the work appears on the list provided, two accurate identifiers NOT included on the list must be given for the point to be earned.	3.1 Students identify a work of art.	0–1 point
Accurately explains the meaning that is transmitted in the selected work of art.	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–1 point
Accurately explains the meaning that is transmitted in *The Crossing*.	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–1 point
Accurately uses specific visual or contextual evidence to analyze the similarities between the two works in terms of how water is used conceptually to transmit meaning. The first point is earned for accurately using specific visual or contextual evidence to describe two or more similarities between the two works. The second point is earned for analysis: for accurately using specific visual or contextual evidence to explain the relationship between each similarity and how water is used conceptually to transmit meaning. OR One point is earned for using specific visual or contextual evidence to thoroughly analyze one similarity between the two works in terms of how water is used conceptually to transmit meaning.	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–2 points

Task	Learning Objective	Points
Accurately uses specific visual or contextual evidence to analyze the differences between the two works in terms of how water is used conceptually to transmit meaning. The first point is earned for accurately using specific visual or contextual evidence to describe two or more differences between the two works. The second point is earned for analysis: for accurately using specific visual or contextual evidence to explain the relationship between each difference and how water is used conceptually to transmit meaning. OR One point is earned for using specific visual or contextual evidence to thoroughly analyze one difference between the two works in terms of how water is used conceptually to transmit meaning.	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–2 points
Total Points		**7 points**

What Good Responses Will Include

A good response would completely identify the selected work of art and clearly explain the meaning transmitted, referencing specific aspects of the work. For example, at Alhambra (Granada, Spain; Nasrid Dynasty; 1354–1391 C.E.; whitewashed adobe stucco, wood, tile, paint, and gilding), water flowing through four intersecting channels in the Court of the Lions suggests ephemeral earthly blessings of Allah in a luxurious setting where the elite enjoyed elaborate rooms for bathing. The channels have been associated with the rivers of Paradise, and they connect at a fountain of 12 lions. Some have related the lions to the 12 signs of the zodiac, referencing cycles of time within a mystical, enduring cosmos. Therefore, associations with water at Alhambra can be interpreted as both temporal and eternal.

Robert Smithson's *Spiral Jetty* (Great Salt Lake, Utah, U.S.; 1970 C.E.; earthwork: mud, precipitated salt crystals, rocks, and water coil) is a site-specific earthwork at the spot where water from the Great Salt Lake in Utah began to impart a spiral form composed of 7,000 tons of rock through a process known as entropy. Processes of degradation attracted Smithson to the abandoned industrial site where machinery was left on the shore to decay. Depending on the level of the lake, the jetty has become submerged and then reappeared over time, covered with white salt crystals, suggesting cyclical, regenerative forces of nature. An ancient myth that the Great Salt Lake came into existence from a whirlpool created by water flowing from the Pacific Ocean inspired Smithson.

Katsushika Hokusai's *The Great Wave Off Kanagawa (Kanagawa oki nami ura)*, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji (1830–1833 C.E.; polychrome woodblock print; ink and color on paper) depicts a large, breaking wave threatening to swallow up three fishing boats and exemplifies Edo Japan's *ukiyo-e* — images of the floating world. This term originated from Buddhist descriptions of the transience of earthly existence. Scholars have likened the men in boats to samurai who, in the spirit of Zen Buddhism, conduct themselves with discipline in the face of chaos and destruction. This interpretation suggests a contrast between the wave and Mt. Fuji, a venerated site symbolic of immortality, visible on the far horizon. Hokusai's image reminds us that the forces of nature that the Japanese worshipped throughout their long history are not always benevolent and should be respected.

Frank Lloyd Wright's Fallingwater (Pennsylvania, U.S.; 1936–1939 C.E.; reinforced concrete, sandstone, steel, and glass) was designed to interact with its natural surroundings. Wright's plans for the asymmetrical structure, choice of building materials such as wood, glass, and stone, and siting of the home over a waterfall all contribute to the effect, interweaving the interior spaces of the home and the exterior environment of its woodlands location. Natural and built environments are synthesized, allowing a direct connection with nature. Wright incorporated a rock outcropping within the living room as a central hearth. A beam was bent to accommodate a tree, and glass was used for much of the exterior to lessen the demarcation between indoors and out.

If a work other than the ones listed above is discussed, then the response should also completely identify the selected work and focus on how its meaning is transmitted in ways similar to the examples provided.

A good response would also explain the meaning transmitted in Bill Viola's *The Crossing,* referencing specific aspects of the work to support assertions. For example, a response might describe the approaching male figure shown walking in slow motion on two different screens and how the figure is gradually consumed by fire on one screen and deluged by water on the other. Although the same soundtrack is used for each projection, viewers perceive the sound differently depending on which scenario is watched. The response might note that in the creation of this work, Viola has cited his childhood experience of almost drowning as "the most beautiful" and "without fear." For Viola, water acts as a barrier between this world and the next, suggesting a search for the meaning of existence. The dualities around which our physical existence revolves are demonstrated through the depiction of fire combined with water — polarities that humans struggle to balance.

A good response would then use specific visual or contextual evidence to analyze the similarities between the two works with regard to how water is used to transmit meaning. For example, if the selected work is Alhambra, the response might point out that, symbolically, water in Viola's *The Crossing* exists as a primordial element that intersects the ordinary world of time and space and another, perhaps spiritual, realm. The figure's eventual disappearance alludes to the element's transformational properties. Channels of water that intersect at Alhambra also suggest a shift between the temporal and the eternal, flowing from a cosmic center in four directions. In both cases, the sound of water amplifies the viewer's experience.

Similar to how the destructive force of water in Viola's *The Crossing* unfolds gradually, water plays an entropic role in Smithson's *Spiral Jetty.* Transformation of the body by primordial elements can be compared with Smithson's jetty, which, over time, was submerged under water only to remerge again, transformed with salt crystals. In contrast to the immediate gratification of mainstream media, Viola projects his images in slow motion, demanding from the viewer a patient response. In both cases, the act of looking is one of retrospection and meditation.

Pulling away from everyday life to confront danger, pain, and suffering is not only a theme found in much of Viola's video works but also a key component of rituals performed in various cultures as a rite of passage to transform individual consciousness. Although the cresting wave in Hokusai's print presents a terrifying challenge, the oarsmen position themselves in unison with the water's force and spirit. In both cases, resilience pervades where death fails to dictate the material end of the soul. Also, both Viola and Hokusai evidence influence of beliefs in which water is linked with spiritual power and transformation.

In *The Crossing*, water connects the ordinary world with one that transcends everyday experiences — a world that is perhaps spiritual. Similarly, going beyond the ordinary into realms of intuition and imagination is an aspect of Transcendentalism that Wright demonstrates with the organic architecture of Fallingwater, based on his belief that human life is a part of nature. At Fallingwater, water connects interior living spaces with the exterior natural environment as the creek flows through the home. Aural effects of water are employed by both Wright and Viola to heighten audiences' experience of the element: Sounds of the drops, trickle, and deluge of water falling on the figure in *The Crossing* emphasize its presence and force. The music of the creek was a notable aspect of Wright's first visit to the Fallingwater site; it contributed to his decision to build the home over the waterfall, ensuring the sound was an integral feature of his patrons' daily lives.

