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AP Art History for Marshall Public Schools

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AP Art History for Marshall Public Schools

by

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Requirements for the Degree of Master of

Arts in

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Abstract

Advanced Placement Art History (AP Art History) is a course that, while being one of the less popular AP offerings, exists in thousands of schools already. College Board is the institution that facilitates these courses and sets the requirements each school must follow in order to offer the course. With that said, there is not a rigid requirement that all courses be taught in the same manner, and because of that, the curriculum of this project was adapted to enhance learning for students of Marshall High School.

The art department of Marshall High School has evolved in recent years and is currently looking to offer an AP Art History course. This project is in service of Marshall High School and has been created with the unique student body and location in mind. Innovative approaches have been created to best aid this specific setting. Due to the specific nature of some assignments, this curriculum could not be taken and directly applied to other districts, though it could be adapted to meet the unique setting each school has to offer.

Introduction

In 2020, both art instructors at Marshall High School vacated their positions, creating openings for new teachers to fill their places. Gage Bunting, who was student teaching there at the time, along with Lisa Payne were hired to fill those positions. Together, since starting their new roles, the art department has been drastically overhauled. At the beginning of 2020, the art classes consisted of “Art 1” “Art 2” “Art 3” and “Art 4”, but were redesigned to be more content specific. Today there is “Introduction to Art”, the prerequisite for other studio art classes and an introduction to all media, but also advanced classes in drawing, painting, photography, and ceramics, as well as art portfolio, a course intended to prepare students to ready their work to aid in their professional practice. In addition to those courses, an art history class was created as a means of getting a fine art credit for students who were more interested in a historical approach than an active art making course. This shift, and the art history course in particular, has been met with great interest from the student body. It was a large undertaking, but over the course of their second summer, together, Bunting and Payne wrote curriculum for each of these courses and implemented them the following year.

The next step for the art department is to find ways to offer more advanced courses and make it possible for students to achieve college credit through the program. While both instructors have backgrounds in studio art, Bunting has a much greater interest in art history, and as such, the decision has been made that he would pursue an MA in Art History and Payne would pursue an MFA. They will then implement these specialized skill sets to offer AP or dual credit courses. The current plan is for

Bunting to teach AP Art History, and for Payne to teach AP drawing. In utilizing his time at Lindenwood to create curriculum and course plans as a final project, Bunting will be prepared to offer this course the following school year. It has been planned by Bunting to utilize available resources from College Board to create a curriculum that meets the requirements for AP Art History, while adapting to his style, the needs of the students, and the area of Marshall Public Schools. Several project and assignment ideas have been created to be shared with the Marshall High School student body. Due to the fact that field trips to places such as the Nelson-Atkins Museum of Art is available as part of the course, focusing more on specific works students could engage with has taken precedence while planning.

It has been the specific goal of this project to create an AP Art History course that produces students with a strong understanding of material and who are capable of scoring highly on the AP exam to earn college credit. While College Board has produced material recommendations for the implementation of their required curriculum elements, this project has built on the ideas by expanding the quantity of highly engaging lessons in order to boost student learning and results. With the changes to the department over the last few years, student interest and enrollment in art courses have increased at Marshall High School. Additionally, there has been a greater quantity of students expressing interest in pursuing art education or studio art degrees following graduation. The art instructors at Marshall High School have attempted to offer students all possible resources to be successful in their future artistic endeavors, personal or professional. In keeping with these goals, and the mission statement of the school, to “educate and empower every student, every chance, every day”, the creation and

implementation of AP courses, in this case AP Art History, are the necessary next steps. As students have increasingly expressed interest in pursuing art through higher education, Marshall High School's instructors have pursued means to aid in that process, a course that allows them to leave high school having already obtained some college credit in their field.

Context/Literature Review

Within the last decade, AP Art History has undergone massive overhaul in order to better align with current trends in the world of art history and in college level art history courses. The overhaul reduced the set of images needed to be known by students from about 500 down to roughly 250. The justification for the reduction in specific content was that the breadth of material came at the cost of in-depth engagement. In focusing on a smaller sample set, students would be able to gain a more in-depth understanding of the limited works. Another large shift in the program was to utilize skill-based learning to a higher degree. Moving toward more applied approaches to information was meant to prepare students for higher education, for the job field, for anything they plan on doing in the future.

College Board created and maintains a vast array of documents to make clear the requirements for AP Art History curriculum, as well as the required information for the AP exam. This material has been pivotal in writing curriculum and planning an AP course. While College Board has not provided a breakdown of units and potential assignments, this has been used as a building block to create the curriculum of this project. It was still important to make adaptations, to fit the material to the personal teaching style of the instructor, to tailor the content to consider the place and culture of the student body, and to build on what has been stated but make it unique.

It has been the recommendation of College Board, since their update in 2015, to organize the AP Art History course into ten largely chronological sections. These sections consist of “Global Prehistory”, “Ancient Mediterranean”, “Early Europe and Colonial Americas”, “Later Europe and Americas”, “Indigenous Americas”, “Africa”,

“West and Central Asia”, “South, East, and Southeast Asia”, “The Pacific”, and finally, “Global Contemporary”.¹ Breaking down the artworks and movements in this way would help students to understand the timeline of the artworld, and help them place artworks by thinking chronologically. Following this unit outline was a good starting point and allowed for a great deal of flexibility in the way material was presented at each time period and from each culture.

While College Board has made suggestions as to the actual outline of the AP Art History course, there are twelve outright requirements as quoted below and as stated in the sample syllabus:

- The student and teacher have access to a college-level art history textbook (print or electronic) and images of the required works of art.
- The students and teachers have access to diverse types of primary sources and multiple secondary sources written by historians and scholars interpreting the past.
- The course provides opportunities to develop student understanding of the big ideas as outlined in the AP Course and Exam Description (CED).
- The course provides opportunities to develop student understanding of the required content outlined in each of the units described in the AP Course and Exam Description.
- The course provides opportunities for students to develop Art Historical Thinking Skill 1: Visual Analysis.

¹ “AP Art History Course Exam and Description” College Board, 2020.
<https://apcentral.collegeboard.org/media/pdf/ap-art-history-course-and-exam-description.pdf>

- The course provides opportunities for students to develop Art Historical Thinking Skill 2: Contextual Analysis.
- The course provides opportunities for students to develop Art Historical Thinking Skill 3: Comparison of Works of Art.
- The course provides opportunities for students to develop Art Historical Thinking Skill 4: Artistic Traditions.
- The course provides opportunities for students to develop Art Historical Thinking Skill 5: Visual Analysis of Unknown Works.
- The course provides opportunities for students to develop Art Historical Thinking Skill 6: Attribution of Unknown Works.
- The course provides opportunities for students to develop Art Historical Thinking Skill 7: Art Historical Interpretations.
- The course provides opportunities for students to develop Art Historical Thinking Skill 8: Argumentation.²

These requirements must be fulfilled within the course and must be proven by an approved syllabus. The example syllabus offered by College Board acted as a great starting point to avoid building from the ground up. The sample syllabus has been adapted with new information as a means of meeting the changes presented to the course for this project. It is worth noting that within the Course Exam and Description document, there have been several strategies offered for teaching different topics.³ While there has been a lot offered here, all of which is useful information, and some of

² "Sample Syllabus #1" College Board, 2020.

<https://apcentral.collegeboard.org/media/pdf/ap-art-history-sample-syllabus-1.pdf>

³ "AP Art History Course Exam and Description" College Board, 2020.

<https://apcentral.collegeboard.org/media/pdf/ap-art-history-course-and-exam-description.pdf>

which has been implemented, this is the place where there has been the most room for individual iterations.

It is important that beyond the scope of direct instruction students have access to material in preparation for the eventual AP exam. Teachers have been required to have access to an image set of the 250 artworks to be utilized in preparation for the AP exam. Both of these boxes have been checked with Smarthistory, who has organized the required works into sections, including imagery, as well as digestible information on every artwork.⁴

College Board, since its foundation and the implementation of AP courses, has been dedicated to expanding college level curriculum and college credit to high school students. While thousands of schools offer AP Art History specifically, and many of these have utilized the available resources, there is room for individualization. There are many great resources, including, but not limited to, those put out by College Board to be pulled from in implementing new curriculum. While many assignments created for this project are entirely unique, it has not been necessary to reinvent the wheel entirely, but to be selective and innovative in the individual decisions in order to create the course that makes the most sense for the teacher, for the students they teach, and the place they are located.

Many districts have posted their curriculum on their website, and scouring for examples of AP Art History courses has revealed a relatively low amount of innovation to the existing College Board resources. For example, Lower Dauphin School District in Pennsylvania has offered only “interactive class discussion, powerpoints, and Khan

⁴ “Required Works for AP Art History” Smarthistory, 2024. <https://smarthistory.org/required-works-for-ap/>

Academy videos” as learning activities.⁵ Kirkwood School District in Missouri has stated that “Curricula for Advanced Placement (AP) courses are created by the American College Board, which offers high level coursework and exams to high school students”, then proceeded to link to the College Board curriculum directly.⁶ College Board offers a curriculum which could be implemented directly, but it has been the goal of this project to build on the ideas of College Board and implement a curriculum that better serves students in an AP Art History course tailored to them.

All AP courses build toward an AP exam which takes place towards the end of the school year. Colleges may decide rather or not to award credit to their institution based on AP exam scores, though it is generally accepted that a three or higher on the five point grading scale is the requirement held by most institutions. College Board has posted statistics about their courses, including a percentage breakdown of score distributions for each AP class by year. Reviewing this data has highlighted that AP Art History holds among the lowest percentage of passing AP exams. Out of 41 AP courses, only ten had a lower passing rate than AP Art History. The average rate of achieving at least a three on the AP exam overall was 69%, while for AP Art History, only 63% of students met that threshold.⁷ Given this data, this project produced a curriculum which hopes to result in a greater success rate, and more students receiving college credit for the course.

While College Board has set requirements for what must be taught in AP Art History, the delivery can vary, and teachers have the freedom to write their own specific

⁵ Lower Dauphin School District. “Curriculum Guide.” <https://www.ldsd.org/Page/12901>

⁶ Kirkwood School District. “AP Art History Course Description.” <https://www.kirkwoodschoools.org/Page/10652>

⁷ College Board. “2024 Score Distributions.” <https://apstudents.collegeboard.org/about-ap-scores/score-distributions>

curriculum to cover necessary skills in their own way. With this goal in mind, the project has opted for a wide range of sources, such as articles, interviews, and even movies have been curated in order to maximize student learning. Certainly, the curriculum has opted for the traditional lecture method frequently; however, a varied approach has been added for the retention of information by the widest range of students.

The K20 Center for Educational and Community Renewal of the University of Oklahoma published a research report in 2020, “Student, School, and Career Engagement”, which has highlighted the importance of, as well as strategies to, enhance engagement. Affective engagement, which is the general feelings a student has about learning and school; behavioral engagement, which is the effort and participation students have for school; cognitive engagement, which is the regulation of learning students hold; and emotional engagement, which is the emotional reaction of students to their peers, school, and the curriculum, have all been shown to affect student learning outcomes.⁸ While a structured class is important, individual agency is a key factor in enhancing student engagement, and in turn, student outcomes.⁹ Offering “authentic lessons” that are hands-on and connect to the real world has been the specific recommendation of the K20 report to this end.¹⁰ Based on a need to change evidenced from College Board data on AP Art History exam results, and the understanding that enhancing student engagement can enhance student outcomes, this project has created authentic, hands-on, connected to the real world assignments to be implemented within the curriculum.

⁸ K20 Center for Educational and Community Renewal. “Student, School, and Career Engagement.” <https://learn.k20center.ou.edu/professional-learning/1260/Research-Brief-Aspects-of-Student-Engagement-Cognitive.pdf?rev=4746&language=English>

⁹ Ibid.

¹⁰ Ibid.

