

Syllabus Development Guide: AP Art History

To the AP teacher: Please take full advantage of this guide. It is designed to support you as you develop your syllabus for the AP Course Audit. The guide contains the following sections and information:

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| Curricular Requirements | The curricular requirements are the core elements of the course. Your syllabus must provide clear evidence that each requirement is fully addressed in your course. | Important Considerations | Aligned with the Evaluation Guidelines, these statements provide advice on the type of evidence your syllabus should include. |
| Scoring Components | Some curricular requirements consist of complex, multi-part statements. These particular requirements are broken down into their component parts and restated as “scoring components”. Reviewers will look for evidence that each scoring component is included in your course. | Reference | As appropriate, references to specific sections of the official AP Course Description or other pertinent publications are included here. |
| Key Terms | To ensure the clarity of certain terms or expressions that may have multiple meanings, each of these terms is clearly defined. | Samples of Evidence | For each scoring component, three separate samples of evidence are provided. These statements provide either verbatim samples from actual authorized syllabi or clear descriptions of what acceptable evidence should look like. |
| Evaluation Guidelines | These are the exact guidelines used by reviewers as they evaluate the evidence in your syllabus. Use these to interpret any requirement you may find ambiguous. | | |

| Curricular Requirements | Scoring Components, Key Terms, Evaluation Guidelines, Important Considerations, References and Samples of Evidence | | | |
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| <p>Curricular Requirement 1: The syllabus is organized to include course content material from the ancient world through the twenty-first century.</p> | <p>Scoring Component 1*: The syllabus is organized to include course content materials from the ancient world through the 20th Century and to the present.</p> | | | |
| | <p>*Note Each Curricular Requirement may be subdivided into two or more distinct Scoring Components.</p> | | | |
| | <p>Key Term(s)</p> | <p>Evaluation Guideline(s)</p> | <p>Important Consideration(s)</p> | <p>Reference</p> |
| | <p>Through the 20th Century and to the present: according to the AP Art History Course Description (located on AP Central), Twentieth Century and Contemporary Art receives 10-15% coverage on the AP Art History Exam and furthermore defines “Contemporary Art” as development of modern art roughly from 1970 to the present.</p> | <p>Scoring Component is clear and explicit. No Evaluation Guideline is needed.</p> | <p>Contemporary art can be addressed not only under the traditional headings of painting, sculpture and architecture, but may include such artistic expressions as earthworks, assemblage, installation, performance, process pieces, etc., i.e. various kinds of art-making since 1970.</p> | <p>For more information see page 5 of the AP Art History Course Description.</p> |
| | <p>Samples of Evidence</p> | | | |
| | <p>Sample 1</p> | <p>Sample 2</p> | <p>Sample 3</p> | |
| <p>In the introduction, the syllabus includes a description of the course and defines each unit by chronological span thus demonstrating that the course addresses the ancient world through the Twentieth Century and to the present.</p> | <p>In the course description the syllabus explicitly states the major topics and periods addressed from the ancient world through the 20th Century and to the present. In addition, the course outline provides more detail about the topics, periods and resource materials included in each unit.</p> | <p>The syllabus addresses the ancient world through the 20th Century and to the present by outlining concepts/topics, complemented by readings/assignments for example;</p> <ul style="list-style-type: none"> • Students examine and discuss works by Johns, De Kooning, Kruger, Beuys and Viola. • Students examine installations, land art, performance art, and video art. • Students study feminist art of the 1980’s and 90’s and video art. | | |

| <p>Curricular Requirement 2: The course teaches students to understand works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity. The course also teaches students visual analysis of works of art. The course teaches students to understand works of art through both contextual and visual analysis.</p> | Scoring Component 2: The course teaches students to understand works of art through visual analysis. | | | |
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| | Key Term(s) | Evaluation Guideline(s) | Important Consideration(s) | Reference |
| | All terminology in the Scoring Component is clear. No clarification is needed. | The syllabus must either state explicitly that visual analysis is a part of the course or, provide some content in the syllabus that reflects how students learn visual analysis. | Scoring Component is clear and explicit. No Important Considerations are needed. | For more information see page 5 of the AP Art History Course Description. |
| | Samples of Evidence | | | |
| | Sample 1 | Sample 2 | Sample 3 | |
| The syllabus addresses visual analysis through an explicit statement and by outlining some concepts/topics, complemented by readings/assignments that pertain to visual analysis. | The syllabus explicitly states, “Visual analysis is an integral part of the course. Students learn about and practice visual analysis through required readings and through activities/assignments.” Syllabus cites resources and corresponding chapter titles and indicates which activities/assignments pertain to visual analysis. | In the course outline, the syllabus indicates which activities require students to practice visual analysis, for example; <ul style="list-style-type: none"> • Students study Old Kingdom Egyptian art and the Egyptian figural canon. • Students study Early Byzantine art and the frontal, weightless, emotionless figure. • Students participate in a class discussion on Polykleitos and the Greek Classical figure canon. • The instructor leads a class discussion on Brunelleschi and the development of linear perspective. | | |