If a work other than the ones listed above is discussed, the response should focus on specific visual or contextual evidence to analyze how the two works are similar in terms of how water is used conceptually to transmit meaning.

A good response would then use specific visual or contextual evidence to analyze the differences between *The Crossing* and the selected work in terms of how water is used conceptually to transmit meaning. For example, the roar of water in Bill Viola's *The Crossing* differs greatly from the soothing flow and trickle of water in the Court of the Lions at the Alhambra. Instead of the darkened room of Viola's video projection, water at the Alhambra flows from a fountain in the open daylight of a courtyard, providing a sense of secluded harmony and comfort. The transformational suffering displayed in Viola's work relies on use of the human form coming in contact with the primordial elements of fire and water to investigate how our sense of self is wrought by isolation. Whereas water is used to assault the human form in *The Crossing*, to jar one's senses and disrupt feelings of complacency, contact with water at the Alhambra provides the visitor with a tranquil sensory experience born of an Islamic vision of paradise.

The use of technology in *The Crossing* may allude to the disconnect between contemporary life and our primordial, spiritual being: with the projected images of fire and water, the viewer is spared the physical sensations of heat or moisture. In contrast, in *Spiral Jetty* the experience is shaped not by color projectors and speakers but by the water level, time of day, and weather. Water is experienced in a

natural environment, not a darkened room, allowing the viewer to interact with its physical properties. Viola's use of a video loop allows him to repeat the experience of water for multiple viewers. Such repetition is virtually impossible at the *Spiral Jetty* due to the processes of entropy associated with water. No singular view of the water surrounding the jetty can be prescribed for the visitor.

The medium of video in Viola's *The Crossing* embodies the nature of water in its fluid documentation of time, space, and movement, highlighted by the increase in water falling, from a few drops of water to a torrential downpour. In contrast, Hokusai depicts a single moment in time when a great wave rises up, threatening the boatman below. Although impending doom may be suggested through dramatic use of scale, a 19th-century Japanese audience would expect the well-trained oarsmen to successfully avert danger. While the man in Viola's work undergoes a deathlike disappearance, the figures in Hokusai's print remain steadfast and triumphant. Instead of water transforming our existence from one world to the next, the great wave operates as a test of endurance and resolve in our current state.

While *The Crossing* explores transformational aspects of water, at Fallingwater it is more of a relational force. There water doesn't subsume all as it does in *The Crossing* — it connects people with the natural surroundings of a building. Further contrasts include the presentation of water as an unconstrained natural element at Fallingwater, its flow unimpeded by the structure, providing a harmonious view and sound to observers. In *The Crossing*, the flow and sound of water are modulated by the artist, and the effect on those who interact with it — both the subject of the video and audiences — may be overpowering. Viola uses water as an abstract, symbolic element within an artificial environment, and audiences of *The Crossing* experience it as manipulated by the artist. Visitors to Fallingwater, on the other hand, directly experience water as a real element of nature, explicitly unaltered by the architect as a focus of his structure.

Free-Response Question 2

Scoring Guidelines

Task	Learning Objective	Points
Accurately identifies a work of art that conveys an interpretation of a culture's history. Identifying a work of art includes title or designation, artist and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned. If the work appears on the list provided, two accurate identifiers NOT included on the list must be given for the point to be earned.	3.1 Students identify a work of art.	0–1 point
Accurately identifies the intended audience of the work.	3.1 Students identify a work of art.	0–1 point
Accurately describes the historical content that the work is intended to convey.	1.1 Students differentiate form, function, content, and/or context work of art.	0–1 point
Accurately uses specific visual evidence to analyze how the work conveys that historical content. The first point is earned for accurately describing specific visual evidence used within the work to convey historical content. The second point is earned for analysis: for explaining the relationship between the visual evidence and how the work conveys that historical content.	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–2 points
Accurately uses specific contextual evidence to analyze how the work conveys that historical content. The first point is earned for accurately describing specific contextual evidence used within the work to convey historical content. The second point is earned for analysis: for explaining the relationship between the contextual evidence and how the work conveys that historical content.	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–2 points
Total Points		**7 points**

What Good Responses Will Include

A good response would select and completely identify a work of art from the list provided that conveys an interpretation of a culture's history. For example, a response might focus on the *Alexander Mosaic* from the House of Faun, Pompeii (Republican Roman; c. 100 B.C.E.; mosaic); *The Burghers of Calais* (Auguste Rodin; 1884–1895 C.E.; bronze); the *lukasa* memory board (Mbudye Society, Luba peoples [Democratic Republic of the Congo]; c. 19th to 20th century C.E.; wood, beads, and metal); or a work of art of the student's choice (from within or beyond the required course content), such as *Darkytown Rebellion* (Kara Walker; 2001 C.E.; cut paper and projection on wall).

A good response would likely identify the intended audience of the *Alexander Mosaic* as the wealthy and powerful residents of the House of Faun and their guests. The response may include evidence in support of this identification, such as the discovery of the mosaic as part of the floor of a house thought to have been built after Roman conquest of Pompeii to be the residence of a member of the Roman ruling class.

For *The Burghers of Calais*, a good response would identify the intended audience as those who commissioned the work — the town council of Calais, France, to commemorate the bravery of local heroes — as well as the citizens of Calais where the sculpture is displayed.

For the *lukasa*, a good response would identify the intended audience as initiates into the Mbudye association of the Luba people. The Mbudye group was established in the 1700s to preserve and disseminate historical knowledge of the Luba sacred kingship. Highly trained, experienced specialists within the group read the memory board during rituals to teach Mbudye members about the accomplishments and relationships of cultural heroes and kings.

With respect to *Darkytown Rebellion*, a good response would indicate that the installation's audience is primarily museumgoers who are confronted by, and may inadvertently become part of, the brutal depiction of an imagined rebellion of slaves, making the work into a performative, participatory piece.

A good response would describe the historical content that the *Alexander Mosaic* is intended to convey by discussing the depiction of a decisive fourth-century battle of armies of Greek king Alexander the Great and Persian king Darius III. In the scene, Alexander is leading his army, spearing a king's guard, and Darius has called for retreat from his chariot. The response may present the theory that the mosaic is a copy of an earlier Greek painting of the Battle of Issus.

Rodin's sculpture was intended to commemorate an episode during the Hundred Years' War. A good response may discuss how, during the 11-month siege of Calais in 1347, with dwindling food and water, six of the city's leaders offered themselves as hostages to English King Edward III in exchange for the freedom of the city. King Edward III accepted the offer, ordering the men to deliver the keys to the city to his camp and then be executed, but his wife, Philippa, persuaded the king to spare the lives of the burghers as she believed their deaths would be a bad omen for the child she carried.

A good description of the historical content the *lukasa* is intended to convey would note that the memory board is used as a mnemonic aid by Mbudye specialists who recite genealogies, names of kings, and political events within their group. The *lukasa* can include historical content about journeys, paths, and migrations along with the histories of kings. The foundations of Luba sacred kingship and the layout and procedures of the court is information brought forth by the *lukasa*. When Mbudye specialists read or perform the *lukasa*, they reinterpret history with varied rhetoric and political opinions. Present events are explained in terms of how they relate to the sacred past.