College Board's suggested instructional activities, at this point, does utilize more skill-based and applied learning that they may have in the past, though it is limited in nature. The vast majority of these activities fall into the category of "read and discuss" or "look and discuss". Activities such as "jigsaw", "think-pair-share", or graphic organizers have been suggested in every unit, and while those are good activities that require students to more actively engage than lecture alone, this project has sought to push them further. Shifting from a teacher talking and students listening, to students formulating ideas and engaging with images and texts more meaningfully is a good first step, however, this project has shifted the curriculum further to include these College Board suggestions, at times, while allowing students to engage with art, place, and history more directly.

In "Museums as Institutions for Personal Learning", John Falk stated that most learning happens outside of the classroom, and provided studies that showcase learning in museums. *Art Around the Corner* was a program that brought students from inner-city Washington, D.C. elementary schools to the National Gallery of Art for lessons that concluded with a "docent for the day" activity where students would select one artwork to present to their friends and family. A long term study assessed the students of the program, along with a control group which had no involvement, three years later. The findings of the study have shown that while there was no notable difference between the group's interest in art, the group from the program, even years later, were able to speak about artworks in rich detail, and support their descriptions with vocabulary learned from the program.¹¹

¹¹ Falk, John H. "Museums as Institutions for Personal Learning." <http://www.jstor.org/stable/20027574>.

The curriculum of this project has built on ideas of the study by utilizing museums, both by visiting them as a class, but also by creating a museum project which brings museum learning into the classroom. The notion that most learning happens outside of the school environment has also been considered by building in occasional activities that take students into the community, by building in virtual visits to locations otherwise inaccessible, and by redesigning several lessons within the classroom to teach in different ways. College Board's data has indicated that the AP exam for art history is failed by students at a higher rate than the exam for most other AP courses, and this project has considered alternate methods of instruction with the goal of improving the results of students.

Living in the modern era comes with advantages of the internet, of global connections that were not possible in the past. The Acropolis Restoration Service, Château De Versailles, and French Ministry of Culture are sources that have made use of that global connectivity to bring art access to the world in an interesting way. Through these institutions, anyone with an internet connection can virtually tour the Acropolis of Greece, the Palace of Versailles, or Lascaux Cave respectively. In each of these instances, users have the ability to click through in order to move about a space they would not otherwise be able to attend. While viewing historic sites is the largest appeal of these websites, the imagery in each case is accompanied by extensive information on what is being viewed, creating the experience of a tour with a docent, rather than simply aimless meandering. The curriculum of this project has made use of this technology throughout the year to create more robust experiences for students.

Beyond viewing art in engaging ways, students ought to be exposed to a multitude of viewpoints on the imagery of the course. Luckily, many people have voiced their opinions on the art of the image set in print for centuries. The curriculum has been created in a way that gives students the opportunity to read from a variety of sources - academic articles from JSTOR, interviews and writings of artists directly, and even news articles with a more layman's approach - an offering that prepares students for the academic rigors of higher education, grants an understanding that there is not often one fixed answer, evaluates arguments of historians, and develops the skills necessary to complete research and form their own opinions with confidence.

From the early weeks of the class, students read academic articles, beginning with “Building the Great Pyramid: Probable Construction Methods Employed at Giza,” by James Frederick Edwards. This has been planned at the beginning of the year to start students with the confidence to read academic texts in preparation for higher education, to demonstrate how “good” research looks, and to instill an understanding of diverse theories in art history. Edwards’ article is a good source for these goals, as he has eloquently summarized several common ideas for pyramid construction, such as ramp systems, while stating reasons he feels they are improbable. Edwards has offered a unique idea that the pyramids themselves may act as a ramp, albeit steep, capable of erecting stones.¹² This theory was not proven to have been used necessarily, and Edwards made no claim that this is certain, but he did provide evidence through studies and mathematical breakdowns of timelines that indicate its possibility.

¹² Edwards, James Frederick. “Building the Great Pyramid: Probable Construction Methods Employed at Giza.” *Technology and Culture* 44, no. 2 (2003): 340–54. <http://www.jstor.org/stable/25148110>

Beyond academic scholars, artists themselves have often left behind text crucial to the interpretation of their own works, and the curriculum of this project has utilized these texts frequently. Duchamp's *Fountain* is an artwork students have often struggled to understand. While discussing, as a class, the validity of the object as "art" is fruitful, exploring Duchamp's writing on his art and readymades has led to heightened understanding. In "Apropos of 'Readymades'" Duchamp discussed how he came to his iconic works and their important characteristics, citing "visual indifference" and added inscriptions.¹³ Additionally, speaking to the controversy of *Fountain*, Duchamp wrote to his sister that a female friend of his submitted the artwork under a pseudonym and that he resigned from the committee after their unwarranted rejection of the piece. This claim came from a letter translated and published by Francis Nauman and Hector Obalk in "Affect Marcel: The Selected Correspondence of Marcel Duchamp".¹⁴ This project has compiled texts in this manner to offer students a more direct relationship with artists and their work, a method that coincides with, as well as builds on, information from more traditional lecture and discussion.

Combining sources on the same or similar topics can aid in student understanding of bigger picture ideas, and in some cases, may even be necessary for a complete understanding. Following a unit on African art, a unit where we discuss the Yoruba people, the curriculum of the project has planned to show and discuss Damien Hirst's *Treasures from the Wreck of the Unbelievable* in order to connect the artworks to contemporary controversy. The film under the same title, directed by Sam Hobkinson,

¹³ Duchamp, Marcel. "Apropos of 'Readymades'", *The Writings of Marcel Duchamp*. Oxford University Press. 1973

¹⁴ Naumann, Francis, and Obalk, Hector, *Affect Marcel: The Selected Correspondence of Marcel Duchamp*. Thames & Hudson, 2000

detailed the elaborate fiction where Damien Hirst funded an expedition to uncover lost artifacts of ancient historical significance, and ultimately displayed the pieces at the Venice Biennale.¹⁵ One of these fabricated artifacts was an *Ife Head*, produced by the Yoruba people. This use of appropriation came with criticism as highlighted in the New York Times article “Damien Hirst Controversy at Venice Biennale” by Graham Bowley, which cites a claim that, in the future, the original form will come with an attribution to Damien Hirst and, ultimately, minimize the work of the culture that produced them.¹⁶ Through viewing artworks, contextualizing them through media, and reading other’s perspectives, the course has been structured so that students may gain the tools to implement agency in forming and defending their own opinions on controversial topics within the artworld.

Many sources have been selected for student offering throughout the course. These sources have included those discussed above and more, but the implementation of those sources, as well as other assignments and lessons, came from sources students will not directly interact with. Two sources in particular have driven the pedagogical decisions, “Place-based Curriculum Design” by Amy Demarest and “Project-Based Learning+” by Jorge Valenzuela. “Place-based Curriculum Design” presented the importance of engagement with local spaces, with students’ surroundings, and that making strong personal connections creates strong learning outcomes.¹⁷ “Project-based Learning+”, on the other hand, spoke to the importance of projects as a learning tool. Projects are used in most classrooms, but they have most

¹⁵ Hobkinson, Sam, dir. *Treasures from the Wreck of the Unbelievable*. 2017, film.

¹⁶ Bowley, Graham. “Damien Hirst Controversy at Venice Biennale.” *New York Times*, May 10, 2017. <https://www.nytimes.com/2017/05/10/arts/design/damien-hirst-controversy-at-venice-biennale.html>

¹⁷ Demarest, Amy, *Place-Based Curriculum Design: Exceeding Standards through Local Investigations*. Routledge, 2015

often been used as a means of assessment, more than a means of learning. In project-based learning students learn throughout the process of making products.¹⁸ These educational methods have been combined for the sake of this class, oftentimes creating project-based learning in a place-based structure.

A wide variety of sources have been necessary for this curriculum's development. For AP Art History specifically, College Board has set several requirements, and as such, acts as the primary source for what must be done, but individual classes may utilize other sources as well. Several sources, such as articles, films, and interviews, have been curated here to be distributed to students through an updated curriculum. Textbooks are necessary to provide additional support to students and supplement class content, and the course of this project has opted for an online option from Smarthistory, though that does not serve as the sole source of information. Finally, pedagogical practices implemented have been research based and driven by sources on various approaches. All of this has come together to create a robust list of sources for a successful curriculum.

¹⁸ Valenzuela, Jorge, Project-Based Learning+, Grades 6-12: Enhancing Academic, Social, and Emotional Learning. Corwin, 2023

Methodology

Some pedagogical practices, such as scaffolding information to build on itself, are inherent in the structure of units as laid out by College Board in the literature review. Individual methodologies have dictated deviations from the recommended curriculum to the curriculum of this project. Various methods have been implemented at different points in an attempt to offer variety to students, to maintain engagement to a high degree, and ultimately, to increase learning within the classroom. Some examples of methodological practices that have been implemented include lecture as a means of teacher centered instruction, project-based learning in the form of a year-long project, extended research projects, or mini projects as part of a larger lesson; place-based learning to boost engagement and build strong connections from art history to student lives, and to build relevant connections between students and the content they are studying; cooperative learning through group discussion and debate; and game-based learning in the form of review activities in preparation for quizzes, tests, and the eventual AP exam.

As the AP Art History course is meant to qualify as a college-level class, and to prepare students for success in a college environment, elements common to college courses have been implemented. Lecture based learning is still the most frequent format for college courses, especially art history courses, and because of that, has played a heavy role in the curriculum produced for this high school AP Art History class. A key distinction between a high school course and a college course is the amount of time spent in class. For a college course, there would be two or three classes per week, while high school students, at least at Marshall High School, meet five days per week.

To that end, the curriculum created for this project has allowed for the frequent lectures mirroring those present in college courses while it has also allowed time for other instructional strategies to be implemented often. Additionally, with the goal of preparing students to be successful in college in the coming years, the lecture format has been built in a way that teaches students to be successful with them. For example, towards the beginning of the term, or even for the first semester, lectures have been prepared with accompanied guided notes and as the year progresses, students' ability to develop and implement their own note taking strategies has been required. Lecture based learning is in keeping with the recommendations of College Board, common to all AP Art History courses, and while not in and of itself innovative, this curriculum has presented the format in an innovative way, geared to increase students future success.

Project-based learning has been implemented to feed student inquiry. A year-long curation project in which students will design a museum and create shows to fill their spaces has been planned for the end of first semester with an ability to curate new shows throughout the year. This project has been planned to allow students the opportunity to compare artworks by way of idea as well as stylistic connections. Students design and create blueprints for museums, research their artworks, write capstones and exhibition statements, and ultimately present their shows, taking the role of docent for the class. In working through this project, which is the most extensive of the course, students are actively learning about the process of museum work, from architecture to curation. Rather than learning information, and then implementing that information in the form of a project for assessment, students learn the requirements of these jobs by doing them. This method is what actively makes the process

project-based learning, rather than simply having a project within a course for evaluation.

Additionally, the curriculum has utilized art production, most often photography, as a means of project-based learning. Students create pinhole cameras to gain insight into the mechanisms of a camera, take photos to mirror distinctions between classical and archaic Greek sculpture and pediments, and use studio lights to emulate the lighting of Rembrandt's self portraits. This project-based learning has been created to foster student engagement and create understanding of "how artworks were created" to build on visual analysis of "what artworks look like" in various movements, cultures, and time periods. These mini lessons have been produced with Marshall High School specifically in mind as the art history class is taught in the same room as photography, granting access to cameras, studio lights, a darkroom, and other materials required for studio work. Implementation at different schools may vary with available resources. Depending on school policy, for example, other districts may utilize cell phone cameras and flash lights to create similar effects.

