AP Art History Syllabus

## Course Description

AP Art History offers students the ability to take a college level introductory art history course during high school. Students will examine issues such as the nature of art, art making, and response to art by reading, discussing, researching, analyzing, and making thematic and historical connections. The course is structured around a specific set of artworks that span historical and cultural arenas with the emphasis on global connections. We will be taking 4 to 5 field trips to nearby museums, including the Denver Art Museum, Museum of Contemporary Art, and the Clyfford Stills Museum, to see actual works of art and to speak with art historians. The AP exam prompts students to write constructed responses and essays about the content they have learned.

This is a college-level course that will challenge students intellectually and promote the habits of successful learners. Taking this course helps prepare students for the workload and responsibilities in a college setting. Additionally, the examination of artworks from around the world will deal with mature subject matter and content. Students are expected demonstrate a sense of maturity and respect for artwork covered in the course.

**Prerequisites:** 11th & 12th graders only

Course Objectives*(taken from the AP College Board site)*

Functions and effects of art are the focus of the AP Art History course. Students consider influential forces like patronage, politics, class, belief, gender, and ethnicity in their analysis of art forms. They examine styles, techniques, themes, and chronology, comparing and contrasting art forms from varied perspectives. Students explore a specific set of 250 works of art in 10 content areas beginning with art from global prehistory and ending with global works from the present.

I.Global Prehistory, 30000–500 B.C.E.: ~4% (11 works)

II.Ancient Mediterranean, 3500 B.C.E.–300 C.E.: ~15% (36 works)

III.Early Europe and Colonial Americas, 200–1750 B.C.:~20% (51 works)

IV.Later Europe and Americas, 1750–1980 C.E.: ~22% (54 works)

V.Indigenous Americas, 1000 B.C.E.–1980 C.E.: ~6% (14 works)

VI.Africa, 1100–1980 C.E.: ~6% (14 works)

VII. West and Central Asia, 500 B.C.E.–1980 C.E.: ~4% (11 works)

VIII.South, East, and Southeast Asia, 300 B.C.E.–1980 C.E.: ~8% (21 works)

IX.The Pacific, 700–1980 C.E.: ~4% (11 works)

X.Global Contemporary, 1980 C.E.–Present: ~11% (27 works)

Within each content area, students explore essential contextual information about regions, cultures, and time periods. Students have options for focused, intensive learning about artworks, themes, and cultures they select as personally relevant and meaningful.

As students study works of art in the image set, they apply essential art historical skills within the learning objectives, such as visual, contextual, and comparative analysis. The following are big ideas and learning objectives of the AP Art History course:

**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.
* *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 context to infer or explain the possible intentions for creating specific works 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.
* *Learning Objective 2.2*  Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
* *Learning Objective 2.3* Students analyze the influence of a single work of art or group of related works on other artistic production.

**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.
* *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 of an unknown work of art.
* *Learning Objective 3.5* Students analyze relationships between works of art based on their similarities and differences.

## Resources

Primary Texts:

* Gardner, Helen, Richard G. Tansey, and Fred S. Kleiner. *Gardner's Art Through the Ages* (14th ed.). Cengage Learning, 2012.
* AP Art History Set of 250 Images

Secondary Texts:

* Lazzari, Margaret & Schiesier, D. (2011). *Exploring Art: A Global, Thematic Approach* (4th ed.). Cengage Learning.
* Stokstad, Marilyn.  *Art History, Part 1 and Part 2*.  Upper Saddle River, NJ: Prentice Hall.  2013.

Other:

* Our class has its own website - <http://eastaparthistory.weebly.com/> On it you will find agendas, notes, additional readings, links to web resources, and images for study. You will also be dialoguing with your peers and teacher via the blog section on the site.
* School Library, including digital databases
* Denver Public Library
* Museums in town that are free to teens: Museum of Contemporary Art, Denver Art Museum
* SmartHistory - <https://www.khanacademy.org/humanities/art-history-basics>
* ARTNews - <http://www.artnews.com>
* New York Times - <http://www.nytimes.com/pages/arts/design/index.html>
* National Geographic - <http://www.nationalgeographic.com>

Field Trips:

September: Clyfford Stills Museum (Practice analyzing primary art sources, LO 3.1, 3.2, 3.3)

November: Denver Art Museum (attribution and compare/contrast exercises, LO 3.1, 3.2, 3.3, 3.4, 3.5)

January: Museum of Contemporary Art (current contemporary art issues LO 2.1, 2.2, 2.3)

March: Denver Art Museum (attribution and compare/contrast exercises, LO 3.1, 3.2, 3.3, 3.4, 3.5)

**Materials:**

• One (2”) 3-ring binder. This is used for organizing handouts & study guides.