A good response regarding the historical content that *Darkytown Rebellion* was intended to convey could mention that Walker's installation was partly inspired by an anonymous late 19th-century landscape painting with African American caricatures called *Darkytown*. Walker developed the content as a fictional depiction of the brutalities of slavery in the antebellum United States based on a combination of many historical accounts and stories about slaves and slave owners. Walker depicts historical relationships of race, gender, and power.

A good response that uses specific visual and contextual evidence to analyze how the *Alexander Mosaic* conveys historical content would likely discuss the representation of a triumphant Alexander the Great leading the Macedonians to outflank the Persian army and rush the chariot of Darius III. A Persian nobleman protecting the king is speared, allowing the king to be driven away (in defeat) to relative safety, while members of his army are literally crushed beneath the chariot. Analysis may address how the style of representation supports the notion of the mosaic recreating a fourth century B.C.E. Greek painting, including the limited range of colors used by Greek painters of the time, use of light and shadow to model figures and depict movement, and dramatic demonstration of action and emotion. The response may also comment on how Alexander and Darius first battled at Issus, in southern Turkey, in 333 B.C.E.; they later fought at Gaugamela, northern Iraq, in 331 B.C.E., with Darius escaping via chariot in both encounters.

To analyze how *The Burghers of Calais* conveys historical content, a good response is likely to include information about Rodin reading an account of the siege of Calais and the actions of the six burghers (or city leaders) to inform his work. Rodin decided to show the aspect of the narrative in which the burghers are leaving the city to journey to the English King Edward III's camp, bearing the keys to the city and wearing ropes around their necks, believing they are to be executed. A good response may analyze Rodin's innovative, realistic, and expressive portrayal of the six men in ragged clothes, demonstrating defeat, sorrow, uncertainty, and resolve, and defiance among the figures (one man's jaw is firmly set, another has outstretched arms and an open mouth, and another holds his head in his hands). In his depiction of the heroes who are sacrificing their lives for their city and its occupants, Rodin evidenced the ravages of starvation and the fear of death. He also described these aspects in his writing about the work, and hoped to be praised for showing the truth of history instead of the more conventional approach of presenting glorified, triumphant heroes that his commissioners/patrons wished to see. Although Rodin presented the men at eye level so they would become part of the daily life of the residents of Calais, who would hold themselves to the same level of honor, commissioners of the sculpture sought a more traditional, heroic, and grand depiction of the men, so they elevated the work by placing it upon a high pedestal for display in a public park.

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Writing about how the *lukasa* conveys historical content using specific visual and contextual evidence is likely to include an explanation of how a *lukasa* is read by a specialist according to the relationship between the beads, pins, and symbols applied to and carved into the flat wooden object. Each bead signifies an individual, place, or status; they can be combined in different ways to function like a code. The largest central bead in the top section of the board represents the king for whom the *lukasa* was made. Smaller surrounding beads may represent the king's officers, and bumps across the center of the board stand for thrones inside the king's palace. Lines of beads can symbolize travel. White is the color of the spirit world and enlightenment in Luba culture, and it can represent spirit mediums on the memory board. Mbudye specialists trace symbols and paths on the board with their fingers to read, interpret, and transmit sacred historical knowledge. The back of the *lukasa* is carved to look like a tortoise shell, the symbol of Luba royalty. Lines within the shell motif correspond with the king's heroic deeds.

A good response that uses specific visual and contextual evidence to analyze how historical content is conveyed in *Darkytown Rebellion* is likely to mention Walker's use of the Victorian medium of silhouette combined with the use of modern technology (electronically projected light) to create a surreal landscape containing grotesque images of caricatured, stereotypical African American and white figures that depict slavery in the antebellum American South. Walker's silhouettes include a flag-bearer, master and starving young slaves, nursing mother, woman in a hoop skirt and bonnet attacking a smaller figure, and various mutilated bodies and parts, interspersed with projected shapes of colored light. By including the shadows of present-day figures of viewers *of* the scene with the cut-paper historical figures *within* the scene via projected light, the historical content is intermingled with the present, demonstrating the influence of past events on our culture today, especially with respect to relations of race, gender, and power. Additionally, by referencing the 19th-century landscape painting *Darkytown*, Walker questions how the distorted figures from the past relate to today's conceptions and depictions of African Americans.

Free-Response Question 3

Scoring Guidelines

Task	Learning Objective	Points
Accurately explains why this site was chosen for the Parthenon.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific visual evidence to explain how the sculptural program of the Parthenon addresses the religious function of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific contextual evidence to explain how the sculptural program of the Parthenon addresses the religious function of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific visual evidence to explain how the sculptural program of the Parthenon addresses the political significance of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific contextual evidence to explain how the sculptural program of the Parthenon addresses the political significance of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Total Points		**5 points**

What Good Responses Will Include

A good response would accurately explain why this site was chosen for the Parthenon. For example, a response might begin by pointing out that the Parthenon was sited on the highest point of the Acropolis, the sacred rock at the pinnacle of the city of Athens. This defensible summit provided distant views and made the Parthenon visible from great distances. Mythology describes important events that took place at the Acropolis, such as a battle between Athena and Poseidon. Archeological evidence indicates that the site has been used since Neolithic times. It has served as a fortress, protecting places of worship. A Mycenaean citadel occupied the site, followed by an early temple dedicated to Athena Polias (patron of the city), and then a larger temple, which was pillaged by the Persians. The fortified location was the site of the treasury of the Delian League — a predecessor of the Athenian empire. The site of the Acropolis was appropriate for the Parthenon because of its royal, divine, and physically dominant attributes, and because of the actual and imagined historical events associated with it, connecting the new Athenian empire to the past.

A good response would then use specific visual and contextual evidence to accurately explain how the sculptural program of the Parthenon addressed both the religious function of the building and its political significance. Regarding the religious function of the building, the response should address the fact that the Parthenon temple was built to glorify Athens and its divine patron and protector, the goddess Athena. The sculptural program of the Parthenon included abundant reliefs, friezes, and statues, including a (now lost) 38-foot-tall sculpture of Athena as the goddess of victory. Metopes depicted the battle of the mythological Lapiths and centaurs; pediment sculptures depicted the birth of Athena and the battle of Poseidon and Athena for patronage of the city.

The detail image presented shows the Plaque of the Ergastines, from the frieze on the east side of the Parthenon. The women depicted are *Ergastinai* — members of the Athenian aristocracy who wove the *peplos* garment offered to the statue of Athena. They are walking in procession at the close of the Panathenaic Festival, which was held in Athens in honor of Athena. As they progress to the assembly of gods, the Ergastines are greeted by two priests. The gods and goddesses of Olympia are shown as spectators at the events of the festivals in which Athenians are taking part. The Parthenon being set within the sanctuary complex of the Acropolis, its sculptural program, the huge statue of Athena, and the gold and silver dedications to her that were once housed there all suggest that the Parthenon served a religious function. The Parthenon expressed the piety of the Athenian state that funded its creation.