Place-based learning takes into account the spaces students inhabit and explores those spaces to make larger connections. The aforementioned museum project, as it has been written, requires students to design a space that could exist within our community. Additionally, several other assignments planned for the year will relate directly to Marshall and student lives taking advantage of the Nelson-Atkins Museum of Art as a location close enough to visit, and even exploring art directly within the community through architecture and street art in order to build bridges to larger art historical discussion. This course's method of bringing the conversation of art history

back to the spaces students are familiar with, they will find more meaningful connections and ultimately, gain knowledge to a higher degree.

The utilization of public spaces which has been built into this curriculum is possible at Marshall High School due to the supportive administration and size of the town. Because Marshall is a relatively small place, it is feasible to bus students across town to the skate park, down to the square, around neighborhoods to discuss local architecture, and other places within a class period, returning students for the next hour. Additionally, the supportive administration has expressed a willingness to approve field trips, both day long trips to the Nelson-Atkins Museum of Art, and the more frequent small scale, single class period trips to aid instruction. Other school districts may run into problems trying to implement the same offering for these reasons, and in that case, might focus more on utilizing virtual technology to explore places otherwise unavailable. While the curriculum proposed here has included investigations of local places, as well as virtual tours, leaning more towards the virtual would be a possible accommodation for other districts. The virtual tours do offer an understanding of the place where artworks exist, though this would be less effective at connecting art works directly with student's lived experiences.

As artworks often have different interpretations, and have been written on by various authors, students are, at times, required to work together to interpret works of art. They work together to compile evidence to support their claims, read articles which are cited, and debate different viewpoints. This allows students to build and defend their own ideas, but also entrenches the notion that there is not always one concrete correct answer, and that other opinions are valid as well. By working together in this format,

students are pushed to gain proficiency with articulating ideas and speaking eloquently about art.

The ultimate end goal of the curriculum has been to allow students to complete the AP exam in order to earn college credit. From the beginning of the class, preparations for that endpoint have been constructed through the study of the image set. Specific image set information has been built on through lecture and other course activities discussed above, but game-based learning has been utilized to engage students with flash cards, as well as Jeopardy and Kahoot! type games, in an attempt to instill content through repetition over time.

Utilizing a variety of methodology in order to convey information has intended to allow students to gain a deep understanding of the subject matter. Here, in the methodology section, several examples of those methods have been detailed, but it is important to note the list is not exhaustive. As the course is taught, and data is collected through student feedback and results, methods may be added or removed accordingly.

This project has considered two separate modes for analysis by which corrections can be made to the methodology. Holistically, the course is assessed by the success of students on the AP exam. According to College Board statistics, 63% of students have passed the AP Art History exam with a score of three or higher last year. Measuring the rate of students that have completed this curriculum against the College Board average would determine the success of the curriculum as a whole. This project has planned to utilize formal and summative assessment in order to evaluate the effectiveness of individual assignments and strategies. The curriculum has incorporated daily formative assessments in the form of reviews, class discussions, quick writes,

hexagonal thinking and more, along with summative assessments of quizzes, exams, and papers. The innovative assignments and strategies that deviate from the recommendations of College Board have been created to target specific artists, artworks, or ideas, and because of that have isolated indicators through assessment. Careful data collection allows for comparisons in student success from generalized instruction and the crafted plans of this project. It is likely that some assignments will generate greater learning outcomes for students than others, and as such, over years of instruction, the curriculum will be updated.

Production/Analysis

As previously stated, AP Art History has a set of criteria which must be met as defined by College Board; however, the application of those standards may be highly individualized by instructors through different classes. It has been the undertaking of this project to carefully consider a specific school, Marshall High School, the setting and demographic of that population, and the unique resources available to them in order to create the most effective learning environment possible. The curriculum presented here has been written in service of Marshall Public Schools as a means to further their art education offerings. While Bunting will be the one to instruct the course upon its implementation, it is curriculum that could easily be passed on and utilized by other teachers that may fill his role in the future. Due to the nature of writing curriculum in a specialized way accounting for a specific school and location, the curriculum has innovated, building on what others have made, but optimized for a population, and as such, would not make a one-to-one translation for other districts. The curriculum, as a whole, covers prehistory to contemporary art including western and non-western works, but for this section, the focus will primarily be on assignments of a single unit in depth, while offering a sample from other areas as a means of highlighting the specific methodology. More traditional class lectures have been utilized to cover each artwork and movement, but the scope of this section is to focus on some alternative modes of instruction, supplementing the often teacher-centered environment, that lead students to engage with the art of the unit more directly.

“Art Your Grandma Loves - Art Your Grandma Hates” is a unit that deals primarily with modernism, though specifically spans from Neoclassicism to earthworks. Sharing

stories has been a useful tool for fostering relationships with students, and creating titles for units that foster discussion can be a part of that. This unit in particular makes reference to a course at Lindenwood where a professor noted Impressionism as art most likely to hang in your grandparents' house, but also started a discussion on Abstract Expressionism with "welcome to another lecture on art that's sure to piss off your grandma". The charismatic descriptions of movements were entertaining and engaging and something that can be implemented in various ways by instructors.

When writing curriculum, Marshall Public Schools uses a consistent template beginning each unit, with expected learning outcomes and essential questions. For the sake of this unit, the expected learning outcome from the Department of Elementary and Secondary Education (DESE) selected was Va. Cn. 10a, or "utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking."¹⁹ The essential questions created were "how could you choose to present artworks together from different periods while still making them connect?", "how is change in society/culture/history evidenced through changes in artwork?", "how has our understanding of what art is, or what art can be, evolved over time?", and "why was the art at this time so different from what we have seen before?". It is important to begin here, as the goals of the unit have directly dictated the implementation of assignments.

The first week of this unit's curriculum covered Neoclassicism and Romanticism. In discussing Neoclassicism, and Jacques-Louis David specifically, students are introduced to the idea of history paintings and the notion of exemplum virtutis. As a point of inquiry, students complete a quick-write assignment in which they are shown a

¹⁹ Department of Elementary and Secondary Education. "MLS Fine Arts Visual Art Standards." accessed June 19, 2024 <https://dese.mo.gov/media/pdf/curr-mls-standards-fa-visual-arts-sboe-2019>

Neoclassical history painting and respond to the prompt “what is the story being told? How is this exemplum virtutis?”. As the week shifts into Romanticism, it is addressed that history painting remains a staple, but that they are shifted. Students complete a t-chart comparing and contrasting the history paintings of Jacques-Louis David with those of Goya in an attempt to answer one of our primary questions - “how is change in society evidenced in changes to artworks?”

The second week of the unit’s curriculum covered Realism and Impressionism. At this time, students engage in artmaking as a means to explore unfamiliar subjects. Specifically, the advances of photography are discussed alongside these movements, and to aid with that understanding, the mechanisms by which photography functions are explored. Students are given the opportunity to create a pinhole camera, and through project-based learning, gain insights into how light functions and how images are captured.

Students also actively participate in research during this week into interpretations of the work of Courbet. In discussing *The Stonebreakers*, students establish and write down their initial interpretation of the work. Once their interpretations are recorded, additional context is given regarding Courbet’s political views, along with the fact that the work was painted one year after the publication of the “Communist Manifesto,” at which time students revise their interpretation with greater understanding. Upon revision of their interpretations, students read a statement from Champfleury arguing that Courbet merely painted what he saw, nothing political about it before revising again. After re-revising their interpretations students read excerpts from Linda Nochlin’s “The De-Politicization of Gustave Courbet: Transformation and Rehabilitation under the Third

Republic, " which discusses the reasons and means for de-politicizing Courbet. Finally, the students are given the rest of the hour to research the topic on their own and submit a definitive analysis of the relationship of politics within the work of Courbet.

The week three lessons of the curriculum were on Post-Impressionism and Cubism and sought to hone students' visual analysis skills. A requirement of the curriculum by College Board is visual analysis and identification of unknown works. In covering the material of this week, special attention is paid to the styles of each Post-Impressionist, as well as a distinction between analytic and synthetic Cubism. The end of the week comes with a quiz to identify which artist created unknown works, and to engage in visual analysis of the image to support that claim. The same is true for distinguishing between types of cubism.

Week four of the unit's curriculum focused on Dada and Surrealism and primarily engaged the questions of how our understanding of art shifted over time and why there has been a drastic visual shift in the art world. For the first time, artworks are being introduced that often come with cries that they are not actually art. To begin the unit, students are introduced to basic art theory ideas of essentialism and anti-essentialism. Students play a game on the first day of the week where they are shown two images at a time, side by side, and will move to the side of the room with the image they believe is an artwork. Examples of comparative images would be a black and white photo of a stripe on a football field next to Robert Long's *A Line Made by Walking*, or Jon Rubin's *The Horse* next to a photo of the restaurant "Le Cheval". This activity serves to illustrate to students that art is not something that you always know by looking.

In an attempt to better understand the art of the time, as the unit shifts towards surrealism, students are given the opportunity to create their own pieces. Automatic writing is utilized to create stories of the unconscious mind in order to get into the headspace of the surrealists. These stories are then pasted into Dall-E in order to create works using AI. This experimentation through artmaking is intended to highlight what the Surrealists considered to be the essential elements of art.

The fifth week of the unit's curriculum brought the class to Abstract Expressionism and Minimalism. Much like creating Surrealist art to better understand the Surrealists, students create group paintings to better understand the ideas of the Abstract Expressionists. A large roll of paper is placed on the floor, and students are given paint along with various tools for distributing the paint, brushes but also sticks and sponges. In an attempt to highlight there can be more meaning than paint thrown on a canvas, students are given prompts and a short time to complete each of them. The prompts will be "create a chaotic painting", "create a calm painting", and "create an uneasy painting". Following the painting, students write and reflect on the various approaches to creating paintings in the abstract expressionist style as they relate to different feelings.

The final week of the unit's curriculum moved through Pop Art and into earthworks. At this point, there is a field trip to the Nelson-Atkins Museum of Art through which students will complete a scavenger hunt. Through their time at the museum, students find an example of each style of modernism, noting the artist and identifying the characteristics that signify each movement. Students also identify artworks they would like to have in their museum project taking place throughout the year, which are

researched upon returning to class. Taking advantage of our regional resources allows a unique opportunity for students to actively engage with works they have spent so much time learning about.

The aforementioned unit is the largest, and as such, contained the greatest amount of innovative and engaging assignments, though every unit has been designed to incorporate at least one. The first unit, covering prehistory, utilized virtual technology to tour Lascaux cave. Students are introduced to early prehistoric art, and the *Great Hall of Bulls* is discussed specifically through lecture and class discussion. Students gain an understanding of materials available at the time as well as early artistic techniques through that discussion before venturing into the cave virtually. Starting with the information necessary to fully appreciate the pieces, and then granting agency to explore on their own creates an environment capable students invested in uncovering the past. The assignment concludes with reflection of discoveries where students record and share what they learned beyond the lecture of the class, and ask any questions that arise in their inquiry.

The study of Greece culminates with students gaining professional experience of commissioning pieces and working with a designer. Students are introduced to several key figures of Greek mythology throughout the unit, and *Athena Battling Alkyoneos* is utilized to build the idea of gigantomachy. Through research, students become experts on mythological figures of their choice, and specifically, a conflict between mythological figures. Utilizing their research, students compile a list of information including symbolic objects, a nickname based on their history, a wardrobe, examples of artistic depictions, physical and personality traits or their figures along with a description of their conflict to

be sent to students in a drawing class. Students of the drawing class produce a “fight card” of the mythological battle and return them to the art history students. This assignment requires students to gain a deeper understanding of Greek mythology and produces a symbiotic relationship where multiple classes gain professional client/designer experience related to the field of the class.

