A.P. Art History Central Academy Becky S. Johnson – Instructor

**Course Planning and Pacing by Unit**

Unit 1: Mastering the Approach

Unit 2: Global Prehistory and the Pacific

Unit 3: Indigenous Americas and Africa

Unit 4: South, Central, East, and Southeast Asia

Unit 5: Ancient Mediterranean

Unit 6: West and Central Asia and Early Europe, through 1400 C.E.

Unit 7: Early Modern Atlantic World, 1400–1750 C.E.

Unit 8: Later Europe and Americas, 1750–1900 C.E.

Unit 9: Later Europe and Americas, 1900–1980 C.E.

Unit 10: Global Contemporary

**Overview of the Course**

The central questions of this course include the following: What is

art and how is it made? Why and how does art change? How do we

describe our thinking about art? As they address these questions,

students master effective and precise articulation of an artwork’s

meaning and function, its maker’s methodology, and the ways it reflects

and affects its historical and cultural context.

With these core questions as its foundation, this planning and pacing guide emphasizes daily practice of questioning techniques, discussion methods, analytical paradigms, guided discovery, and independent learning. Students

develop critical thinking and visual literacy skills with which they can

extract meaning from any artwork they encounter throughout their lives.

The course begins with a brief introductory unit establishing key

concepts. Most students come into the course with very little training

in visual literacy. Rather than being a disadvantage, this creates a level

playing field for students with widely disparate skill sets — a powerfully

positive factor in establishing class culture.

In the early units, special emphasis is placed on skills acquisition. We

may spend entire class periods focusing on only one or two learning

objectives so that students have ample opportunity to master them

before moving on. I regularly incorporate connections with students’

lives and experiences, working to “familiarize the unfamiliar.”

We establish our basic routine in the early units: Students come into class

after doing independent reading and they sit in new arrangements

daily, with constantly revolving discussion partners. We spend time

looking closely at artworks. Then student partners discuss ideas using

questions I pose for their consideration.

Students establish the practice of verbalizing the visual, as they keep continual notes from reading, research, video viewing, and discussion on individual Wiki blog pages. These function as a source of formative assessment to which

individual responses are given.

As we move through the course, students begin to think globally,

applying what they’ve learned in ever-deepening cross-cultural and

thematic comparisons that work effectively as an ongoing review,

keeping works from all units fresh in students’ minds. Always

encouraged to connect current and previous learning, students

learn independently, with partners, in small groups, and as a class,

demonstrating their knowledge and skills in a wide range of formats.

Together we look, analyze, converse, write, evaluate, revise, and share

online. The focus throughout is collaborative, with our common goals of

mastering all the learning objectives, integrating essential knowledge,

speaking and writing about artworks with precision, authority, and

specificity, and growing together as a community of learners.

**\*Credit to Marsha K. Russell A.P. College Board**

St. Andrew’s Episcopal School, Ausitn,Texas