A good response is likely to address the political significance of the building by mentioning that the Parthenon's sculpture of Athena, goddess of victory, created of gold and ivory, alludes to Athenian wealth and power. The Parthenon also housed the treasury. Depictions of mythological battles (featuring Theseus of Athens and Greeks versus Amazons) symbolize war with the Persians, and ultimately, victory. The representation of battle between Athena and Poseidon shows Athenians judging the merits of each god, underscoring Athenian attitudes about their own power and significance as leaders of the Aegean empire.

The Parthenon's inner Ionic frieze representing the Panathenaic Festival juxtaposes an imagined, elite-oriented political reality (important Athenians and deities are represented but not commoners or slaves) with grand religious claims, thereby elevating the body politic to mythic status. Participants in the procession give offerings to the treasury, contributing to the wealth of the empire. Tribal heroes from Attica are depicted to reinforce past glory. There is a conflation of religious and political realms — the beneficence of the gods combined with metaphorical battles won and sacrifices made — to reinforce the idea of the divine guidance of the Athenian state.

Free-Response Question 4

Scoring Guidelines

Task	Learning Objective	Points
Accurately attributes the painting to the artist who painted it.	3.4 Students justify attribution of an unknown work of art.	0–1 point
Accurately identifies the painting by the same artist in the required course content. Identifying a work of art includes title or designation, name and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned.	3.1 Students identify a work of art.	0–1 point
Justifies the attribution by comparing the two works, using specific visual evidence.	3.4 Students justify attribution of an unknown work of art.	0–1 point
Accurately explains how the work shown demonstrates the artist's ongoing experimentation with form through landscape.	1.2 Students explain how artistic decisions about art making shape a work of art.	0–1 point
Accurately explains how the work by the same artist in the required course content demonstrates the artist's ongoing experimentation with form through landscape.	1.2 Students explain how artistic decisions about art making shape a work of art.	0–1 point
Total Points		**5 points**

What Good Responses Will Include

A good response would accurately attribute the painting to Paul Cézanne and accurately identify the painting in the required course content by the same artist as *Mont Sainte-Victoire*, oil on canvas, created between 1902 and 1904 C.E.

A good response would then justify the attribution by comparing the two works using specific visual evidence. For example, in both works, a landscape is constructed with bold, short brushstrokes. Cézanne flattens out forms to call attention to the physical properties of his medium in each of the landscapes. Other qualities shared by the two works are a sense of stillness, evenly distributed lighting, and absence of human activity. Although neither painting would have been considered "finished" by the academic standards of the day, the works both achieve unity through use of a restricted palette, echoing of forms, parallel brushstrokes, and a balance of contrasting elements. These qualities contribute to what Cézanne called "harmony in parallel with nature."

Finally, a good response would accurately explain how both works demonstrate the artist's ongoing experimentation with form through landscape. Although Cézanne was deeply attached to his homeland in Provence, and to nature in general, neither view depicted in the paintings was chosen for its historical interest or picturesque qualities. His principal interest appears to have been to use his surroundings to explore the formal properties of painting.

Cézanne demonstrates a lack of interest in academic techniques such as the use of linear perspective and clarity of form. In his *Houses in Provence*, Cézanne avoids perspectival exactness by both revealing and obscuring the underside of roof eaves and the flat tops of rocks. The colors tend to have an equal intensity that flattens the space and breaks down the distinction between near and far objects that would be required in a traditional, illusionistic approach. His concern for harmony is detected in the blue shadows used to unify the surface.

In *Mont Sainte-Victoire,* areas of color and man-made structures are placed in apparently random places throughout the canvas, lacking the specificity of detail that one might derive from a direct observation of the natural, visible world. A huge iron cross on Montagne Sainte-Victoire, visible at the time and from some distance, does not appear in any of Cézanne's numerous paintings of the site. This late work is part of a series of paintings of the mountain that became increasingly abstract. Its patchwork of a restricted range of colors is constructed with more gestural brushwork, seeming far more "unfinished" when compared with academic paintings as well as many of his Cézanne's own earlier works.

Free-Response Question 5

Scoring Guidelines

Task	Learning Objective	Points
Accurately uses specific evidence to explain how the tomb of the Mughal emperor Humayun influenced the design of the Taj Mahal.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Accurately uses specific evidence to explain how the tomb of the Mughal emperor Humayun influenced the function of the Taj Mahal.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Accurately uses specific evidence to explain how the tomb of the Mughal emperor Humayun influenced the setting of the Taj Mahal.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Accurately explains how the tomb of the Mughal emperor Humayun conveys an Islamic vision of paradise.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point

Task	Learning Objective	Points
Accurately explains how the Taj Mahal conveys an Islamic vision of paradise.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Total Points		**5 points**

What Good Responses Will Include

A good response would use accurate and specific evidence to explain how the tomb of Humayun influenced the design of the Taj Mahal. For example, it would likely point out that, like Humayun's Tomb, which was built nearly 100 years earlier, the Taj Mahal is built upon a platform. In addition, both structures employ a nine-fold plan, with eight rooms surrounding a central chamber; the tombs are at the center; and rooms are octagonal. Both complexes feature a walled garden with waterways dividing them into four units. Both monuments have large, rectangular pishtaq entrances framing pointed-arch iwan niches. Humayun's Tomb and the Taj Mahal both possess a bulbous dome above the tomb at the center of the complex and Hindu-inspired chhatri pavilions and chamfered corners. They both have twin cenotaphs and display pietra dura (images made of cut, polished colored stones).

A good response would also explain, using accurate and specific evidence, how the tomb of Humayun influenced the function of the Taj Mahal. For example, responses would likely include that both complexes were built to honor an esteemed family member: Humayun's wife, Biga Begum, supervised the building of her husband's tomb, and the Taj Mahal was constructed to memorialize Shah Jahan's favorite wife, Mumtaz Mahal. Both complexes also display the vast resources accessible to their patrons, demonstrating power and authority. In both structures, the mausoleum is set on a high platform analogous to a throne. The throne, along with other symbols of imperial power, underscored semidivine status. When Humayun's Tomb was completed, the emperor Akbar performed a rite of circumambulation that imbued the complex with a sacred character. This rite was performed by Shah Jahan at the Taj Majal for the same purpose. Also, like the tomb of Humayan, the Taj Mahal emphasizes the Mughal dynastic connections to the great ruler Timur.

A good response would then explain, using accurate and specific evidence, how the tomb of Humayun influenced the setting of the Taj Mahal. For example, both the tomb of Humayun and the Taj Mahal are situated within a large garden known as a *chahar bagh*, or "fourfold garden." Both complexes are entered from the south and divided by channels of water into quarters. In both cases, fountains were used to amplify the sensual experience by providing a cooling mist and at times, in the bright sun, a prismatic rainbow. Like Humayun's Tomb, the Taj Mahal was built along the Yamuna river and is impressive to travelers arriving by boat.