• Colored pens and highlighters for note taking.

• Notebook or Sketchbook for taking class notes. We will be drawing, writing, and pasting things in this. A sturdy bound book is highly recommended. (8.5” x 11” or 9” x 12”). I can order some at discount.

• Access to a computer with Internet access and printer for completion of outside assignments. School computer labs are available outside of class time

• Materials that will be helpful to have at home for assignments: markers, colored pencils, glue, scissors.

## Course Schedule

I. Introduction: Process and Methods – 8 days

• Art analysis methodology, including contextual considerations

• Semiotics – symbols and iconography

• Structures for writing about art — Argumentative, Comparison, Formal Analysis

• Research — Library visit, learning about valid, available resources

• Collaboration – working as a team, how discussion and critiques work

II. Global Prehistory, 30000–500 B.C.E.: (11 works) – 8 days

* 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.

III. Ancient Mediterranean, 3500 B.C.E.–300 C.E.: (36 works) – 21 days

* 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.
* 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.

IV. Early Europe and Colonial Americas, 200–1750 B.C. (51 works) – 30 days

* 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 southern western European art with respect to form, function, and content.

V. Later Europe and Americas, 1750–1980 C.E.(54 works) – 31 days

* 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.

VI. Indigenous Americas, 1000 B.C.E.–1980 C.E.: (14 works) – 8 days

* 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.
* 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.
* 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.
* 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.

VII. Africa, 1100–1980 C.E. (14 works) – 6 days

* 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.

VIII. West and Central Asia, 500 B.C.E.–1980 C.E.: (11 works) – 6 days

* 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.

IX. South, East, and Southeast Asia, 300 B.C.E.–1980 C.E. (21 works) – 12 days

* 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.

X. The Pacific, 700–1980 C.E. (11 works) – 6 days

* 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 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.
* 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, 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.

XI. Global Contemporary, 1980 C.E.–Present (27 works) – 16 days

* 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.

XII. Review and Prepare for AP Exam

XIII. Final Project and Presentation

## Sample Assignments

Image Cards: Students will create an image card for each work in the AP image set. Each card will include: image of the work, title/designation, artist/culture, date of creation, and media. (LO 3.1)

Attribution Challenge: Looking at an unknown artwork, deduce a logical assumption about the work using art analysis skills, contextual evidence, and knowledge of historical time periods. (LO 3.4, 3.5)

Map Making: Students will notate and label the areas of the world where major examples of prehistoric art were found. (LO 3.1)

Contextual Understandings: After learning about the work of Andy Warhol and his peers, students will watch film footage of some of Warhol’s movies, read the 1977 Interview magazine (O’Brien) interview, listen to music from Velvet Underground, and examine images and news events from that time period. In groups, students will connect how the cultural shifts of that time period influenced Warhol’s work. (LO 1.3, 2.2, 3.3)

Compare and Contrast Interpretations of an artist: Art critics, historians, and curators sometimes come up with different interpretations of a single work or artist. Read H. Halle’s (2012, New York Times) review of Cindy Sherman’s retrospective at the MOMA and compare it to J. Peri’s (2012, New Republic) criticism. Compare and contrast the different viewpoints, and give reasons to why these analyses differ. (LO 3.3, 3.2)

Blog post: How did technology change the ability to take photographs? Give one example of a photograph and what technological advanced helped to create this photo. (LO 1.2, 2.2, 2.3)

Blog discussion: Marcel Duchamp said “The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.” Do you agree or disagree? Why? Respond to classmates’ responses. (LO 3.3, 1.3)

Culutural Intersections: In a small group, create a presentation that demonstrates how African artists influenced Cubists artists. Present your findings to the class. (LO 2.3, 3.5)