As part of the section covering the Baroque, students utilize photography in order to explore the innovations of Rembrandt. Prior to class discussion, students examine self portraits of Rembrandt, *The Night Watch*, as well as Dutch civic guard portraits by various artists aside from Rembrandt. Working in small groups, students produce three photographs, a group portrait relating to the composition of *The Night Watch*, a group portrait relating to other civic guard portraits, and an individual portrait using studio lights and attempting to mirror the lighting of Rembrandt’s self portraiture. These photographs are used to aid in class discussion on the distinction between Rembrandt’s group civic guard portrait and those of other artists, as well as Rembrandt’s careful attention to lighting. Producing images requires students to carefully observe and understand artworks through their own analysis leading to deeper discussions on the topic moving forward.

As the first semester wraps up, students are introduced to a museum project which is utilized throughout the year. One class period is spent on a field trip around the Marshall area investigating potential locations for museums or galleries including the square, closed business for rent, the fairgrounds, and other locations available at the time. The following day, having selected a location, students use Google Draw to create blueprints for their museum or gallery with a scale of 1 inch equalling 10 feet. Through

either sketches or written descriptions students indicate the aesthetics of their space drawing influence from architecture covered in the course. With museum spaces designed, students create an exhibition with artworks of their choice, arrange them in the space, write an exhibition statement about the connection between pieces, write individual piece statements contextualizing the work, and act as a docent giving a tour of their show to the class. Working through this project requires students to synthesize information from the semester, think critically about artistic connections, and uncover various elements of museum work. While the museum project is a large undertaking, the legwork of designing a space allows for additional projects with students curating exhibitions for their space throughout the year.

For art of the indigenous Americas, special attention is paid to Maria Martinez and her black-on-black pottery. In order to better understand traditional Native American pottery techniques and the properties of clay, students engage in a small scale ceramic project. After viewing a documentary in which Maria Martinez creates and discusses her work, students implement the coil and burnishing techniques to make their own bowls in a single class period at the beginning of the unit. To wrap up the unit, after pieces are completely dry, they will be barrel fired - a technique emulating a pit fire in a trash can which can be completed outside at school. While students are able to appreciate the beauty of these pieces from viewing them, a greater understanding and appreciation is achieved through creating their own versions. In working through the process students witness first hand the delicacy and challenges of coil construction, the unforgiving nature of clay and especially once-fired pit firing which results in a high failure rate when

compared to other firing methods, and the process of reduction by which clay is turned black with carbon.

In covering the art of Africa, ideas of ethical engagement with other cultures come to the forefront. This unit is designed to discuss the *Ife Heads* of the Yoruba people intentionally, and end with a contemporary controversy of Damien Hirst. After covering the material of the unit the class watches the documentary "Treasure From the Wreck of the Unbelievable " which follows an exhibition funded by Damien Hirst to excavate a shipwreck containing a great quantity of historic artifacts of many cultures. As a class, we view images and discuss the pieces which were ultimately shown in the Venice Biennial before revealing their illegitimacy. Students discuss the ethics of this fabrication before reading articles on the controversy arguing that the Yoruba people are minimized by this act, and that the pieces will be regarded as that of Damien Hirst in the future. Students research this topic and form their own opinions which will be defended through a short debate where the instructor argues the other side of the student's opinion. Working through this controversy requires students to engage with African art, consider the ethics of cultural appropriation, develop their own opinions and speak on art with conviction.

Art of Asia and the Pacific work together as the second installment of student's museum projects. Having already created the layout of their museums, student's focus is on the curation and presentation of artworks of Asia and the Pacific. A trip to the Nelson-Atkins Museum is utilized to offer examples of presentation to students where special attention is paid to a room containing a bodhisattva as part of a larger installation. Upon returning to school, students are required to create an exhibition of

which informs viewers of the culture within their museum. Working through this challenge allows students to consider alternate methods of showcasing artworks, larger installation plans such as that at the Nelson, as well as methods for documenting ephemeral and performative works common to the pieces in question.

Contemporary art is the final unit for the course, and one that allows students to investigate art of their own community. The class that covers Jean-Michel Basquiat is held at a local skate park with handouts of the painting *Horn Players*. Students are given time to walk around and explore the art of their community before being brought back together to discuss similarities and between the graffiti present and Basquiat's painting. Engaging with art this way allows students to engage with their local community while gaining insights into the inspirations and roots of Basquiat.

The assignments produced for this project vary greatly from traditional methods of teaching, and because of that, analysis of their effectiveness is of the utmost importance. A variety of formative analysis is implemented in class daily and takes the form of class discussion, material reviews, quick-writes, hexagonal thinking, and more. Summative analysis happens as well at the end of each unit which typically consists of an exam for larger units composed of questions from College Board's "progress checks" or sample questions from previous years AP exam, though they will also include papers requiring students to synthesize information from larger periods of instruction. The activities presented within this project are largely geared towards furthering student understanding of specific artists, artworks, or ideas while more traditional lecture based instruction covers other areas of required content. Due to the combination of these place-based and project-based assignments with traditional lectures, tracking their

effectiveness through assessment should be relatively straightforward. In reviewing answers to summative assessments, comparisons can be drawn between artworks and ideas which were covered using these methods and artworks and ideas which were not. Higher scores in areas covered through place-based and project-based teaching will indicate effective teaching while lower scores would demonstrate ineffectiveness and a need for change.

Conclusion

Over the last four years the art department of Marshall High School has gone through a major overhaul under the guidance of its new art instructors. Reworking the course offerings in order to have a more robust selection and a stronger direct vision of student achievement and opportunity has increased student interest. The next step in the vision of Marshall High School's art department has been to create the ability for students to gain college credit. Through the completion of this degree, and this project specifically, future years will include an AP Art History course achieving that goal.

The course serves the function of getting college credit for students who pass the AP exam, and has been built in a way to help the specific student body be successful in that task. A combination of place-based and project-based learning have been added to the standard curriculum to boost student engagement and retention. Utilizing unique resources such as the relatively nearby Nelson-Atkins Museum of Art for field trips, cameras and a darkroom available due to teaching photography in the same room at different times for projects, and an exploration of local art through graffiti and architecture in order to draw connections to historical works students gain a unique experience that has been designed for them.

The implementation of this curriculum is not without challenges. The largest obstacle, and the reason this type of instruction has not often been incorporated, is that of time. The lessons presented here each take a good amount of class time, certainly more than a typical lecture over the same material, but is worthwhile assuming its effectiveness on student engagement and results. This challenge has been overcome with careful planning and curated lessons. There would not be enough time in the year

to utilize project-based or place-based learning to cover every artist, let alone every artwork required for the course, but there is enough time to implement these methods often - once per unit at a minimum.

Assessing the effectiveness of the curriculum is another challenge, but one that has been remedied in two distinct ways. First, from a holistic approach, comparing the number of students from the implemented course who pass the AP exam with College Board's overall data of exam results to determine the effectiveness of the curriculum. From a more individualized approach, collecting data from students' success through formative and summative assessments allows for a specialized understanding of what areas students are successful with and where they struggle as well. Based on this data, it will be clear which assignments and engagement strategies were effective for student outcomes. The assessment data, coupled with student feedback, will be utilized to make improvements to the course from one year to the next. As noted previously, time is a large factor in implementing these methods, so it is imperative that when utilized, they are highly effective. Each year the least successful assignments will be replaced, improving the curriculum, and with it student success over time.

While this project, and the curriculum of it, has been created with Marshall High School in mind, other districts may utilize the resources and improve their own classes with the information. Where this project has made note of utilizing the Nelson-Atkins Museum of Art, other districts may utilize their own local museums to the same end. In the event there are no institutions nearby, or a school is unable to take field trips to one, online offerings can fill in this gap, and while it may not be the same experience as going in person, it is an improvement to having no museum engagement at all. Where

this project has made note of utilizing photography or other studio work, other districts may use the materials unique to their building and classroom to produce their own projects covering the same material. Where this project has made note of exploring the local community of Marshall, its street art, its architecture, its potential museum or gallery locations, if a district is unable to take hour long field trips, Google Street View could be utilized to take up this practice remotely. In producing this curriculum, College Board's recommendations were used as a jumping off point, but adapted to create the best experience for the students of Marshall High School. Similarly, I would encourage other schools to utilize the curriculum presented here as a baseline, and to make adaptations to meet the needs of their own school district.

Timeline

Introduction/How to Talk About Art - 1 week

Unit 1 Global Prehistory - 1 week

Unit 2 Ancient Mediterranean - 6 weeks

Unit 3 Early Europe and Colonial Americas - 5 weeks

Unit 4 Later Europe and Americas - 6 weeks

Unit 5 Indigenous Americas - 1 week

Unit 6 Africa - 1 week

Unit 7 West and Central Asia - 1 week

Unit 8 South, East, and Southeast Asia - 2 weeks

Unit 9 The Pacific - 1 week

Unit 10 Global Contemporary - 2 weeks

Curriculum Plans

Content: AP Art History				
Grade: 11-12				
Unit Name: The Land Before Time				
ELO: Va. Re. 7a Hypothesize ways in which art influences perception and understanding of human experiences.				
Supporting Standard: Va. Cr. 2b				
Unit Essential Questions:	How does visual analysis allow us to make inferences about the past?	How do art historians utilize modern technology to generate a deeper understanding of the past?	How did environment and lifestyle influence the way early humans made art?	What is the function of early artworks?
WEEK 1 (Prehistory)				
Student Learning Objectives:	The student will explore the beginnings of art so they can understand the components of form, function, content, and/or context of a work of art.			
Essential Vocabulary:	Stone Age, Form, Function, Nomadic, Anthropomorphic, Neolithic, Paleolithic, Megalith, Carving, Circa, BCE, CE, sculpture in the round			
Probing Questions:	How old is art history? What does BCE stand for? What are two components of a work of art?			
Lesson Activities/Suggested Lessons/Labs: Lecture, Virtual Tour (Lascaux Cave) Socratic Seminar (Stonehenge Function), Modern Controversy (bombing near Nana Ziggurat)			Needed Resources: Chromebook	
Supporting Texts: Powerpoint, https://archeologie.culture.gouv.fr/lascaux/en , textbook			Notes:	
Engagement Strategies: Guided Notes, Think-Pair-Share, VTS, Independent Exploration (virtual tour)				

Technology Integration:	Google Classroom, Virtual Tour	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation	Needed Resources:	

Project	Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion
	Formative: Socratic Seminar
	Formal: Exam

Content: AP Art History				
Grade: 11-12				
Unit Name: The Gospel Truth				
ELO: Va. Pr. 6a Make, explain, and justify connections between artists or artworks and social, cultural, and political history.				
Supporting Standard: Va. Cr. 1a				
Unit Essential Questions:	How can you visually distinguish art and architecture from different periods?	How can you decipher meaning from a work of art?	How do artists create their own unique work, while building on earlier ideas?	How can artworks and artifacts be used to better understand social, cultural, and political histories of the people that made them?
WEEK 1 (Mesopotamia)				
Student Learning Objectives:	The student will examine artwork made in early civilizations, so they can understand how lifestyle affects art making.			
Essential Vocabulary:	civilization, cuneiform, agriculture, votive, ziggurat, stele, excavation, Akkadian, Smerian, Babylonia, Assyrian, relief, citadel, crenelated, glaze, glyphic, inlaid, lapis lazuli			
Probing Questions:	When did civilizations start to emerge? What were some aspects that made civilization possible? How did artwork change from when humans were more nomadic? What similarities are there to earlier artworks?			
Lesson Activities/Suggested Lessons/Labs: Lecture, Studio Assignment (register story), VTS (Votive Statue	Needed Resources: White board, Chromebooks,			

of Gudea), Debate (Laws for Society)		
Supporting Texts: Slides, Code of Hammurabi, Textbook, Epic of Gilgamesh		Notes:
Engagement Strategies: Guided Notes, Think-Pair-Share, VTS, Group Work (debate as teams), tactile assignment (cuneiform)		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class discussion	
	Formative: VTS	
	Formal: Exam at end of Unit	
WEEK 2-3 (Egypt)		
Student Learning Objectives:	The student will examine the art of Egypt, so they can understand how culture influences artwork.	
Essential Vocabulary:	hieroglyph, pictograph, pharaoh, register, mastaba, necropolis, step pyramid, Horus, Osiris, Ra, Maat, Anubis, Isis, Hathor, Amun-Ra, Thoth, Sekhmet, Geb, sunken relief, column, tomb, sarcophagus, Book of the Dead, canon, cartouche, dynasty, fresco, mummification, obelisk, papyrus, sphinx	
Probing Questions:	How does a relationship to gods and goddess affect art making? Who gets temples made for them? How is an understanding of the afterlife depicted through their artwork? How do material choices represent who the art was made for?	
Lesson Activities/Suggested Lessons/Labs: Lecture, Architecture Group Work (build tall structures with limited materials), Academic Article, Debate		Needed Resources: Chromebooks, Article Handouts, Popsicle Sticks, String
Supporting Texts: Slides, Edwards, James Frederick. "Building the Great Pyramid: Probable Construction Methods Employed at Giza." Technology and Culture		Notes:

44, no. 2 (2003): 340–54. http://www.jstor.org/stable/25148110 .		
Engagement Strategies: Guided Notes, Think-Pair-Share, VTS, Socratic Seminar, Tactile Assignment (architecture)		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion	
	Formative: Quiz	
	Formal: Exam at end of Unit	
WEEK 4-5 (Greece)		
Student Learning Objectives:	The student will become familiar with Archaic, Classical, and Hellenistic Greek Art and Architecture, so they can distinguish differences between Greek periods.	
Essential Vocabulary:	doric, archaic, temple, acropolis, amphora, polychrome, order, frieze, pediment, treasury, Kouros, Kore, marble, archaic smile, ionic, caryatid, lost wax, contrapposto, seer, centaumachy, gigantomachy, wet drapery, Propylaea, Parthenon, Erechtheion, replica, drapery	
Probing Questions:	How does Hellenistic differ from Classical? How does it differ from Archaic? What stories are being told through the artwork? How can you identify what period a building is based on its column structure? How would Greek sculptures have looked different in their time?	
Lesson Activities/Suggested Lessons/Labs: Lecture, Virtual Acropolis Tour, Find the Inaccuracies (Hercules Clips), Class Frieze Photo (Archaic vs Classical Frieze poses)		Needed Resources: Chromebook, Video Clips
Supporting Texts: Slides, Textbook, https://www.acropolisvirtualtour.gr/		Notes:

Engagement Strategies: Guided Notes, Think-Pair-Share, VTS, Virtual Tour, Group Photos		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion	
	Formative: Quiz	
	Formal: Exam at end of Unit	
WEEK 6 (Etruscan+Rome)		
Student Learning Objectives:	The student will become familiar with Roman art and architecture, so they can understand the evolution of art and architecture practices across time and culture.	
Essential Vocabulary:	procession, equestrian, colossus, pantheon, colosseum, inscription, concrete, bust, forum, keystone, oculus, vault, barrel vault, veristic	
Probing Questions:	Where do you see Greek influence in Roman architecture? What differences do you see in Rome from Greece? What technological advancements can you note in Rome?	
Lesson Activities/Suggested Lessons/Labs: Lecture, Commission Exhibition "Fight" Poster for Museum		Needed Resources: Chromebook
Supporting Texts: Slides, Textbook		Notes:
Engagement Strategies: Guided Notes, Think-Pair-Share, VTS, Drawing Collaboration		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion	

	Formative: Venn Diagram (Greek/Roman Art)
	Formal: Unit Exam

Content: AP Art History				
Grade: 11-12				
Unit Name: The Art of Architecture				
ELO: Va. Re. 7b Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.				
Supporting Standard: Va. Cr. 1b				
Unit Essential Questions:	How can themes, subjects, and symbols be used to interpret the meaning of artworks?	What ideas need to be considered when planning a work of architecture?	How has architecture evolved over time?	How can you connect and differentiate works from different time periods?
WEEK 1 (Byzantine)				
Student Learning Objectives:	The student will examine artwork of the Byzantine empire, so they can understand the influence of religion within their culture.			
Essential Vocabulary:	ambulatory, apse, crossing, transept, nave, compound piers, dome, pendentives, flying buttress, isometric drawing, narthex, drum, cathedral, basilica, encaustic, vellum, triptych, gilded, iconoclast, manuscript, relic, codex, tempera, crucifix, madonna			
Probing Questions:	What are the different church layouts? What imagery is present in byzantine architecture? What do you think the Hagia Sophia looked like as a church?			
Lesson Activities/Suggested Lessons/Labs: Lecture, Socratic Seminar			Needed Resources: Chromebook	
Supporting Texts: Slides, Textbook			Notes:	
Engagement Strategies: Note Template, Think-Pair-Share, VTS, Music (Istanbul not Constantinople)				

Technology Integration:	Google Classroom		
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.	
Stretching Lesson: AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards		
Assessments:	Pre/Post: Class Discussion		
	Formative: Hexagonal Thinking		
	Formal: Exam at end of Unit		
WEEK 2 (Middle Ages)			
Student Learning Objectives:	The student will examine art and architecture of the middle ages so they can discover characteristics of the various cultures during this time.		
Essential Vocabulary:	gilded, iconoclast, manuscript, pendentives, flying buttress, isometric drawing, narthex, drum, reliquary		
Probing Questions:	Why is this period referred to as the middle ages? What different cultures existed at this time? What can you infer about those cultures from their art and architecture?		
Lesson Activities/Suggested Lessons/Labs: Lecture, Debate Value of Art (rebuilding Notre Dame)	Needed Resources: Chromebook, Handouts of Notre Dame Articles		
Supporting Texts: Slides, Textbook, Various Articles on Notre Dame Fire	Notes:		
Engagement Strategies: Note Template, Think-Pair-Share, VTS, Jigsaw			
Technology Integration:	Google Classroom		
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.	
Stretching Lesson: AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards		
Assessments:	Pre/Post: Class Discussion		
	Formative: Debate		

	Formal: Exam at end of Unit			
WEEK 3-4 (Renaissance)				
Student Learning Objectives:	The student will examine artworks from the renaissance so they can identify common themes and techniques of the period.			
Essential Vocabulary:	altar, annunciation, donor, oil paint, patron, canvas, bronze, casting, fresco, secco fresco, palazzo, cartoon, focal point, foreshortening, foreground, middle ground, background, pouncing, atmospheric perspective, sfumato, Sistine Chapel, Vatican, allegory, naturalism, humanism			
Probing Questions:	What were some causes of the renaissance? Who were some key artists of the renaissance? Who was commissioning artworks at this time?			
Lesson Activities/Suggested Lessons/Labs:	Lecture, T-chart (high vs northern renaissance), Be the Detective (uncover symbolism in artworks), Hexagonal Thinking (connect artists)	Needed Resources: Chromebooks, Hexagon Tiles		
Supporting Texts:	Slides, Textbook	Notes:		
Engagement Strategies:	Note Template, Think-Pair-Share, VTS, Music (Hallelujah), jigsaw			
Technology Integration:	Google Classroom			
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.		
Stretching Lesson:	AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards		
Assessments:	Pre/Post: Class Discussion			
	Formative: Quiz			
	Formal: Exam at end of Unit			
WEEK 5 (Baroque)				
Student Learning Objectives:	The student will investigate art and architecture from the baroque so they can identify an evolving unique style while connecting it to previous movements.			

Essential Vocabulary:	chiaroscuro, baroque, hotel, salon, pastel, interior design, exterior design	
Probing Questions:	Who are the key contributors to the baroque? What are the primary characteristics of baroque art? How did location play a role in the creation of the baroque?	
Lesson Activities/Suggested Lessons/Labs: Lecture, Photography (Rembrandt Lighting), Palace of Versailles Tour, Sketch (redesign your home in a Baroque style), Venn Diagram (3 Davids)	Needed Resources: Chromebooks, Camera, Studio Lights	
Supporting Texts: Slides, Textbook, https://en.chateauversailles.fr/discover/estate	Notes:	
Engagement Strategies: Note Template, Think-Pair-Share, Jigsaw (Versailles)		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards	
Assessments:	Pre/Post: Class Discussion	
	Formative: Reimagine your home in a Baroque/Rococo Style (sketch+writing)	
	Formal: Exam	

Content: AP Art History				
Grade: 11-12				
Unit Name: Art Your Grandma Loves/Art Your Grandma Hates				
ELO: Va. Cn. 10a - Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking				
Supporting Standard: Va. Cr. 2a, Va. Cr. 2b				
Unit Essential Questions:	How could you choose to present artworks together	How is change in society/culture/	How has our understanding of what art is,	Why was the art at this time so different

	from different periods while still making them connect?	history evidenced through changes in artwork?	or what art can be, evolved over time?	from what we have seen before?
WEEK 1 (Neoclassicism-Romanticism)				
Student Learning Objectives:	The student will explore neoclassical and romantic artworks, so they can make connections to history, and understand the importance of preserving artwork.			
Essential Vocabulary:	neoclassical, study, exemplum virtutis, portrait, history painting, genre painting, romanticism, allegory, mysticism, landscape			
Probing Questions:	What previous art movement is this most related to? Why is it important to maintain artwork through history? What pieces are most important for preserving from this time period?			
Lesson Activities/Suggested Lessons/Labs: Lecture, VTS, quick write (what's the story), t-chart (compare/contrast history paintings of movements)			Needed Resources: Chromebooks, paper/pencil	
Supporting Texts: Slides, Textbook			Notes:	
Engagement Strategies: Notes, Think-Pair-Share				
Technology Integration:	Google Classroom			
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.		
Stretching Lesson: AP Exam Flashcards, Curation Project			Needed Resources: Chromebook, Flashcards	
Assessments:	Pre/Post: Class Discussion			
	Formative: Quiz			
	Formal: Exam at end of Unit			
WEEK 2 (Realism-Impressionism)				
Student Learning Objectives:	The student will explore realism and impressionism, so they can view shifts in artistic traditions.			
Essential Vocabulary:	realism, landscape, genre scene, portrait, canvas, warm colors, cool colors, oil paint, impressionism, pointillism or stippling, texture, portrait, canvas, still-life, warm colors, cool colors, palette knife, oil paint, chromatic palette, Avante-garde, plein air			

Probing Questions:	What is the focus/characteristics of realism? What do you notice about the brushstrokes in impressionist paintings? How does this artwork differ from realism? Why do you think the art world is changing?		
Lesson Activities/Suggested Lessons/Labs: Lecture, quick write (genre scene of Marshall), Demonstration (pinhole camera)	Needed Resources: Chromebooks, pinhole camera, photo paper, film chemicals		
Supporting Texts: Slides, Textbook, Communist Manifesto	Notes:		
Engagement Strategies: Notes, Think-Pair-Share, VTS, photography			
Technology Integration:	Google Classroom, photography		
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.	
Stretching Lesson: AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards		
Assessments:	Pre/Post: Class Discussion		
	Formative: Quiz		
	Formal: Exam at End of Unit		
WEEK 3 (Post-Impressionism - Cubism)			
Student Learning Objectives:	The student will examine post-impressionist artworks, so they can understand the evolution of art alongside culture and history. The student will examine cubism in order to understand a linear progression of art.		
Essential Vocabulary:	Cubism, primitivism, abstract, overlap, biomorphic, analytic, synthetic		
Probing Questions:	How do you feel about the artwork as it becomes increasingly abstract? What criteria do you use to decide if an artwork is good?		
Lesson Activities/Suggested Lessons/Labs: Lecture, Who's the Artist? (identify style)	Needed Resources: Chromebooks		
Supporting Texts: Slides, Textbook	Notes:		
Engagement Strategies: Notes, Think-Pair-Share, VTS			
Technology Integration:	Google Classroom		

Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion	
	Formative: Quiz	
	Formal: Exam at End of Unit	
WEEK 4 (Dada-Surrealism)		
Student Learning Objectives:	The student will apply new criteria of evaluating art, so they can expand their understanding of what art is.	
Essential Vocabulary:	Dadaism, analytical, readymades, photomontage, assemblage, juxtaposition	
Probing Questions:	What is important to the work at this time? What global event were Dada artists responding to? Do you like this work? Do you think it is successful?	
Lesson Activities/Suggested Lessons/Labs: Lecture, Art or Not? (game), automatic writing, Dall-E surreal images	Needed Resources: Chromebook	
Supporting Texts: Slides, Textbook, The Interpretation of Dreams	Notes:	
Engagement Strategies: Notes, Think-Pair-Share, VTS, studio (AI images)		
Technology Integration:	Google Classroom, AI	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion	
	Formative: Quiz	
	Formal: Exam at End of Unit	
WEEK 5 (Abstract Expressionism - Minimalism)		
Student Learning Objectives:	The student will learn about the key characteristics of Abstract Expressionism and Minimalism to determine how it influences the perception and understanding of human experiences.	