Finally, a good response would explain how both architectural complexes convey an Islamic vision of paradise. For example, a response might point out that the lush gardens of the Taj Mahal and the tomb of Humayun recall the description of Paradise in the Koran as an enclosed, blissful space through which run four rivers where believers can quench their thirst. The water channels at Humayan's Tomb are directed to vanish beneath the mausoleum on one side and reappear on the

other, alluding to a Quranic verse describing rivers flowing beneath the garden of Paradise. Inscriptions on the entrance gateway at the Taj Mahal complex and calligraphy set in the frame of the southern iwan make references to Paradise and also suggest a vision of the Day of Judgment, where God sits on a majestic throne similar to that of the elevated mausoleum, rewarding the faithful with all the pleasure Paradise affords. Vibrant floral inlays with gems, along with carved reliefs of flowers within the dado inside and outside the Taj Mahal provide further evocations of Paradise.

Surrounding the large central dome at both Humayun's Tomb and the Taj Mahal are pavilions, known as *Hasht Bihisht*, or "Eight Paradises," which are derived from the Persian tradition of garden pavilions surrounding a central space. The octagonal layout of these structures alludes to the eight levels of paradise for Muslims. Reflecting pools of the Taj Mahal recall the fountains used for ablution at a mosque, suggesting not only a ritual cleansing before prayer but the redemptive power a vision of paradise provides.

Free-Response Question 6

Scoring Guidelines

Task	Learning Objective	Points
Accurately identifies the major historical event that occurred in the time between the creation of these two works that brought about differences in how time is presented in the two works.	3.1 Students identify a work of art.	0–1 point
Accurately identifies the audience for the Calendar Stone.	3.1 Students identify a work of art.	0–1 point
Accurately identifies the audience for the Codex Mendoza.	3.1 Students identify a work of art.	0–1 point
Accurately uses specific visual evidence to compare how time is presented in each work.	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–1 point
Accurately uses specific contextual evidence to compare how time is presented in each work.	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–1 point
Total Points		**5 points**

What Good Responses Will Include

A good response would begin by accurately identifying the major historical event that occurred in the time between the creation of these two works that brought about differences in how time is presented in the two works. The event was the Spanish invasion or "conquest" of the Mexica/Aztec Empire led by Hernán Cortés. This event culminated in 1521, between the creation of the Calendar Stone (1375–1520 C.E.) and the creation of the Codex Mendoza (1541–1542 C.E.). It was a continuation of the European takeover of the Americas, which had begun with Columbus's arrival in 1492. The Spanish conquest took three years, ending with the siege of Tenochtitlan, the Mexica capital, and resulted in the deaths of an estimated 240,000 indigenous people.

A good response would accurately identify the audience for the Calendar Stone by explaining that the Calendar Stone is believed to have been placed as a pavement on the top of the Templo Mayor on the side dedicated to the Aztec patron deity *Huitzilopochtli* (god of war). The Calendar Stone was used for human sacrifices, which occurred directly on the face of *Tlaltecuhtli* (devouring earth) in the center of the stone; thus, the audience for the Calendar Stone consisted of Aztec priests, rulers, highest elites of the society, and the victims of sacrifice.

A good response would accurately identify the audience for the frontispiece of the Codex Mendoza by explaining that the Codex Mendoza was commissioned by Antonio de Mendoza, first viceroy of New Spain, for presentation to Emperor Charles V of Spain. It was created from copied parts of pre-Conquest indigenous manuscripts and intended to aid the Spanish monarch in understanding his new Mexica subjects. This presentation of the Spanish takeover as a part of Mexica history has a strikingly Colonial message, which the monarch would have expected and appreciated.

A good response would then accurately use specific visual and contextual evidence to compare how time is presented in each work.

The subject of the Calendar Stone, which is an apocalyptic monument, is the end of a major era of time called the Fifth Sun. The face in the middle of the stone represents the devouring earth (*Tlaltecuhtli*). According to the Mesoamerican creation story, Tlaltecuhtli called for blood to repay the debt to the gods who sacrificed themselves to create humans. Tlaltecuhtli is shown inside the movement glyph, representing the belief that the Fifth Sun would end in an earthquake. Around the face are the dates of the ends of previous eras. Moving outward, a band symbolizes the Aztec ritual calendar, with sun rays/cardinal points and fire serpents carrying the sun through day and night. These are arranged in a circular fashion, embodying the cyclical worldview. The juxtaposition of Aztec ritual and solar calendars emphasizes the endless movement of large and small units of time. Human sacrifices to Earth were posited as necessary to continue time. The Calendar Stone served as a political statement about the Aztec's responsibility to continue the cycles of time by conquering and sacrificing other Mesoamerican peoples.

The Codex Mendoza is in a book format, with individual pages, introducing the relatively new European representation of an inherently linear type of communication. Each page addresses information from a specific time period without flowing from one to the other, which is different from how time is presented in pre-Hispanic recording and art. The frontispiece of the Codex Mendoza addresses

time directly, juxtaposing the settling of Tenochtitlan (the eagle on the cactus is a mythological representation of homeland), Mexica conquests (figures holding the hair of another showing victory), and Mexica defeat by the Spanish (smoke coming out of the square by the lower right corner). The squares with glyphs record years spanning pre- to post-Hispanic times. The rectilinear presentation is repeated with the depiction of the four-part city, areas of Aztec battles, and the surrounding frame, opposed to the circular, cyclical arrangement of the Calendar Stone. The page border is an accommodation to cyclicality within a rectangular page, but a gap at the top left edge prevents the formation of a closed, connected shape because Spanish linear time, unlike the cyclical Aztec conception, does not repeat.

The frontispiece demonstrates the beginning and ending of Mexica dominance in time. Like the Calendar Stone, the codex shows violence, death, and victory as aspects of time but in indigenous and Spanish terms. However, descriptions of who was sacrificed and when the era ended are different in the two documentations. While the Spanish expected to encounter others in their explorations, the Mexica were unaware of the possibility of invasion by such distant foreigners. In the Aztec worldview, important events repeated cyclically, making the unprecedented invasion by such an alien people particularly chaotic to the Mexica. These two works reflect their respective cultures. European invasion resulted in a more linear portrayal of time in the frontispiece of the Codex Mendoza, compared to the preinvasion holistic, cyclical representation seen in the Calendar Stone.

Appendix A: List of Required Works

CONTENT AREA 1: GLOBAL PREHISTORY

30,000–500 B.C.E. (11 WORKS)

1. Apollo 11 stones. Namibia. c. 25,500–25,300 B.C.E. Charcoal on stone.
2. Great Hall of the Bulls. Lascaux, France. Paleolithic Europe. 15,000–13,000 B.C.E. Rock painting.
3. Camelid sacrum in the shape of a canine. Tequixquiac, central Mexico. 14,000–7000 B.C.E. Bone.
4. Running horned woman. Tassili n'Ajjer, Algeria. 6000–4000 B.C.E. Pigment on rock.
5. Beaker with ibex motifs. Susa, Iran. 4200–3500 B.C.E. Painted terra cotta.
6. Anthropomorphic stele. Arabian Peninsula. Fourth millennium B.C.E. Sandstone.
7. Jade *cong*. Liangzhu, China. 3300–2200 B.C.E. Carved jade.
8. Stonehenge. Wiltshire, UK. Neolithic Europe. c. 2500–1600 B.C.E. Sandstone.
9. The Ambum Stone. Ambum Valley, Enga Province, Papua New Guinea. c. 1500 B.C.E. Greywacke.
10. Tlatilco female figurine. Central Mexico, site of Tlatilco. 1200–900 B.C.E. Ceramic.
11. Terra cotta fragment. Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised).