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| <p>Curricular Requirement 2 (continued): The course teaches students to understand works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity. The course also teaches students visual analysis of works of art. The course teaches students to understand works of art through both contextual and visual analysis.</p> | Scoring Component 3: The course teaches students to understand works of art through contextual analysis and within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity. | | |
| | Key Term(s) | Evaluation Guideline(s) | Important Consideration(s)/Reference(s) |
| | All terminology in the Scoring Component is clear. No clarification is needed. | The syllabus must either explicitly state that contextual analysis is incorporated into the course, and then indicate how, through chapter headings or by providing an explanation, or the syllabus can provide topic headings to indicate that the teacher is presenting the works in various contexts. | Contextual analysis can be demonstrated through the inclusion of unit topics, text chapter headings and/or a brief description of discussion topics surrounding text. Chapter headings or period divisions taken from a textbook such as “Egyptian art and the quest for Immortality” or “Classical Greek Art and the Balance of Form and Emotion” indicate contextual focus derived from religious or historical determinants. Evidence of contextual analysis can be illustrated through any specific reference to looking at works in various contexts. |
| | Samples of Evidence | | |
| | Sample 1 | Sample 2 | Sample 3 |
| The syllabus addresses contextual analysis through an explicit statement and by outlining some concepts/topics, complemented by readings/assignments that pertain to contextual analysis. | The syllabus explicitly states, “Contextual analysis is an integral part of the course. Students learn about and practice contextual analysis through required readings and through activities/assignments.” Syllabus cites resources and corresponding chapter titles and indicates which activities/assignments pertain to contextual analysis. | The syllabus addresses contextual analysis through an explicit statement and by outlining some concepts/topics, complemented by readings/assignments that pertain to contextual analysis. For example; <ul style="list-style-type: none"> • Students participate in a class discussion on the rise of pilgrimages and the cult of relics and how it directly affected the scale of and building materials used in Romanesque churches. • Students participate in a class discussion on Akhenaten’s abandonment of the Egyptian canon in the New Kingdom that broke the established artistic tradition as part of his religious reform to promote the Aten. • Students participate in a class discussion on the death of Giangaleazzo Visconti at the “gates” of Florence and how it created a renewal of civic pride in the city’s Roman Republican origins. • Students participate in a class discussion on the political upheaval in third century Rome and how it profoundly altered the psychological content of Roman portraiture. | |

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| Curricular Requirement 3: Roughly 20% of the course content is devoted to art beyond the European tradition. (See the most recent Course Description for further information.) | Scoring Component 4: Roughly 20% of the course content is devoted to art beyond the European tradition. | | | |
| | Key Term(s) | Evaluation Guideline(s) | Important Consideration(s) | Reference |
| | All terminology in the Scoring Component is clear. No clarification is needed. | Scoring Component is clear and explicit. No Evaluation Guideline is needed. | To ensure that 20% of the course content is devoted to art beyond the European tradition the syllabus should include art and culture from a variety of other traditions. This may include, but is not limited to: ancient Egyptian, ancient Near Eastern, the early Global Islamic Tradition, Chinese, Japanese, Indian, Pre-Columbian, African, Oceanic, etc. Additionally, the amount of class time dedicated to each topic should be included. | For more information see page 5 of the AP Art History Course Description. |
| | Samples of Evidence | | | |
| | Sample 1 | Sample 2 | Sample 3 | |
| The syllabus states, "20% of the course content is devoted to art beyond the European tradition." The course outline provides a list of art that is beyond the European Tradition and states the amount of time dedicated to each topic. | The syllabus addresses art beyond the European tradition through an explicit statement and by outlining concepts/topics, complemented by readings/assignments that pertain to art beyond the European Tradition and states the amount of time dedicated to each topic. For example; <ul style="list-style-type: none"> • A class discussion focuses on ancestor worship and how it governs Oceanic and African sculpture. • Students engage in a class discussion on the prominence of calligraphy in classical Chinese art and Islamic art. • The instructor leads students in a class discussion on sacrifice and ritual killing in Mayan and Aztec art in terms of mythological determinants. | The syllabus explicitly states, "Students study art beyond the European tradition through class discussions, required reading assignments and other activities. Art beyond the European tradition includes; ancient Egyptian, Chinese, Japanese, and Indian art." Additionally, the syllabus cites resources and corresponding chapter titles, indicates which activities/assignments pertain to art beyond the European tradition and states the amount of time dedicated to each topic. . | | |