Essential Vocabulary:	Abstract Expressionism, action painting, abstract painting, gestural painting, chromatic abstraction, representational, nonrepresentational, illusionism, picture plane, Minimalism, formalism		
Probing Questions:	How does looking at this painting make you feel? Does it change your view on fine art paintings? Does it look like anything? How does minimalism make you feel? What were the artists trying to achieve? How does this artwork change the viewers' experiences of galleries?		
Lesson Activities/Suggested Lessons/Labs: Lecture, Class Painting (abstract expressionism)	Needed Resources: Chromebook, Paint, Brushes, Paper Roll		
Supporting Texts: Slides, Textbook, Art and Culture (Greenberg)	Notes:		
Engagement Strategies: Notes, Think-Pair-Share, VTS, studio			
Technology Integration:	Google Classroom		
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.	
Stretching Lesson: AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards		
Assessments:	Pre/Post: Class Discussion		
	Formative: Quiz		
	Formal: Exam at End of Unit		
WEEK 6 (Pop Art - Earthworks)			
Student Learning Objectives:	The student will learn about Pop Art and Earthworks in order to explore how art and artists both shape the world, and are shaped by the world.		
Essential Vocabulary:	Pop Art, repetition, contour, halation, recognizable images, irony and satire, lithography, printmaking, earthwork		
Probing Questions:	What does the style make you think of? Why are the color choices important? How does the process affect the artist's choices?		
Lesson Activities/Suggested Lessons/Labs: Lecture, Field Trip (Nelson-Atkins), museum scavenger hunt	Needed Resources: Chromebook, Bus		
Supporting Texts: Slides, Textbook, From A to B and Back Again (Warhol)	Notes:		

Engagement Strategies: Notes, Think-Pair-Share, VTS, field trip		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards	
Assessments:	Pre/Post: Class Discussion	
	Formative: Museum Report	
	Formal: Exam	

Content: AP Art History				
Grade: 11-12				
Unit Name: Nacirema				
ELO: Va. Re. 8a - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.				
Supporting Standard: Va. Cr. 2c				
Unit Essential Questions:	How does the art of various indigenous cultures demonstrate their unique cultural ideas?	How does changing audiences affect the way art is created in indigenous American cultures?		
WEEK 1 (Indigenous Americas)				
Student Learning Objectives:	The student will investigate art of the Indigenous Americas in order to interpret and evaluate works of art based on contextual information of specific cultures			
Essential Vocabulary:	Indigenous, culture, colonize			
Probing	How does art vary across cultures? What cultures were you			

Questions:	unfamiliar with? How does art of indigenous cultures align with your understanding of what art is?	
Lesson Activities/Suggested Lessons/Labs: Lecture, Think-Pair-Share, VTS, Quick Write (connect cultures), Nacirema Article, Pit/Barrel Fire ceramics	Needed Resources: Chromebook, Article Handouts, Metal Trash Can, Wood, Clay	
Supporting Texts: Slides, Textbook, Body Ritual Among The Nacirema	Notes:	
Engagement Strategies: Notes, Annotation, Lab (ceramics)		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project	Needed Resources: Chromebook, Flashcards	
Assessments:	Pre/Post: Class Discussion	
	Formative: Quick Write	
	Formal: Quiz	

Content: AP Art History				
Grade: 11-12				
Unit Name: Art in Action				
ELO: Va. Re. 9a - Establish relevant criteria in order to evaluate a work of art or collection of works.				
Supporting Standard: Va. Cr. 2c				
Unit Essential Questions:	How has our understanding of African art evolved over time?	What is different about the function of art in Africa when compared to other cultures we have		

		examined?		
WEEK 1 (Africa)				
Student Learning Objectives:	The student will investigate art of Africa in order to uncover new functions for art.			
Essential Vocabulary:	Urbanization, primitive, ethnographic, ritual, Shona, Edo, Oba, Ashanti, Kuba, Kongo, Chokwe, Baule, Mende, Igbo, Luba, Fang, Yoruba			
Probing Questions:	How is the function of art different in Africa than other cultures we have examined? How have outsiders interacted with African art historically? What are your thoughts on appropriation of African forms?			
Lesson Activities/Suggested Lessons/Labs: Lecture, Debate (Ife Head/Damien Hirst), Annotation			Needed Resources: Chromebook, Article Handouts	
Supporting Texts: Slides, Textbook			Notes:	
Engagement Strategies: Notes, Annotation, Movie (Treasures from the Wreck of the Unbelievable), Debate				
Technology Integration:	Google Classroom			
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.		
Stretching Lesson: AP Exam Flashcards, Curation Project			Needed Resources: Chromebook, Flashcards	
Assessments:	Pre/Post: Class Discussion			
	Formative: Quick Write (function of art in Africa)			
	Formal: Quiz			

Content: AP Art History

Grade: 11-12

Unit Name: Religious Discrepancies

ELO: Va. Re. 8a - Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Supporting Standard: Va. Re. 7a				
Unit Essential Questions:	How has art been altered by the interplay of culture in west and central Asia?	What has been the impact of art in western and central Asia on the rest of the world?		
WEEK 1 (West and Central Asia)				
Student Learning Objectives:	The student will investigate art of western and central Asia in order to identify contextual information required for interpreting art of the region.			
Essential Vocabulary:	Islam, Buddhism, Siddhartha Gautama, Taliban, mosque, Mecca, Quran, idol, idolatry, non-representational			
Probing Questions:	What contextual information is important for interpreting these artworks? What are key differences between Islamic and Buddhist works?			
Lesson Activities/Suggested Lessons/Labs: Lecture, Article (Bamiyan Buddha), annotation			Needed Resources: Chromebook, Article Handouts	
Supporting Texts: Slides, Textbook, Buddha Article			Notes:	
Engagement Strategies: Notes, Think-Pair-Share, VTS, annotation				
Technology Integration:	Google Classroom			
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.		
Stretching Lesson: AP Exam Flashcards, Curation Project			Needed Resources: Chromebook, Flashcards	
Assessments:	Pre/Post: Class Discussion			
	Formative: Quick Write (importance of structures)			
	Formal: Quiz			

Content: AP Art History				
Grade: 11-12				
Unit Name: Flooded with Eastern Art				
ELO: Va. Pr. 5a - Analyze and evaluate the reasons and ways an exhibition is presented.				
Supporting Standard: Va. Re. 8a				
Unit Essential Questions:	How does the art of these cultures reinforce their beliefs?	What can we learn about these cultures by investigating the art they produced?		
WEEKS 1-2 (South, East, and Southeast Asia)				
Student Learning Objectives:	The student will engage with the art of south, east, and southeast Asia in order to understand the ways in which art reinforces culture.			
Essential Vocabulary:	terra-cotta, porcelain, secular, Daoism, Shiva, bodhisattva			
Probing Questions:	What is the function of this structure? Is this secular or religious? How do these landscapes differ from landscapes of western art?			
Lesson Activities/Suggested Lessons/Labs: Lecture, Field Trip (Nelson Non-Western)			Needed Resources: Chromebook, bus	
Supporting Texts: Slides, Textbook			Notes:	
Engagement Strategies: Notes, Think-Pair-Share, VTS, field trip				
Technology Integration:	Google Classroom			
Support/Resources	ELL: Use SIOP strategies for specific EL levels.		SPED: See the IEP goals.	
Stretching Lesson: AP Exam Flashcards, Curation Project			Needed Resources: Chromebook, Flashcards	
Assessments:	Pre/Post: Class Discussion			

	Formative: Museum Report
	Formal: Quiz

Content: AP Art History				
Grade: 11-12				
Unit Name: Art is Not a Solitary Act				
ELO: Va. Re. 7a Hypothesize ways in which art influences perception and understanding of human experiences.				
Supporting Standard: Va. Cr. 3a				
Unit Essential Questions:	How does the function of artworks dictate their form?	What can we learn about this culture based on the materials they utilize to make art?		
WEEK 1 (The Pacific)				
Student Learning Objectives:	The student will investigate art of the Pacific in order to understand the social applications of art.			
Essential Vocabulary:	Pacific, performance			
Probing Questions:	How is the creation and presentation of art different in the Pacific than in other cultures we have addressed? How are artworks utilized in unique ways in the Pacific?			
Lesson Activities/Suggested Lessons/Labs: Lecture			Needed Resources: Chromebook	
Supporting Texts: Slides, Textbook			Notes:	
Engagement Strategies: Notes, Think-Pair-Share, VTS				
Technology Integration:	Google Classroom			
Support/Resource	ELL: Use SIOP strategies for		SPED: See the IEP goals.	

s	specific EL levels.	
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion	
	Formative: Quick Write (nature of art in the Pacific)	
	Formal: Quiz	

Content: AP Art History				
Grade: 11-12				
Unit Name: I Can Show You the World				
ELO: Va. Cn. 11a - Compare uses of art in a variety of societal, cultural and historical contexts and make connections to art in contemporary and local contexts.				
Supporting Standard: Va. Cr. 1b				
Unit Essential Questions:	How has the artworld evolved in a contemporary setting?	How do we interpret artworks when considering a global setting?	How are artistic traditions maintained by specific artists when creating work for a global stage?	How has globalization altered the content of artworks made by artists around the world?
WEEK 1-2 (Global Contemporary)				
Student Learning Objectives:	The student will investigate contemporary art in order to develop their individual opinions about art in an increasingly diverse art world.			
Essential Vocabulary:	globalization, postmodernism			
Probing Questions:	Where do you see art in your day to day life? How are artists influenced by the immediacy of information? What is the meaning of artworks in a contemporary setting?			
Lesson Activities/Suggested Lessons/Labs: Lecture, Field Trip (skate park/street art), Movie (Ai Weiwei:			Needed Resources: Chromebook, bus, article	

Never Sorry), El Anatsui article		handouts
Supporting Texts: Slides, Textbook, Ai Weiwei: Dropping the Urn, Binder Lisa M. "El Anatsui: Transformations." African Arts 41, no. 2 (2008): 24–37		Notes:
Engagement Strategies: Notes, Think-Pair-Share, VTS, annotation, field trip, movie		
Technology Integration:	Google Classroom	
Support/Resources	ELL: Use SIOP strategies for specific EL levels.	SPED: See the IEP goals.
Stretching Lesson: AP Exam Flashcards, Curation Project		Needed Resources: Chromebook, Flashcards
Assessments:	Pre/Post: Class Discussion	
	Formative: Quiz	
	Formal: Paper - How has art changed across time and culture	

Syllabus

Textbook / Resources:

Primary Textbook - Kilroy-Ewbank, Lauren, ed. *Reframing Art History*. Smarthistory.org, 2022. <https://smarthistory.org/reframing-art-history/>
Image Set - <https://smarthistory.org/required-works-for-ap/>

Primary Source Examples -

Smithson, Robert. "The Spiral Jetty." *Arts of the Environment*, edited by Gyorgy Kepes, 1972.