CONTENT AREA 2: ANCIENT MEDITERRANEAN

3500 B.C.E.–300 C.E. (36 WORKS)

12. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 B.C.E. Mud brick.
13. Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.
14. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq). Sumerian.
    c. 2700 B.C.E. Gypsum inlaid with shell and black limestone.
15. Seated scribe. Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 B.C.E. Painted limestone.
16. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq). Sumerian. c. 2600–2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone.
17. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx. Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone.
18. King Menkaura and queen. Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.
19. The Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.

20. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 B.C.E.; hall: c. 1250 B.C.E. Cut sandstone and mud brick.
21. Mortuary temple of Hatshepsut. Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite.
22. Akhenaton, Nefertiti, and three daughters. New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. Limestone.
23. Tutankhamun's tomb, innermost coffin. New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.
24. Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.
25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq). Neo-Assyrian. c. 720–705 B.C.E. Alabaster.
26. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.
27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remnants of paint.
28. Peplos Kore from the Acropolis. Archaic Greek. c. 530 B.C.E. Marble, painted details.
29. *Sarcophagus of the Spouses*. Etruscan. c. 520 B.C.E. Terra cotta.
30. Audience Hall (*apadana*) of Darius and Xerxes. Persepolis, Iran. Persian. c. 520–465 B.C.E. Limestone.
31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca. c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.
32. Tomb of the Triclinium. Tarquinia, Italy. Etruscan. c. 480–470 B.C.E. Tufa and fresco.
33. Niobides Krater. Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 B.C.E. Clay, red-figure technique (white highlights).
34. *Doryphoros (Spear Bearer).* Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).
35. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–410 B.C.E. Marble.
36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.
37. *Winged Victory of Samothrace***.** Hellenistic Greek. c. 190 B.C.E. Marble.
38. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 B.C.E. Marble (architecture and sculpture).
39. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62–79 C.E. Cut stone and fresco.
40. *Alexander Mosaic* from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.
41. Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.
42. Head of a Roman patrician. Republican Roman. c. 75–50 B.C.E. Marble.
43. Augustus of Prima Porta. Imperial Roman. Early first century C.E. Marble.
44. Colosseum (Flavian Amphitheater). Rome, Italy. Imperial Roman. 70–80 C.E. Stone and concrete.
45. Forum of Trajan. Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 C.E.; column completed 113 C.E. Brick and concrete (architecture); marble (column).

46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing.
47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.

CONTENT AREA 3: EARLY EUROPE AND COLONIAL AMERICAS

200–1750 C.E. (51 WORKS)

48. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 C.E. Excavated tufa and fresco.
49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.
50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis.* Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (tempera, gold, and silver on purple vellum).
51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.
52. Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer.
53. Merovingian looped fibulae. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.
54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.
55. *Lindisfarne Gospels*: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).
56. Great Mosque. Córdoba, Spain. Umayyad. Begun c. 785–786 C.E. Stone masonry.
57. Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.
58. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary).
59. *Bayeux Tapestry*. Romanesque Europe (English or Norman). c. 1066–1080 C.E. Embroidery on linen.
60. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.
61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from *Bibles moralisées*. Gothic Europe. c. 1225–1245 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum).
62. *Röttgen Pietà*. Late medieval Europe. c. 1300–1325 C.E. Painted wood.
63. Arena (Scrovegni) Chapel, including *Lamentation.* Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 C.E.; Fresco: c. 1305. Brick (architecture) and fresco.
64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments and gold leaf on vellum).

65. Alhambra. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding.
66. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.
67. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 C.E. Masonry.
68. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.
69. *David*. Donatello. c. 1440–1460 C.E. Bronze.
70. Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.
71. *Madonna and Child with Two Angels*. Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.
72. *Birth of Venus*. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.
73. *Last Supper*. Leonardo da Vinci. c. 1494–1498 C.E. Oil and tempera.
74. *Adam and Eve*. Albrecht Dürer. 1504 C.E. Engraving.
75. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 C.E.; altar frescoes: c. 1536–1541 C.E. Fresco.
76. *School of Athens*. Raphael. 1509–1511 C.E. Fresco.
77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood.
78. *Entombment of Christ*. Jacopo da Pontormo. 1525–1528 C.E. Oil on wood.
79. *Allegory of Law and Grace*. Lucas Cranach the Elder. c. 1530 C.E. Woodcut and letterpress.
80. *Venus of Urbino*. Titian. c. 1538 C.E. Oil on canvas.
81. Frontispiece of the Codex Mendoza. Viceroyalty of New Spain. c. 1541–1542 C.E. Ink and color on paper.
82. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco.
83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.
84. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick and stone.
85. *Calling of Saint Matthew*. Caravaggio. c. 1597–1601 C.E. Oil on canvas.
86. *Henri IV Receives the Portrait of Marie de' Medici*, from the Marie de' Medici Cycle. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.
87. *Self-Portrait with Saskia*. Rembrandt van Rijn. 1636 C.E. Etching.
88. San Carlo alle Quattro Fontane. Rome, Italy. Francesco Borromini (architect). 1638–1646 C.E. Stone and stucco.
89. *Ecstasy of Saint Teresa*. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).
90. *Angel with Arquebus, Asiel Timor Dei*. Master of Calamarca (La Paz School). c. 17th century C.E. Oil on canvas.
91. *Las Meninas*. Diego Velázquez. c. 1656 C.E. Oil on canvas.

92. *Woman Holding a Balance*. Johannes Vermeer. c. 1664 C.E. Oil on canvas.
93. The Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.
94. Screen with the Siege of Belgrade and hunting scene. Circle of the González Family. c. 1697–1701 C.E. Tempera and resin on wood, shell inlay.
95. *The Virgin of Guadalupe (Virgen de Guadalupe)*. Miguel González. c. 1698 C.E. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.
96. *Fruit and Insects*. Rachel Ruysch. 1711 C.E. Oil on wood.
97. *Spaniard and Indian Produce a Mestizo*. Attributed to Juan Rodríguez Juárez. c. 1715 C.E. Oil on canvas.
98. *The Tête à Tête*, from *Marriage à la Mode*. William Hogarth. c. 1743 C.E. Oil on canvas.

