

Advanced Placement Art History

The AP Art History course emphasizes a deep conceptual understanding of art historical concepts. Students will develop the essential skills of visual and contextual analysis. By examining works of art from diverse cultures and the relationships among these works, students develop an understanding of global artistic traditions. Students analyze works of art in their contexts, considering issues of patronage, gender, politics, religion, and ethnicity. The interpretation of the work of art is based upon its intended use, audience, and the role of the artist and the work of art in its particular society. Students will expand their knowledge of history, geography, politics, religion, languages, and literature, as they explore the story of people as told through the art they created.

Course Objectives

The AP Art History course will enable students to:

- Understand the nature of art, art making, and our responses to it
- Develop an in-depth understanding of individual works of art from diverse cultures
- Develop an understanding of the relationships among these works
- Practice the essential skills of visual, contextual, and comparative analysis

Course Curriculum and Content (CR2)

Big Ideas and Essential Questions: The AP Art History curriculum and content is structured around the big ideas and essential questions that frame explorations of the nature of art, art making, and our responses to art. Twelve learning objectives are associated with the big ideas and essential questions. The big ideas and essential questions in the AP Art History Course and Exam Description are used as a conceptual foundation for the course

Enduring Understanding and Essential Knowledge Statements:

These provide contextual information about the regions and time periods in each 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. Enduring understanding and essential knowledge statements provide contextual information that serves as a starting point for student learning in the course.

Required Course Content (Image set):

Each content area is represented by a number of exemplary works of art within a prescribed image set of 250 works. AP Art History required course content is defined to support students' in-depth learning, critical analysis, and understanding of connections among global artistic traditions by focusing study on works representing the diversity of art through time and place. The image set consists of approximately 65 percent works from the Western tradition and 35 percent from non-Western artistic traditions. 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. Students will include works they choose to study beyond the image set as AP course content.

Course Organization

The AP Art History course meets for two semesters, eighteen weeks each. There are approximately 162 instructional days before exam day; classes are 52 minutes long. Each unit represents one of the ten required content areas. Pacing is based on the number of works of art in the unit, with flexibility. The goals are to integrate the course learning objectives and enduring understanding statements, the overarching concepts for the content area with the works of study. These will be supported with the essential knowledge statements through assignments, activities, research and lectures. The teacher and students will expand upon this foundational information in their exploration of each work of art, referring to scholarly resources such as the textbooks, primary and secondary source documents, videos, and museum websites, etc. Students will examine, analyze, research, record, discuss, interpret, and compare works in the required course content and works beyond the image set as they develop art historical skills.

Course Schedule (CR3)

1st Quarter

Introduction: Methodology, Context, and Visual Analysis

- Understand the methods used to analyze works of art and interpret their meanings within their original and subsequent cultural contexts.
- Assess the way art historians identify conventional subject matter and symbols (iconography).
- Writing about Art (essay structure) — Argumentative, Comparison, Formal Analysis.
- Research — Library Tutorial: reliable, scholarly, primary, secondary sources.
- Roles and Rules — Designing IDs, Forum and Discussion Etiquette, Working in Groups.

Unit 1: Global Prehistory 30,000-500 B.C.E. (11 works)

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

Unit 2: Ancient Mediterranean 3500 B.C.E.-300 C.E. (36 works)

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

- 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.
- 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.

Unit 3: West and Central Asia 500 B.C.E.-1980 C.E. (11 works)

- 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.
- The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam.
- Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.
- 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.

2nd Quarter

Unit 4: South, East, and Southeast Asia 300-1980 C.E. (21 works)

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

Unit 5: Early Europe and Colonial Americas 200-1750 C.E. (51 works)

- 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
- 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
- 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.

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

Mid-term

3rd Quarter

Unit 6: Later Europe and Americas 1750-1980 C.E. (54 works)

- 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.
- 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."
- 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.

Unit 7: Indigenous Americas 1000 B.C.E.-1980 C.E. (14 works)

- 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., 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.
- Ancient Mesoamerica encompassed what are now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E. to 1521 C.E., the Mexican (Aztec) downfall. 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.
- 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 cyclicity (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.
- 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.