Naumann, Francis, and Obalk, Hector, Affect Marcel: The Selected Correspondence of Marcel Duchamp. Thames & Hudson, 2000

Secondary Source Examples -

Essays from the MET Museum Timeline of Art History such as

Voorhies, James. "Alfred Stieglitz (1864–1946) and His Circle." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/stgl/hd_stgl.htm (October 2004)

Articles from JSTOR such as

Edwards, James Frederick. "Building the Great Pyramid: Probable Construction Methods Employed at Giza." *Technology and Culture* 44, no. 2 (2003): 340–54. <http://www.jstor.org/stable/25148110>

Course Description / Objective: AP Art History offers students the opportunity to gain college credit through the AP exam while completing their fine art requirement for graduation. This class will address fundamental questions about art, what it is, who makes it, how it is made, and how it has evolved over time, for example. The scope of this course is an overview of art made from prehistory to contemporary spanning cultures across the globe. Utilizing big ideas and art historical thinking skills students will grow a deeper understanding of the content and an established visual literacy that will enhance future interactions with artworks as well as their everyday lives.

PREREQUISITE: AP Art History is open to all juniors and seniors with no prerequisites. It is RECOMMENDED that students take World History or Art History prior to taking this course.

Course Content: The course content is quoted directly from College Board's sample syllabus as the material which must be covered is dictated by College Board. The remainder of the syllabus including descriptions of how the material will be covered is my own contribution.

Semester 1 --

Prehistory (4%)

- Cultural Influences in Prehistoric Art (1A, 2A)
- Materials, Processes, and Techniques in Prehistoric Art (1B, 1C, 5A, 5B)
- Theories and Interpretations of Prehistoric Art (7A, 7B)

Ancient Mediterranean (15%)

- Cultural Contexts of Ancient Mediterranean Art (1A, 1B, 1C, 2A, 2B, 2C, 3A, 5A, 5B, 6A, 6B)

- Interactions Within and Across Cultures in Ancient Mediterranean Art (4A, 4B)
- Purpose and Audience in Ancient Mediterranean Art (2B, 2D)
- Theories and Interpretations of Ancient Mediterranean Art (8A, 8B)

Early Europe and Colonial Americas (21%)

- Cultural Contexts of Early European and Colonial American Art (2A, 2D)
- Interactions Within and Across Cultures in Early European and Colonial American Art (3B, 4A, 4B, 4C, 4D)
- Materials, Processes, and Techniques in Early European and Colonial American Art (1C, 6A, 6B)
- Purpose and Audience in Early European and Colonial American Art (2B, 2D)
- Theories and Interpretations of Early European and Colonial American Art (7A, 7B, 8A, 8B, 8C)

Semester 2 --

Later Europe and Americas (21%)

- Interactions Within and Across Cultures in Later European and American Art (2C, 3B, 4A, 4B, 4C, 4D)
- Purpose and Audience in Later European and American Art (2B, 2D)
- Materials, Processes, and Techniques in in Later European and American Art (1B, 6A, 6B, 8B)
- Theories and Interpretations of Later European and American Art (7B, 8A, 8B)

Indigenous Americas (6%)

- Interactions Within and Across Cultures in Indigenous American Art (2A, 2C, 4A)
- Materials, Processes, and Techniques in Indigenous American Art (1B, 1C, 5A)
- Purpose and Audience in Indigenous American Art (2B, 2D)
- Theories and Interpretations of Indigenous American Art (7B)

Africa (6%)

- Cultural Contexts of African Art (1C, 2A, 2C, 3A, 4A, 4B, 5A, 5B)
- Purpose and Audience in African Art (2B, 2D, 6A, 6B)
- Theories and Interpretations of African Art (7A)

West and Central Asia (4%)

- Materials, Processes, and Techniques in West and Central Asian Art (1C)
- Purpose and Audience in West and Central Asian art (2B, 2C, 2D)
- Interactions Within and Across Cultures in West and Central Asian Art (4A, 4B, 4D, 8D)

South, East, and Southeast Asia (8%)

- Materials, Processes, and Techniques in South, East, and Southeast Asian Art (1C, 3A, 3B, 6A)
- Purpose and Audience in South, East, and Southeast Asian Art (2B, 2C, 2D)
- Interactions Within and Across Cultures in South, East, and Southeast Asian Art (4A, 4B, 4C, 4D)
- Theories and Interpretations of South, East, and Southeast Asian Art (8A, 8B)

The Pacific (4%)

- Materials, Processes, and Techniques in Pacific Art (1B, 1C, 5A, 5B)
- Interactions Within and Across Cultures in Pacific Art (2A, 2B, 2C)

- Theories and Interpretations of Pacific Art (7A, 7B)

Global Contemporary (11%)

- Materials, Processes, and Techniques in Global Contemporary Art (1B, 1C)
- Purpose and Audience in Global Contemporary Art (2B, 2D, 3A, 3B)
- Interactions Within and Across Cultures in Global Contemporary Art (4A, 4B, 4D)
- Theories and Interpretations of Global Contemporary Art (7A, 7B, 8D)²⁰

Big Ideas: Example Assignments

Big Idea 1 - Culture

As a class, we will discuss various cultures, as well as how the culture of various societies affects and is evidenced by the art of those groups. An example of this will be a discussion of laws, specifically regarding the *Stele of Hammurabi*. In small groups, students will decide on a set of laws they would like to include in their own hypothetical society. This may align with their own culture, or may deviate from it. Following a class discussion of what laws each group would implement, we will examine the *Stele of Hammurabi* by looking at the work, but also reading through a translation of the listed laws. Ultimately, students will be able to answer what we are able to learn about Babylonian culture from their laws, the way that culture is reinforced through the art they produced, and how that culture either aligns with or deviates from their own individual moral framework.

Big Idea 2 - Interaction with Other Cultures

A primary focus on the discussion surrounding Gauguin's *Where do we come from? What are we? Where are we going?* and Picasso's *Les Femmes d'Alger (O. J. R. M.)* will be the influence of other cultures. Tahiti for Gauguin along with discussions of primitivism and African masks for Picasso's painting. As a class we will talk about the difference between cultural exchange, cultural appropriation, and cultural appreciation. The last ten minutes of the class period that covers these artists will have the students completing a quick write on the prompt "Do you feel these artists engaged in cultural appropriation or appreciation? Do you feel that they engaged and interacted with other cultures in an ethical or unethical way? How does your understanding of the cultural influences shape your opinion of these artists' work?"

Big Idea 3 - Theories and Interpretations

Using Duchamp's *Fountain* as a case study, students will hone their understanding of what art is, and what art can be. Prior to any lecture material or research, students will discuss with a shoulder partner if they consider *Fountain* to be a work of art, why or why not, and ultimately, what the work is about or what it means. We will then discuss the work as a class gaining the necessary background information to more fully interpret the piece, as well as reading Duchamp's "The Creative Act". With this additional context, students will again determine and write down their individual interpretations before researching what others have had to say about the piece. Returning to class discussion, students will present the interpretation they found most compelling, either their own or one they found online.

Big Idea 4 - Materials, Process, and Technique

In order to gain a deeper understanding of the camera obscura, as we discuss Vermeer and the theory that some of his works utilized this technology, students will create and use pinhole cameras. Using the investigation method, students will be walked through the steps of turning a phone box into a functioning pinhole camera and developing negatives. Students will then

²⁰ "Sample Syllabus #1" College Board, 2020.

<https://apcentral.collegeboard.org/media/pdf/ap-art-history-sample-syllabus-1.pdf>

engage in uncovering why this works. What are the principles of light that make it possible to capture an image? Why does the size of the hole matter? How could this technology be integrated on a larger scale in order to produce images that could be traced even hundreds of years before the invention of the camera?

Big Idea 5 - Purpose and Audience

As we begin exploring Hatshepsut's mortuary temple and kneeling statues we will return to *Menkaure and Queen* where students will review standards for depicting kings and queens. After identifying that Hatshepsut is depicted, in most cases, within the masculine framework of kingship we will engage in class discussion about why that is the case. Students will do a quick write on the prompt "Who was the intended audience for the statues of Hatshepsut and the Mortuary Temple of Hatshepsut? How would the depictions of Hatshepsut influence the opinion of that intended audience?".

Art Historical Thinking Skills: Example Assignments

Skill 1 - Visual Analysis

The first week of class will focus on formal analysis. Students will be introduced to the elements and principles of art and practice implementing their new vocabulary through discussion of various pieces selected by the class. At the end of the first week, students will be given random artwork and required to write a short 1-2 page paper following the formal analysis model of description, (visual) analysis, interpretation, and judgment. Additionally, each exam throughout the course will have one essay question which requires students to write a paragraph of visual analysis over one image from the AP image set.

Skill 2 - Contextual Analysis

When we discuss *Horn Players* by Jean-Michel Basquiat, students will be given a handout of the image and taken to the local skate park which is covered in graffiti. Students will have the assignment of investigating the area and coming up with connections between the assigned painting, *Horn Players*, and the local art in front of them. Upon returning to the classroom, we will contextualize the work of Basquiat speaking to his roots as a street artist and the "SAMO" tag. We will then have a class discussion centered on how the background of Basquiat gives context to the art that he created.

Skill 3 - Comparison of Works of Art

In moving through the Renaissance and Baroque, students will be introduced to three separate statues of the same figure, David- one statue by Donatello, one by Michelangelo, and one by Bernini. Students will complete a venn diagram as a means of comparing and contrasting the three separate Davids, as well as identifying reasons for the individual artistic representations.

Skill 4 - Artistic Traditions

When discussing the indigenous Americas, and the ceramics of Maria Martinez in particular, focus will be placed on the traditional process that creates her pieces. As a class, we will create small pinch coil pots, burnish them, and ultimately barrel fire them. In working through this process students will get hands-on experience working with coils, gain a deeper understanding of the properties of clay and why reduction darkens the clay body, and identify ways in which the traditional methods are an expansion of our small scale fire through deviations in scale, place, and materials used.

Skill 5 - Visual Analysis of Unknown Works

In order to expand students' visual analysis abilities leading up to the AP exam, students will complete a hexagonal thinking assignment in small groups. Each group will be given print outs

of five images that have not been discussed in class from various movements or cultures and will be required to describe and write about a visual element that connects one image to another until all images chain together.

Skill 6 - Attribution of Unknown Works

As part of a “Jeopardy!” review game, there will be an “identify the artist” category. This category will consist of images of Post-Impressionist artists Gauguin, Van Gogh, Cezanne, and Seurat. Students answering these questions will need to identify which artist painted the artwork, and how they can identify the artist based on the style of the painting.

Skill 7 - Art Historical Interpretations

When discussing Courbet’s *The Stone Breakers*, students will work with small groups to come up with their own interpretations of the work and share with the class. After sharing I will give additional context relating to Courbet’s personal politics and association with socialism, along with the painting being created the year after the publication of the “Communist Manifesto” and engage a class discussion on whether or not *The Stone Breakers* is a political painting. Following that discussion, students will read an excerpt from Champfleury arguing for Courbet’s paintings to be apolitical. Class discussion will resume following the reading to see how this statement skews student interpretations. Finally, students will read passages from Linda Nochlin’s “The De-Politicization of Gustave Courbet: Transformation and Rehabilitation under the Third Republic”. The final class discussion on the topic of the political motives of Courbet’s painting will center on the prompt “analyze Champfleury’s claim that ‘Courbet was no politico, he simply painted the scene before him’ - do you agree or disagree? Even if you disagree with it, why do you think Champfleury made that claim?”