CONTENT AREA 4: LATER EUROPE AND AMERICAS

1750–1980 C.E. (54 WORKS)

99. Portrait of Sor Juana Inés de la Cruz. Miguel Cabrera. c. 1750 C.E. Oil on canvas.
100. *A Philosopher Giving a Lecture on the Orrery*. Joseph Wright of Derby. c. 1763–1765 C.E. Oil on canvas.
101. *The Swing*. Jean-Honoré Fragonard. 1767 C.E. Oil on canvas.
102. Monticello. Virginia, U.S. Thomas Jefferson (architect). 1768–1809 C.E. Brick, glass, stone, and wood.
103. *The Oath of the Horatii*. Jacques-Louis David. 1784 C.E. Oil on canvas.
104. *George Washington*. Jean-Antoine Houdon. 1788–1792 C.E. Marble.
105. *Self-Portrait*. Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas.
106. *Y no hai remedio (And There's Nothing to Be Done)*, from *Los Desastres de la Guerra (The Disasters of War)*, plate 15. Francisco de Goya. 1810–1823 C.E. (published 1863). Etching, drypoint, burin, and burnishing.
107. *La Grande Odalisque*. Jean-Auguste-Dominique Ingres. 1814 C.E. Oil on canvas.
108. *Liberty Leading the People*. Eugène Delacroix. 1830 C.E. Oil on canvas.
109. *The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*. Thomas Cole. 1836 C.E. Oil on canvas.
110. *Still Life in Studio*. Louis-Jacques-Mandé Daguerre. 1837 C.E. Daguerreotype.
111. *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*. Joseph Mallord William Turner. 1840 C.E. Oil on canvas.
112. Palace of Westminster (Houses of Parliament). London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 C.E. Limestone masonry and glass.
113. *The Stone Breakers*. Gustave Courbet. 1849 C.E. (destroyed in 1945). Oil on canvas.
114. *Nadar Raising Photography to the Height of Art*. Honoré Daumier. 1862 C.E. Lithograph.
115. *Olympia*. Édouard Manet. 1863 C.E. Oil on canvas.
116. *The Saint-Lazare Station*. Claude Monet. 1877 C.E. Oil on canvas.

117. *The Horse in Motion*. Eadweard Muybridge. 1878 C.E. Albumen print.
118. *The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)*. Jose María Velasco. 1882 C.E. Oil on canvas.
119. *The Burghers of Calais*. Auguste Rodin. 1884–1895 C.E. Bronze.
120. *The Starry Night*. Vincent van Gogh. 1889 C.E. Oil on canvas.
121. *The Coiffure*. Mary Cassatt. 1890–1891 C.E. Drypoint and aquatint.
122. *The Scream*. Edvard Munch. 1893 C.E. Tempera and pastels on cardboard.
123. *Where Do We Come From? What Are We? Where Are We Going?* Paul Gauguin. 1897–1898 C.E. Oil on canvas.
124. Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta.
125. *Mont Sainte-Victoire*. Paul Cézanne. 1902–1904 C.E. Oil on canvas.
126. *Les Demoiselles d'Avignon*. Pablo Picasso. 1907 C.E. Oil on canvas.
127. *The Steerage*. Alfred Stieglitz. 1907 C.E. Photogravure.
128. *The Kiss*. Gustav Klimt. 1907–1908 C.E. Oil and gold leaf on canvas.
129. *The Kiss*. Constantin Brancusi. Original 1907–1908 C.E. Stone.
130. *The Portuguese*. Georges Braque. 1911 C.E. Oil on canvas.
131. *Goldfish*. Henri Matisse. 1912 C.E. Oil on canvas.
132. *Improvisation 28 (second version)*. Vassily Kandinsky. 1912 C.E. Oil on canvas.
133. *Self-Portrait as a Soldier*. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.
134. *Memorial Sheet for Karl Liebknecht*. Käthe Kollwitz. 1919–1920 C.E. Woodcut.
135. Villa Savoye. Poissy-sur-Seine, France. Le Corbusier (architect). 1929 C.E. Steel and reinforced concrete.
136. *Composition with Red, Blue and Yellow*. Piet Mondrian. 1930 C.E. Oil on canvas.
137. Illustration from *The Results of the First Five-Year Plan*. Varvara Stepanova. 1932 C.E. Photomontage.
138. *Object (Le Déjeuner en fourrure)*. Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon.
139. Fallingwater. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 C.E. Reinforced concrete, sandstone, steel, and glass.
140. *The Two Fridas*. Frida Kahlo. 1939 C.E. Oil on canvas.
141. *The Migration of the Negro, Panel no. 49*. Jacob Lawrence. 1940–1941 C.E. Casein tempera on hardboard.
142. *The Jungle*. Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas.
143. *Dream of a Sunday Afternoon in the Alameda Park*. Diego Rivera. 1947–1948 C.E. Fresco.
144. *Fountain* (second version). Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.
145. *Woman, I*. Willem de Kooning. 1950–1952 C.E. Oil on canvas.
146. Seagram Building. New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 C.E. Steel frame with glass curtain wall and bronze.

147. *Marilyn Diptych*. Andy Warhol. 1962 C.E. Oil, acrylic, and silkscreen enamel on canvas.
148. *Narcissus Garden*. Yayoi Kusama. Original installation and performance 1966. Mirror balls.
149. *The Bay.* Helen Frankenthaler. 1963 C.E. Acrylic on canvas.
150. *Lipstick (Ascending) on Caterpillar Tracks*. Claes Oldenburg. 1969–1974 C.E. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.
151. *Spiral Jetty.* Great Salt Lake, Utah, U.S. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.
152. House in New Castle County. Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 C.E. Wood frame and stucco.

CONTENT AREA 5: INDIGENOUS AMERICAS

1000 B.C.E.–1980 C.E. (14 WORKS)

153. Chavín de Huántar. Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry).
154. Mesa Verde cliff dwellings. Montezuma County, Colorado. Ancestral Puebloan (Anasazi). 450–1300 C.E. Sandstone.
155. Yaxchilán. Chiapas, Mexico. Maya. 725 C.E. Limestone (architectural complex).
156. Great Serpent Mound. Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 C.E. Earthwork/effigy mound.
157. Templo Mayor (Main Temple). Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone).
158. Ruler's feather headdress (probably of Motecuhzoma II). Mexica (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold.
159. City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E; convent added 1550–1650 C.E. Andesite.
160. Maize cobs. Inka. c. 1440–1533 C.E. Sheet metal/repoussé, metal alloys.
161. City of Machu Picchu. Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (architectural complex).
162. All-T'oqapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.
163. Bandolier bag. Lenape (Delaware tribe, Eastern Woodlands). c. 1850 C.E. Beadwork on leather.
164. Transformation mask. Kwakwaka'wakw, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string.
165. Painted elk hide. Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming. c. 1890–1900 C.E. Painted elk hide.
166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic.

CONTENT AREA 6: AFRICA

1100–1980 C.E. (14 WORKS)

167. Conical tower and circular wall of Great Zimbabwe. Southeastern Zimbabwe. Shona peoples. c. 1000–1400 C.E. Coursed granite blocks.
168. Great Mosque of Djenné. Mali. Founded c. 1200 C.E.; rebuilt 1906–1907. Adobe.
169. Wall plaque, from Oba's palace. Edo peoples, Benin (Nigeria). 16th century C.E. Cast brass.
170. *Sika dwa kofi* (Golden Stool). Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments.
171. *Ndop* (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood.
172. Power figure (*Nkisi n'kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.
173. Female (*Pwo*) mask. Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal.
174. Portrait mask (*Mblo*). Baule peoples (Côte d'Ivoire). Early 20th century C.E. Wood and pigment.
175. *Bundu* mask. Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century C.E. Wood, cloth, and fiber.
176. *Ikenga* (shrine figure). Igbo peoples (Nigeria). c. 19th to 20th century C.E. Wood.
177. *Lukasa* (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal.
178. Aka elephant mask. Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads.
179. Reliquary figure (*byeri*). Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.
180. Veranda post of enthroned king and senior wife (Opo Ogoga). Olowe of Ise (Yoruba peoples). c. 1910–1914 C.E. Wood and pigment.