- 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.

4th Quarter

Unit 8: Africa 1100-1980 C.E. (14 works)

- 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.
- 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.
- 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.
- 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.

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

- 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.
- The sea is ubiquitous as a theme of Pacific art and is a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples of the Pacific.
- 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
- Pacific arts are performed (danced, sung, recited, and displayed) in an array of colors, scents, textures, and movements that enact narratives and proclaim primordial truths. Belief in the use of costumes, cosmetics, and constructions assembled to enact epics of human history and experience is central to creation of and participation in Pacific arts.

Unit 10: Global Contemporary 1980 C.E. to Present (27 works)

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

Review: Study, Practice Exam

Big Ideas and Essential Questions (CR2)

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

- Learning Objective 1.1: Students differentiate the components of form, function, content, and context of a work of art.
- Learning Objective 1.2: Students explain how artistic decisions about art making shape a work of art.
- Learning Objective 1.3: Students describe how context influences artistic decisions about creating a work of art.
- Learning Objective 1.4: Students analyze form, function, content, and/or content to infer or explain the possible intentions for creating a specific work of art.

Big Idea 2: Art making is shaped by tradition and 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.
- Learning Objective 2.2: Students explain how and why specific traditions and/or changes are demonstrated in a single work or in a group of related works.
- Learning Objective 2.3: Students analyze the influence of single work of art or group of related works on other artistic production.

Big Idea 3: Interpretations of art are variable.

- Learning Objective 3.1: Students identify a work of art.
- Learning Objective 3.2: Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
- Learning Objective 3.3: Students analyze how contextual variables lead to different interpretations of a work of art.
- Learning Objective 3.4: Students justify attribution an unknown work of art.
- Learning Objective 3.5: Students analyze relationships between works of art based on their similarities and differences.

Assignments:

Students will be responsible for weekly reading assignments from their text, supplemental materials, and various articles provided for them on Schoology. These assignments will be used to promote higher levels of thinking concerning various time periods, artists, and pieces of art. Students' knowledge of the material will be assessed through weekly reading quizzes and a

reading journal in which students will take notes on their readings.

Tests:

Students will be given an exam at the completion of each unit. Each grading period (9 weeks) will have a minimum of two unit exams. They will reflect the same format as the Advanced Placement Exam, which students will take in May. Another comprehensive exam will be given at the end of each nine weeks. A minimum total of 5 exams will be given per semester.

Grading:

Grades will be based on a points system. The following percentages, will give you an idea of the general breakdown of the points. Assessments make up the majority of your grade, whether it be in the form of quizzes or tests.

Tests = 50%

Quizzes= 20%

Reading Journal= 20%

In-Class assignments=10%

General Grade Definitions

A = Strong scholarship, work significantly exceeds the requirements of the instructor, and demonstrates independent thought and resourcefulness. Work is neat, organized, and free from spelling errors and on time. Work shows significant increase development of the student, and the work, if shared, enhances the group's learning. **ABOVE and BEYOND AVERAGE**

B = Accurate and complete scholarship that goes beyond the requirements of the instructor, and demonstrates above-average achievement. Work is neat, organized, and free from spelling errors and on time. Work shows some increased development of the student, and the work, if shared, is beneficial to the group's learning. **BEYOND AVERAGE**

C = Scholarship meets the minimum requirements of the instructor, and demonstrates little independent thought or may simply parrot the text. Work is neat, but may not be well organized and may contain spelling errors, and may possibly be late. Work shows little increased development of the student, if any. The work, if shared, is marginally beneficial to the group's learning. **AVERAGE**

D = Scholarship does not meet the requirements of the instructor, and demonstrates no independent thought and may be copied from another source, or paraphrased. Work may or may not be neatly done and well organized. The work may contain spelling errors, and may be late. Work shows no evidence of increasing the development of the student. The work, if shared, has little, or no, benefit for the group's learning. **BELOW AVERAGE**

F = Scholarship does not meet the minimum requirements of the instructor or the assignment. The work shows no evidence of independent thought, was copied from another source, or was paraphrased. The work may be late, or not turned in at all. If turned in, the work may not be neat, may contain spelling errors, and may be incomplete. If shared, the work is not beneficial to the group's learning. **SIGNIFICANTLY BELOW AVERAGE**

Late Work Policy:

All AP history classes will be following the same late work policy this year. The policy is outlined in your handouts and is on Schoology. Familiarize yourself with this policy because it will be strictly enforced.