Asian Landscape Painting: Students read the Fan Kuan article McIntire, Jennifer Noering, “Neo-Confucianism & Fan Kuan’s Travelers” Accessed July 11, 2015 [http://smarthistory.khanacademy.org/neo-confucianism-and-fan-kuans-travelers-by-streams-](http://smarthistory.khanacademy.org/neo-confucianism-and-fan-kuans-travelers-by-streams-%20) [and-mountains.html](http://smarthistory.khanacademy.org/neo-confucianism-and-fan-kuans-travelers-by-streams-and-mountains.html) Discussion in class and analysis activity of a landscape painting. (LO 3.2, 3.3, 2.1, 1.3)

Timeline: Create a timeline of Modern Art, including major historical events and images of key artworks. (LO 2.1, 2.2)

Documentary: Students view the documentary, *Who Gets to Call It Art*, about the art scene in 1960s New York. After discussing the video, students formally analyze an artwork from this time period, using the information from the video and class discussion to enhance their analysis. (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2. 2.3)

Concept map: Each student will create a concept map on one of the enduring understandings in the course. Students will use the concept map to diagram relationships between art works, ideas, and key terms. (LO 2.1, 2.2, 2.3)

Video/Installation Art: Students will watch Viola’s The Crossing and then visit a contemporary video installation in town. How do the two viewings compare? What happens to the work after it is uninstalled? Students will dialogue about how the space in which the video is viewed impacts the work as well as discuss archival issues. (LO 3.2, 3.3, 1.3)

Cultural Norms: After analyzing the work of Shirin Neshat, students will research her life and her exile from her home country. Students will then research a different artist (i.e Ai Weiwei) who has been in conflict with their home country. (LO 1.2, 1.3, 1.4, 2.1, 2.2, 2.3)

Multiple Interpretations: Analyze the selected work of art. Document your interpretation of the work and how you arrived at that decision. Next, read the artist’s statement about the work. How does this differ from your interpretation? Then, read an art critic’s interpretation of the work. Once again, compare and contrast the interpretations. Why are these interpretations different? Share your findings with the class. (LO 1.1, 1.2, 1.3, 1.4, 3.3)

Cultural Shifts: Compare the traditional work of the Pueblo people to Virgil Ortiz’s work. How does Ortiz honor his native background while deviating from traditional forms and practices? Why has Ortiz chosen to shift these time-honored traditions? (LO 2.1, 2.2, 2.3)

Accountable talk: Working in a group, dialogue and come up with responses to the question prompt. Prompts include issues of art and politics, art and religion, and the value of art. Groups will share and defend their responses with the class. (LO 3.1, 3.2, 3.3, 3.5)

Sketchbook drawing: During the museum filed trip, make several sketches of works of art that are tied together by a style/movement. Label each work with the proper identification. Present your findings to the class, defending your reasoning for why these works are connected and what elements of form, function, and meaning places them within the style/movement. (LO 1.4, 2.1, 2.2, 3.5)

Thematic Connections: In your group, find 10 examples of work from the AP image collection that fit together thematically. Create a poster that displays the ten works of art, label each one, and present to the class, highlighting why you chose these particular works of art. (LO 1.1, 2.1, 2.2, 2.3, 3.5)

Research Paper: Students will discover a work of art during the art museum field trip and conduct research to find out more information on the piece. Students have access to the museum’s books and information on the work. (LO 3.1, 3.2, 3.3, 1.1, 1.2, 1.3, 1.4)

Hands on: Using various drawing tools (stick, ink pen, bamboo brush, pencil, charcoal, etc.) and media (ink, graphite, paint, pigment) draw the same symbol ten times. When finished, share with the class how the different tools and materials affect the clarity and style of the image. How does the artists’ choice (and limitations) of tools and media dictate their choice when creating art? (LO 1.1, 3.2)

## Sample Assessments:

Quizzes: Quizzes will be on image identification and factual knowledge about the artworks within the unit. (LO 3.1)

Unit question: Analyze the work given using formal, visual, and contextual viewpoints. (LO 1.1, 1.2, 1.3, 1.4)