Skill 8 - Argumentation

After completing the unit on African art, students will watch the documentary “Treasures from the Wreck of the Unbelievable”. After discussing Damien Hirst, the context of the film, and the show that accompanied it, students will be shown the Damien Hirst *Ife Head* and asked how they feel about the appropriation of the culture we have just covered. Students will research the controversy and establish their own opinion. Ultimately, students will take an oral exam where they must argue in favor or against Damien Hirst’s use of other cultures, the Yoruba culture specifically, in his own art while I take the opposite position. Students will demonstrate their ability to articulate and defend their argument on the topic.

Grading Criteria:

Classwork - 20%

Projects/Papers - 25%

Tests/Quizzes - 50%

Final - 5%

Student signature: _____

Parent / Guardian signature: _____

Example Assignments/Worksheets

Lascaux Cave Tour

Virtually tour Lascaux Cave and explore the information available on the site, then answer the following.

<https://archeologie.culture.gouv.fr/lascaux/en/lascaux-cave-virtual-visit>

What did you learn about Lascaux that was not discussed in class? Give at least three examples.

How does virtually touring the space, rather than still images of our Google Slides, enhance your understanding of the space?

What questions do you have about Lascaux or other sites of cave paintings?

Mythological Fight Card

After learning about gigantomachy with Athena Battling Alkyoneos, research another example of mythological battle. Design a fight card between the battling figures to be produced by students in the Drawing class.

Who are the fighters?

Describe each figure - physical features but also personality

Paste images depicting your figures here (at least two artworks per figure - 4 total)

Determine a fitting nickname for each

Describe props/attire/specific features that should be included

Cite sources used for your research here

Where's Waldo

Use the image of *Hunefer's Judgement Before Osiris* in your slides to find the listed figures below. Describe their location - if they appear more than once describe each location within the piece

.

Hunefer -

Osiris -

Anubis -

Horus -

Ammit -

Thoth -

Nephthys -

Isis -

Baroque Home

Redesign your home with a Baroque influence. You may make a sketch(s) of your house or describe the changes that would be made. What would change? How would making visual changes alter your living experience? Write at least a paragraph, and to utilize the claim, evidence, reason model for your answer.

Museum Project Blueprint

After exploring Marshall as a class and deciding on a location for your museum, use Google Draw to create a blueprint for your space. Use a scale of 1 inch = 10 feet for your drawing. When you have completed your blueprint, either create a sketch or write a paragraph to describe your space. Submit your Google Draw and museum description to this assignment.

Museum Open Exhibition

Decide on a theme for an exhibition in your museum, then select artworks to fill your gallery. Pay attention to the size of artworks and consider where they will be placed in your space. Submit a list of artworks with capstones (title, artist, date, size, media) as well as an exhibition statement. Use the exhibitions of the Nelson-Atkins Museum of Art as an example for an exhibition statement.

<https://nelson-atkins.org/exhibitions/sparkle-gifts-contemporary-jewelry-robert-hiller/>

Museum Presentation

Prepare a Google Slides to give a 5 minute presentation to the class showcasing your museum and exhibition. Be sure to include your blueprint as well as the artworks of your exhibition. Take the class through your show, present your statement connecting your works, and describe the setting of your museum or gallery.

Museum Rubric

	25	20	15	0-15
Museum Plans	Museum or gallery has a blueprint drawn to scale creating a space fitting for exhibition displays. There is a written description or drawing that demonstrates a clear inspiration of architecture covered in the course.	Museum or gallery has a blueprint drawn to scale, but the layout presents difficulties with art display. There is a written description or drawing of the space, but there is not a clear inspiration from architecture presented in class.	Museum or gallery has a blueprint drawn to scale, but the layout is not suitable for art display. There is a written description or drawing of the space, but there is not a clear inspiration from architecture presented in class.	The blueprint or written description/sketch is missing and/or does not meet the requirements of the assignment.
Exhibition Statement	The exhibition statement is thorough and clearly identifies the theme of the show. The connections of the artworks are made apparent. The statement creates intrigue and builds excitement enticing an audience to attend. There are no grammatical mistakes.	The exhibition statement is thorough and identifies the theme of the show but the connections of the artworks are not readily apparent. The statement creates some intrigue and builds excitement enticing an audience to attend. There are few grammatical mistakes.	The exhibition statement is lacking information and/or does not identify the theme of the show. The connections of the artworks are not readily apparent. There are grammatical mistakes.	The exhibition statement does not identify the theme of the show. The connections of the artworks are not made apparent. There are several grammatical mistakes.
Artworks and Organization	Careful attention has been paid to the selection and arrangement of artworks. The indicated locations fit according to the scale with adequate room for separation. The arrangement of works creates a flow through the space. All of the space is utilized	Careful attention has been paid to the selection and arrangement of artworks. The indicated locations mostly fit according to the scale with adequate room for separation. The arrangement does not detract from the space. All of the space is	The artworks have indicated locations in the museum, but are often shown to be in places they would not fit based on the scale of the building. The artworks are arranged illogically. There is excessive unutilized space remaining.	The listed artworks do not have an indicated location in the museum, or do not fit in the assigned space.

	appropriately.	utilized appropriately.		
Presentation	A charismatic delivery that lasted 5 minutes while covering each artwork, the exhibition as a whole with the connection between the artworks, and a thorough description of the space.	A delivery that lasted nearly 5 minutes while covering each artwork, the exhibition as a whole with the connection between the artworks, and a description of the space.	A delivery that lasted nearly 3-4 minutes while covering most artworks of the show and the exhibition as a whole, but did not address the connection between the artworks	A presentation of 0-3 minutes that omits artworks listed from the show, does not address the exhibition, and/or does not describe the museum as a whole.

Spiral Jetty

Read Robert Smithson's writing about his *Spiral Jetty*, then answer the following question in at least a paragraph utilizing the claim, evidence, reason model.

<https://holtsmithsonfoundation.org/spiral-jetty-1>

Based on the writing of Robert Smithson, search for and past here the Google image of the *Spiral Jetty* most matches what the artist originally created? Use evidence from the text to support your answer. How has the changing landscape changed the *Spiral Jetty* over time? How does that change your understanding of the work?

Maria Martinez Pit Fire

After creating your own coil pot and experiencing a pit firing, complete this reflection.

What were your expectations? Did the outcome align with those expectations? Why or why not?

How did areas that were burnished react differently from areas that were not burnished?

What does Maria Martniez do differently that allows her pieces to turn much darker than ours?

Why does clay change color when fired using this process?

Appropriation in Art

After viewing “Treasures from the Wreck of the Unbelievable”, discussing the exhibition as a class, learning about the original *Ife Heads*, reading articles about the controversy, and doing additional individual research, complete this reflection to help prepare for the oral defense of your stance.

What is an “Ife Head”? Who are the people that created them? What significance do they hold?

What was controversial about Damien Hirst’s work that utilized an Ife Head?

Do you feel Damien Hirst was in the wrong with his art? Why or why not?

Summarize the arguments against your own claim.

What sources did you use to help finalize your views?

Bamiyan Buddhas

After learning about the *Bamiyan Buddhas* and researching current events around the topic, complete the following reflection.

Who created the *Bamiyan Buddhas*, and why are they important?

Who destroyed the *Bamiyan Buddhas*, and what was their justification?

Is it important to preserve culturally significant artworks and sites? If no, why not? If yes, what can we do to help?

What objects or sites do you consider to be important to your culture or community? How would you react to their destruction?

Non-Western Exhibition

After exploring the non-western section of the Nelson-Atkins Museum of art and learning about south, east, and southeast asia as well as the pacific, plan an exhibition for your museum utilizing works of those cultures.

What artworks are you including? Insert them into your blueprint and upload an image here showing their placement.

Write an exhibition statement for the show here.

How was curating a non-western exhibition different from your first show?

Did you include any performative pieces in your exhibition? If so, how do you plan to display/showcase them? If not, explain how you could.

El Anatsui

As a class we have gone on a walk, collected discarded items of interest, and created a found object sculpture together. How does our class sculpture relate to the work of El Anatsui, conceptually if not visually? Use the article "El Anatsui: Transformations" by Lisa Binder to support your answer. Be sure to write at least a paragraph, and to utilize the claim, evidence, reason model.

Art Evolution Paper

Write a minimum two page paper discussing the evolution of art from prehistory to the Baroque. Consider changes in style, materials, technology and patronage. Utilize specific examples from each unit to support your claims. The minimum requirement is two pages, though your paper should be as long as necessary to cover the required information.

	20	15	10	0-10
Style	Evolution of style from prehistory to the Baroque is addressed in full. There is analysis discussing the reason for these stylistic shifts as well as examples to support the claim.	Evolution of style from prehistory to the Baroque is addressed in part. There is analysis discussing the reason for these stylistic shifts as well as examples to support the claim, but some important information is missing.	Evolution of style from prehistory to the Baroque is addressed in part. There is minimal analysis discussing the reason for these stylistic shifts and insufficient examples to support the claim.	Evolution of style from prehistory to the Baroque is not addressed adequately. There is no analysis discussing the reason for these stylistic shifts or examples to support the claim.
Materials	Evolution of art by means of access to materials and resources is addressed in full. There is analysis of cultures gaining and/or losing resources and the effects that had on art. Several examples from different cultures and periods are provided to support the claim.	Evolution of art by means of access to materials and resources is addressed in part. There is analysis of cultures gaining and/or losing resources and the effects that had on art, but some important information is missing. Examples from different cultures and periods are provided to support the claim.	Evolution of art by means of access to materials and resources is addressed in full. There is minimal analysis of cultures gaining and/or losing resources and the effects that had on art. Insufficient examples from different cultures and periods are provided to support the claim.	Evolution of art by means of access to materials and resources is not addressed. There is no analysis of cultures gaining and/or losing resources and the effects that had on art. No examples from different cultures and periods are provided to support the claim.
Technology	Evolution of art from technological advancement within and across cultures is addressed in full. There is analysis discussing the	Evolution of art from technological advancement within and across cultures is addressed in part. There is analysis discussing the	Evolution of art from technological advancement within and across cultures is addressed in part. There is minimal analysis	Evolution of art from technological advancement within and across cultures is not addressed. There is no analysis discussing the

	<p>various technological advancements and for the changes they brought to the art world. Examples are offered to support the claim.</p>	<p>various technological advancements and for the changes they brought to the art world, but some important information is missing. Examples are offered to support the claim.</p>	<p>discussing the various technological advancements and for the changes they brought to the art world, but some important information is missing. No examples are offered to support the claim.</p>	<p>various technological advancements and for the changes they brought to the art world. No examples are offered to support the claim.</p>
Patronage	<p>Evolution of patronage in the art world from prehistory to the Baroque is addressed in full. There is analysis discussing these changes as well as the artistic changes that led to. Examples are offered to support the claim.</p>	<p>Evolution of patronage in the art world from prehistory to the Baroque is addressed in part. There is analysis discussing these changes as well as the artistic changes that led to, but some important information is missing. Examples are offered to support the claim.</p>	<p>Evolution of patronage in the art world from prehistory to the Baroque is addressed in part. There is minimal analysis discussing these changes as well as the artistic changes that led to, but some important information is missing. No examples are offered to support the claim.</p>	<p>Evolution of patronage in the art world from prehistory to the Baroque is not addressed. There is no analysis discussing these changes as well as the artistic changes that led to. No examples are offered to support the claim.</p>
Overall Requirements	<p>The paper is at least two pages in length, 12pt font, excluding the header. There are no grammatical mistakes such as spelling, capitalization, punctuation, etc.</p>	<p>The paper is at least a page and a half in length, 12pt font, excluding the header. There are a few grammatical mistakes such as spelling, capitalization, punctuation, etc.</p>	<p>The paper is at least one page in length, 12pt font, excluding the header. There are some grammatical mistakes such as spelling, capitalization, punctuation, etc.</p>	<p>The page is less than one page in length, 12pt font, excluding the header. There are several grammatical mistakes such as spelling, capitalization, punctuation, etc.</p>

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