Weekly Readings:

Students will be assigned weekly readings which will be posted on the Schoology calendar. Students are expected to view the calendar and keep up with their weekly readings. Reading assignments will NOT be announced in class.

Sample Assignments (CR4)

Students will research all 250 works and keep a review document on their Google Drive to be shared periodically with the teacher. Students will be required to include the following information:

Content area identifier

An image of the work

Title/Designation: name or standard description of the work (location included as present-day city and nation for architectural monuments only)

Artist/Culture: individual and/or culture by whom/which the work was created

Date of creation: time in which the work was created

Media: materials from which the work was created

Why is this work important in art history? Add any facts you find interesting, appealing, or memorable.

Visual and Contextual Analysis (LO 1.1, 1.4, 3.1)(**CR5**)

Students will be asked to answer sets of questions from each unit to be handed in weekly. The following are some examples of the types of questions students will be required to explore.

What does the comparison of non-Western and Western art reveal about artistic patronage, practice, purpose, meaning, and style? (LO 3.5)

Gardner's discusses 17th century art in the context of fascination with "matter in motion through time, space, and light." How do we see evidence of that fascination in the art and architecture of the Baroque period? How is that a representation of European society during the period? (LO 1.2)

Which culture's art is most similar to the Pacific style of art? Explain the reasons for your choice. (LO 3.5)

Students will also be expected to read articles from magazines such as the *Smithsonian*, *Time*, and *National Geographic*, and complete an article review sheet on each article.

Students will be expected to participate in classroom discussions based on their interpretation of art.

EX. Study Kara Walker's images of lithographs for the libretto for *Porgy and Bess*. What do you think the story is about? What is the mood of this group of related works? How does the artist use form and content to communicate meaning? Reading Kara Walker's "Artist's Statement." What factors explain Walker's artistic decisions? Did reading the artists own words change your

interpretation of the work? (LO 1.1, 1.3, 3.2, 3.3) **(CR1b, CR6)**

Sample Activities (CR4)

The "un-birthday" Party - Students will choose a contemporary artist from a list provided. Students will research the artist, decorate a box in the artist's style, and include five "gifts" that the student feels the artist will enjoy based on researching the artist. Students must identify 3 pieces of art created by the artist to use in the decoration of the box. Students must analyze the form, function, content, and/or content to infer or explain the possible intentions for creating the specific works of art. (LO 1.2, 1.4, 3.1)

Architecture - Students will choose one structure discussed or that will be discussed in class and make a model of the structure. Students will do a short presentation on their structure describing features of architectural tradition and/or change in the structure. Students must also include an explanation of how and why specific traditions and/or changes are demonstrated in the structure. (LO 2.1, 2.2)

Portraiture- Students will choose a portrait of group portrait and recreate their interpretation of the portrait. Students will then photograph themselves posing for the portrait. Students will do a short presentation on the artist of the original portrait and provide visual and contextual analysis of the portrait. Students must analyze how formal qualities and/or content elicit a response from the viewer. (LO 3.2)

Sacred Spaces: Students are to find ten examples of religious structures, one from each content area. Students are to put the examples in a Google Doc to be shared. Each image should discuss the architect, name of the structure, where it is located, and its function. Students must explain/describe how each structure conveys sacred space in its culture. (LO 1.1, 1.3) **(CR7)**

Classical Architecture's Lasting Influence. Students must choose four structures from different content areas which show the Classical influence. Each structure must be identified by architect, name, and location. Students must also write one paragraph per structure describing specific attributes which reflect the Classical architectural tradition. (LO 2.1, 2.2, 2.3)

