

Teaching AP Art History

Introduction

AP Art History Course Overview

What is art and how is it made? Why and how does art change? How do we describe our thinking about art? These questions invite AP Art History students to discover the diversity of and connections among global artistic traditions. Students interact with different types of art, observing and analyzing relationships of form, function, content, and context. Actively engaging with the art world through their reading, discussion, research, and writing, they learn about the visual characteristics of art, the people who make and experience art, materials and processes that create art, and the contexts that frame its production and reception.

Two hundred fifty representative works of art spanning prehistory to the present comprise the course content, providing a common knowledge base. This supports focused, intensive learning about these artworks, as well as about additional works of art selected by teachers and students themselves. AP Art History students study functions and effects of art and consider influential forces like belief, class, gender, ethnicity, patronage, and politics in their critical analyses of art forms, investigating how humans respond to the world and communicate their experiences through art making. They examine chronology, styles, techniques, and themes to compare, contrast, and interpret art forms from varied perspectives and cultures. AP Art History students also develop a keen understanding of art historical skills: what they are and how they are learned and applied to course content. Students can use the curriculum framework as a personal roadmap to success.

Managing Breadth of Content and Increasing Depth of Understanding

In the past, many traditional art history survey classes required students to memorize vast amounts of information gleaned from the instructor and textbook. Teachers drilled students on a wide range of content that only minimally addressed global artistic traditions. Excessive content didn't allow time for students to develop in-depth understanding of individual works of art, of relationships among works of art and cultures, or of the philosophical underpinnings of the discipline of art history. The redesigned AP Art History course and exam are intended to help teachers engage students more deeply in exploring, understanding, and interpreting works of art. The curriculum framework clearly delineates what students need to know and how they can demonstrate their understanding in the context of the exam.

Today's AP Art History students are guided by teachers to conduct personal investigations of works of art, accessing an ever-increasing array of scholarly resources available in texts and through the Web. Thoroughly understanding a work such as Templo Mayor requires an investment of time to explore multiple perspectives and draw on a variety of resources. Students, with their teachers' help, consider related works created before and after Templo Mayor was built, works that influenced and were influenced by Templo Mayor, and art forms related by form, function, or content while perhaps distant in chronology and geography. Through this process, students develop intimate and relational understandings of other works of the Aztec and the Americas, other examples of architecture and sculpture, and other works that reflect themes of power, belief, and conquest. Such study leads to holistic understanding of how and why art making is an enduring human pursuit.

The redesigned AP Art History course:

- ▶ engages students at the same level as a college art history survey, helping them develop skills in visual, contextual, and comparative analysis
- ▶ effectively prepares students to earn credit and/or placement into college and university art history courses
- ▶ provides teachers and students with freedom and flexibility to study works of art that are personally relevant and meaningful
- ▶ is organized around a coherent conceptual framework that specifies what students should know and be able to do in order to demonstrate success in learning on the exam
- ▶ requires students to apply clearly defined art historical skills to specified course content, instead of encouraging memorization of isolated facts
- ▶ increases global art content to 35 percent of the course, emphasizing connections among global artistic traditions
- ▶ rewards students for demonstrating understanding of what they have studied, but does not demand encyclopedic knowledge of unspecified course content

Organizing the AP Art History Course

AP Art History Content

The AP Art History required course content is categorized into 10 geographic and chronological designations, beginning with works of art from global prehistory and ending with global works from the present. Each content area is represented by a number of exemplary works of art within a complete image set of 250 works.

This focus on a specific set of selected works is intended to support students' practice of visual, contextual, and comparative analysis skills, as well as their understanding of both the art of specific cultures and connections among global artistic traditions. Approximately 65 percent of the works selected are from what has been considered the "Western tradition," and 35 percent are from other artistic traditions. Because the discipline of art history no longer employs the vague and artificial Western/non-Western dichotomy, AP Art History now focuses on the actual contexts of works in different locales and on relationships among works of art and cultures. Prescribed content makes the extensive range of material manageable and fosters students' deep understanding of art historical concepts and skills, focusing study on works that represent the diversity of art across time and throughout the world.

Teachers and students are encouraged to choose works to study in addition to what is required. In order to develop a true understanding of a single work of art, it is essential to study other works of art created by the same artist and/or culture, works from similar chronological and geographic origins, and works from different time periods and locales with similar forms, functions, and/or content. Students' art historical study beyond the prescribed course content expands their abilities to understand relationships and parallels among works of art, contributing to their successes in attribution and comparison tasks and in analyzing tradition, change, and influence in art history. When taking the exam, students are invited to discuss works from outside the required image set, provided the works are relevant to the questions being addressed.