Compare and Contrast: Looking at two churches from two different cultures, compare and contrast the architects’ design choices in relation to form, function, and cultural context. (LO 2.1, 2.2, 2.3, 3.5)

Essay: Choose two works of art from two different content areas that both deal with human mortality. Fully identify both works of art and discuss how each artist communicates the idea of human mortality. (LO 1.4, 2.1, 2.2, 2.3, 3.5)

Essay: Looking at an unknown (mystery) work of art, justify an attribution by comparing specific formal aspects of the work to works that you know. LO 1.4, 3.4, 3.5)

Unit question: How did the Romans appropriate ideas and imagery from other cultures? What factors caused the Romans to borrow so heavily from their neighbors? Give specific examples. (LO 2.1, 2.2, 2.3)

Unit question: How is size used when creating artwork for political purposes? Give two examples to defend your answer. (LO 3.2, 3.5, 1.2, 1.3, 1.4)

Unit question: Create a museum label for this work of art. The label must include full identification and a short explanation of its form, function, content, and context. (LO 1.1, 1.2 1.3, 1.4)

Practice AP Exams: During the year, students will take portions of practice AP exams (multiple choice, short essays, long essays). (LO 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5)

**AP Exam:**

There are two sections to the AP Art History exam:

Section 1 (*40% of the exam score*): Multiple-choice questions (I hour, approximately 80 questions).

Section 2 (*60% of the exam score*): Free response questions (2 hours; two 30 minute essay questions and four 15 minutes essay questions)

## School Specific Policies

*Grading Policy*

The breakdown of grades is as follows:

* Unit tests, quizzes, and essays 30%
* Participation (including attendance, tardies, and participating in class activities) 20 %
* Classwork (group work, study guides, graphic organizers, etc.) 40%
* Final Project 10%

*Attendance*

Attendance is key to your success. Please be professional and be in class every day and on time. If you miss a class, check the website for the agenda and see Dr. Overby if you have nay questions. You must reschedule a missed assessment and turn in any late work ASAP.

*Late Work*

Late work will be penalized. Late work will not be accepted after the 6 week grading period in which it was assigned.

*Resubmitted Work*

Major projects or essays that were completed on time may be redone for a better score. Work needs to be redone within a week of getting the work back. You may not redo quizzes, blogging requirements, or notebook checks.

*Recommendations for Success in this Class*

1. **Read the text multiple times during the unit.** It is recommended to read the pages once before coming to class to get a sense of the day’s topics *and then* after the lecture, scanning the headings and captions, in sort of a “study it to memorize it” manner afterwards. Review the image list, filling in images and notes missed in class; use the textbooks and the web image list.

2. **Take notes** in class, when reading assigned segments of the textbooks, when watching films or videos, and when looking through websites, etc. You will not retain the material if you do not take notes.

3. **Use the class website**. The website will contain the agendas for the class period, downloadable PowerPoints and worksheets, and links to further information on topics. You will also be asked to participate in the group discussions within the site.

5. **Write down questions as they occur to you**, and either look them up (and write the answers down) or bring them to class for discussion.

6. **Sketch basic principles** presented in diagrams. The physical act of trying to sketch something helps cement it to memory. **Whether or not you can draw well is unimportant.** You should be able, however, to reproduce simple diagrams of the orders of classical architecture or maps of basilicas, or centrally planned churches, and cathedrals.

7. **Use maps** to learn the locations of major cities and countries we study in this class. A physical sense of where things happened is linked to a geographic and cultural sense of location.

8. Be an active part of the group: ask questions, take notes, and participate in pursuing your own learning.

*Daily/Weekly Expectations*

Students will:

* Read chapters from the textbooks as well as supplemental texts (websites, scholarly articles, etc.) that supports the concepts of each unit.
* Produce graphic organizers to help create connections
* View videos (interviews, performances, documentaries) that will enhance the unit ideas.
* Participate in small and large group (in class and virtual) discussions.
* Complete study guides for each unit of study
* Complete quizzes and tests within each unit of study

**After the AP Exam**

The few weeks after the exam will be geared towards covering topics of interest that we have not covered before the test. Expect to be creating a project and possibly working with a professional artist. **A presentation project will count as your final exam.**