CONTENT AREA 7: WEST AND CENTRAL ASIA

500 B.C.E.–1980 C.E. (11 WORKS)

181. Petra, Jordan: Treasury and Great Temple. Nabataean Ptolemaic and Roman. c. 400 B.C.E.–100 C.E. Cut rock.
182. Buddha. Bamiyan, Afghanistan. Gandharan. c. 400–800 C.E. (destroyed in 2001). Cut rock with plaster and polychrome paint.
183. The Kaaba. Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 C.E.; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread.
184. Jowo Rinpoche, enshrined in the Jokhang Temple. Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 C.E. Gilt metals with semiprecious stones, pearls, and paint; various offerings.

185. Dome of the Rock. Jerusalem. Islamic, Umayyad. 691–692 C.E., with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome.
186. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile.
187. Folio from a Qur'an. Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century C.E. Ink, color, and gold on parchment.
188. Basin (*Baptistère de St. Louis*). Muhammad ibn al-Zain. c. 1320–1340 C.E. Brass inlaid with gold and silver.
189. *Bahram Gur Fights the Karg*, folio from the Great Il-Khanid *Shahnama*. Islamic; Persian, Il'Khanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper.
190. *The Court of Gayumars*, folio from Shah Tahmasp's *Shahnama*. Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.
191. The Ardabil Carpet. Maqsud of Kashan. 1539–1540 C.E. Silk and wool.

CONTENT AREA 8: SOUTH, EAST, AND SOUTHEAST ASIA

300 B.C.E.–1980 C.E. (21 WORKS)

192. Great Stupa at Sanchi. Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome.
193. Terra cotta warriors from mausoleum of the first Qin emperor of China. Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta.
194. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.
195. Longmen caves. Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone.
196. Gold and jade crown. Three Kingdoms Period, Silla Kingdom, Korea. Fifth to sixth century C.E. Metalwork.
197. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).
198. Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E. Volcanic-stone masonry.
199. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia. Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone.
200. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 C.E Sandstone.
201. *Travelers among Mountains and Streams*. Fan Kuan. c. 1000 C.E. Ink and colors on silk.
202. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.
203. *Night Attack on the Sanjô Palace*. Kamakura Period, Japan. c. 1250–1300 C.E. Handscroll (ink and color on paper).
204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.

205. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).
206. Forbidden City. Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile.
207. Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden.
208. *Jahangir Preferring a Sufi Shaikh to Kings*. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.
209. Taj Mahal. Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens.
210. *White and Red Plum Blossoms*. Ogata Korin. c. 1710–1716 C.E. Ink, watercolor, and gold leaf on paper.
211. *Under the Wave off Kanagawa (Kanagawa oki nami ura)*, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.
212. *Chairman Mao en Route to Anyuan*. Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.

CONTENT AREA 9: THE PACIFIC

700–1980 C.E. (11 WORKS)

213. Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 C.E. Basalt boulders and prismatic columns.
214. Moai on platform (*ahu*). Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base.
215. ʻAhu ʻula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.
216. Staff god. Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers.
217. Female deity. Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.
218. Buk (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.
219. Hiapo (tapa). Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.
220. *Tamati Waka Nene*. Gottfried Lindauer. 1890 C.E. Oil on canvas.
221. Navigation chart. Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.
222. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell.
223. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II. Fiji, Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

CONTENT AREA 10: GLOBAL CONTEMPORARY

1980 C.E. to Present (27 WORKS)

224. *The Gates.* New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E. Mixed-media installation.
225. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.
226. *Horn Players*. Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.
227. *Summer Trees*. Song Su-nam. 1983 C.E. Ink on paper.
228. *Androgyn III*. Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, string.
229. *A Book from the Sky*. Xu Bing. 1987–1991 C.E. Mixed-media installation.
230. *Pink Panther*. Jeff Koons. 1988 C.E. Glazed porcelain.
231. *Untitled* (#228), from the History Portraits series. Cindy Sherman. 1990 C.E. Photograph.
232. *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. Faith Ringgold. 1991 C.E. Acrylic on canvas, tie-dyed, pieced fabric border.
233. *Trade (Gifts for Trading Land with White People)*. Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.
234. *Earth's Creation*. Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas.
235. *Rebellious Silence*, from the Women of Allah series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.
236. *En la Barberia no se Llora (No Crying Allowed in the Barbershop)*. Pepon Osorio. 1994 C.E. Mixed-media installation.
237. *Pisupo Lua Afe (Corned Beef 2000)*. Michel Tuffery. 1994 C.E. Mixed media.
238. *Electronic Superhighway*. Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).
239. *The Crossing*. Bill Viola. 1996 C.E. Video/sound installation.
240. Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone.
241. *Pure Land*. Mariko Mori. 1998 C.E. Color photograph on glass.
242. *Lying with the Wolf*. Kiki Smith. 2001 C.E. Ink and pencil on paper.
243. *Darkytown Rebellion*. Kara Walker. 2001 C.E. Cut paper and projection on wall.
244. *The Swing (after Fragonard)*. Yinka Shonibare. 2001 C.E. Mixed-media installation.
245. *Old Man's Cloth*. El Anatsui. 2003 C.E. Aluminum and copper wire.
246. *Stadia II*. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.
247. *Preying Mantra*. Wangechi Mutu. 2006 C.E. Mixed media on Mylar.
248. *Shibboleth*. Doris Salcedo. 2007–2008 C.E. Installation.
249. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect). 2009 C.E. Glass, steel, and cement.
250. *Kui Hua Zi (Sunflower Seeds)*. Ai Weiwei. 2010–2011 C.E. Sculpted and painted porcelain.

Appendix B: Title Index

This alphabetical index lists each work by title or designation along with its identifying number in this document.

Appendix C: Processes of Art Historical Analysis

Analyzing works of art often entails concurrent investigation of interrelated aspects of form, function, content, and context.

To analyze **form:**	Investigate component materials and how they create physical and visual elements in a work of art. Use knowledge of design elements and principles to examine fundamental visual components and their relationship to the work in its entirety.
To analyze **function:**	Consider artist's intended use(s) for the work and actual use(s), which may change according to context. *Keep in mind ...* ▸ Functions may be for utility, intercession, decoration, communication, and/or commemoration; they may be spiritual, social, political, and/or personally expressive.
To analyze **content:**	Explore the interacting, communicative elements of design, representation, and presentation. *Keep in mind ...* ▸ Content includes subject matter — visible imagery may involve formal depictions, representative depictions, and/or symbolic depictions. ▸ Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic.
To analyze **context:**	Examine original and subsequent historical and cultural milieu of a work of art. *Keep in mind ...* ▸ Context includes information about: › the time, place, and culture in which a work of art was created, and when, where, and how subsequent audiences interacted with the work › the artist's intended purpose for a work of art, the chosen site for the work, and subsequent locations › modes of display including associated paraphernalia and multisensory stimuli › characteristics of the artist and audiences (e.g., aesthetic, intellectual, religious, political, social, and economic) › patronage, ownership of a work of art, and other power relationships › audience response to a work of art ▸ Contextual information may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance, documentation, archaeology, and research.

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