Beyond the textbook: Choose and research a work of contemporary art. Identify which of the Global Contemporary enduring understanding and essential knowledge statements relate to your research. Use print and online sources beyond the textbook for your research. Create a short presentation of your analysis, which will include an image or video of the work, all identifying information, analysis of materials and techniques, form, function, content, and context, as well as work's place in art history -- its connection to Global Contemporary understandings and knowledge. (LO 1.1, 1.2, 1.3, 2.2, 3.1, 3.2) **(CR 5, CR8)**

Attribution: How well do you know the artists? Given a specific piece of art, a student must explain how a different artist would paint/sculpt the same piece. For example, how would Picasso's *Guernica* look had it been painted by Gericault? (LO 3.4, 3.5)

Analyze an unknown work. Provide your best attribution, and then write a paragraph justifying your attribution by means of comparison. (LO 1.1, 3.4, 3.5)

Sample Assessments (CR4)

When possible, students will be given samples from previous AP exams to familiarize them with the format of questions on the AP Art History exam. Assessments will be given over all 250 images, and will focus on the learning objectives.

Multiple Choice:

(LO 2.1) 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 repousse
- (D) is accentuated by richly polychromed surfaces

(LO 3.4) This version of Diego Valazquez'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

Multiple Choice with image set:

(LO 2.3) The image is Manet's *Olympia*

When creating *Olympia*, Edouard Manet was influenced primarily by the conventions of

- (A) Etruscan sarcophagi
- (B) Renaissance nudes
- (C) Rococo genre scenes
- (D) Neoclassical history paintings

With the creation of *Olympia*, Manet employed in the painting was

- (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

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

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.

Essay:

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? (LO 2.2)

How does the Gandharan Buddha deviate from earlier images of the Buddha? What factors may have caused the innovation in this particular time and place? In your answer cite, fully identify, and describe at least one work from the Gandharan period. (LO 1.1, 1.3, 2.1, 2.2, 3.5)

Experiencing Art

Field Trips: Students will take a minimum of two field trips during the school year. Students will go out into the community, locate, and identify examples of architecture discussed in the course. There are also two local art museums which students can visit. Students will take a field trip to one of these museums to view actual pieces of art.

Course Resources

Texts Required (CR1a)

Adams, Laurie Schneider. *Art Across Time*. 3rd ed., 2006.

Supplemental:

Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages*, 14th ed. Belmont, CA: Wadsworth/Thomson Learning, 2013.

Strickland, Carol and John Boswell. *The Annotated Mona Lisa: A Crash Course in Art History From Prehistoric to Post-Modern*. Kansas City, MO: Andrews and McMeel, 1992.

Strunk, Jr., William, and E. B. White. *The Elements of Style*. 4th ed. New York: Longman, 2000

Wilkinson, Kathryn, ed. *Signs and Symbols: An Illustrated Guide to Their Origins and Meanings*. New York, NY: DK Publishing, 2008.

Primary Sources: (CR1b)

Vasari, Giorgio, *The Lives of Artists*. Translated by Julia and Peter Bondanella. Oxford World's Classics, 2008.

Public Broadcasting Service, *Art 21*. Artist interviews, studio visits, on DVD. Online at <http://www.pbs.org/art21>.

Artnews online. Profiles section - artist's interviews and artist's statements. <http://www.artnews.com/category/profiles/>

Secondary Sources: (CR1c)

SmartHistory: Virtual tours of museums, architecture, and specific works of art.

Smithsonian

New York Times

Simon Schama's *Power of Art* on DVD

Students will have access to Chrome Books in class. This will enable students to view videos and access online magazines such as the *New York Times*, *Smithsonian*, and *ARTnews*. **(CR1b, CR1c)** Students will be able to view videos through *SmartHistory*, as well as take virtual tours and listen to interviews of artists. Students will listen to interviews and performances, oral histories, and read documents written by contemporaries of the artist/architect. **(CR1b)**