Organizing AP Art History Content

Flexibility and adaptability are cornerstones of the redesigned AP Art History course. While learning in art history does require understanding of geographic, chronological, and cultural relationships, course content can be organized in different ways to achieve these goals and accommodate the interests and needs of teachers and students. There is no single best way to approach the material. AP Art History content may be presented from chronological, geographic, thematic, and/or medium-based perspectives. The impetus is on developing students' confidence in accurately relating works of art to their context of time, place, and culture. Some examples of possible approaches follow in the table below.

| Organizational Approaches | Description |
|---------------------------|---|
| Chronologically | Presentation of content may begin with prehistory and move forward, begin with contemporary art and move backward, or even begin at a chronological midpoint. |
| Geographically | Presentation of content could follow human migration from Africa or focus on indigenous or colonial cultures and their relationships throughout time with other cultures. |
| By function | This approach groups together works with parallel uses, exploring visual similarities and differences while accounting for the cultural and historical reasons the works appear as they do. |

| Organizational Approaches | Description |
|----------------------------------|--|
| By form | Study may focus first, for example, on two-dimensional works, then sculpture, and then architecture. |
| By material and technique | Study may focus on the qualities of what artists use to create their works and how art-making processes, tools, and technologies accommodate and/or overcome properties or limitations of materials. |
| Thematically | Content may be grouped together by broad themes used to describe, organize, and/or interpret works of art (e.g., the natural world, the human body, individual and society, knowledge and belief) and/or by more focused subthemes that highlight commonalities, differences, and nuances in form, function, content, and context (e.g., life cycles, display, text and image, performance, the urban experience). |

The above are only suggestions; course content may be presented in other ways as well. Each content area and work of art within the curriculum framework can be studied through a variety of approaches, allowing for differentiated pedagogy. Learning about works of art from a combination of perspectives leads to an integrated understanding of how time frame, location, culture, media, and techniques affect artistic production and its reception.

Teaching the AP Art History Course

Instructional Strategies for AP Art History

AP Art History is a student-centered course adaptable to students' needs and interests. Students are expected to set their own learning goals, monitor progress, and seek assistance from teachers, classmates, and other resources to support their learning. Teachers can employ various strategies to assist students and help them acquire and apply knowledge. Effective instructional strategies lead to more independent learning.

| Strategy | Description | Purpose |
|-----------------|--|---|
| Modeling | Following the example provided by their teacher, students respond intellectually to works of art, communicating their responses along with supporting evidence of how artworks look, function, and compare with one another. As students learn to identify, evaluate, and synthesize resources, teachers model approaches for articulating findings in relation to research questions. They also demonstrate presentation of evidence-based argumentation to support a thesis. | Modeling helps students emulate effective research and scholarship and develop visual, contextual, and comparative analysis skills and understanding. |

| Strategy | Description | Purpose |
|-----------------|---|--|
| Collaboration | Instructors and students work together, talking and writing about art. Teacher–student communications involve oral and written critiques and constructive feedback on how successfully students present and support art historical ideas. | Students accomplish shared learning goals while sustaining and enriching their understanding. Collaboration encourages students to support one another in learning. It allows them to test their knowledge and skills with peers and to consider others’ perspectives and interpretations of information. Student–teacher collaboration produces similar benefits: teacher support and feedback enhance students’ learning, while students’ questions and ideas expand teachers’ pedagogical repertoire. |
| Discussion | Effective discussion requires students to present coherent, evidence-based ideas, consider and evaluate others’ ideas along with their own knowledge, and synthesize the experience to deepen their understanding of a topic. Discussion techniques include Socratic seminar, debate, jigsaw (each student becomes an expert on a specific aspect of a topic and shares with others), shared inquiry (students respond to open-ended questions and debate with others), and debriefing to identify key conclusions. | Discussion helps students identify and relate multiple perspectives and deepens their understanding of art historical concepts. |
| Guided Practice | Teachers explain, demonstrate, direct, and provide feedback on learning challenges to engage students in conducting intensive investigations of works of art. | Guided practice allows teachers to supervise and direct students’ investigations to ensure they improve inquiry-based research and learning processes. |
| Snapshots | Creating “snapshots” of information about works of art combines several of the above strategies (modeling, collaboration, and guided practice of skills). Snapshots contain information about a work pertaining to its form, function, content, and context. They relate a work of art to big ideas/essential questions, learning objectives, and enduring understanding/essential knowledge statements, as well as to other works that address similar themes, and include references to resources. See detailed example on page 181. | This strategy requires students to synthesize essential characteristics and information about works of art. Snapshots can also serve as student-created resources and/or formative assessments. |

Snapshot Example

Beginning with an example like the one provided on the next page, teachers lead students in identifying the type of information included within a snapshot. Teachers may choose to create a template, outlining categories such as historical context and connections to big ideas. Since the goal of the snapshot is to synthesize essential characteristics and information about a work of art, content must be clear, concise, unified, and evidence based.

Once students understand the nature of a snapshot, they can develop their own. Student-created snapshots serve many purposes. They provide opportunities for students to develop their research and writing skills and for teachers to assess how well students understand of works of art. Snapshots capture collaborative research processes and outcomes when multiple students contribute to the content. They also serve as resources for students when responding to essay questions or reviewing for tests.

Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.

This large-scale monument in a park-like setting on Washington's Mall commemorates those who died or were lost in action during the Vietnam War. The piece is shaped like a book and set into the earth so that visitors move downward and then up again as they read the names of those lost, engraved in chronological order. This journey up and out of painful reflection, made tangible through the work's reflective black granite in which visitors see themselves, is meant to provide a space of catharsis. The building of the monument involved intense conflict over issues of gender, race, and youth, for many viewed the work as a scar of shame created by a young Asian American woman who could not know the realities of the war; however, the work's success as a site for healing makes it a much visited space for meditation on sacrifice, loss, and honor.

Possible themes and subthemes: Individual and Society, Natural World, Knowledge and Belief, Life Cycles, History/Memory, Text and Image, Private/Public, Conflict/Harmony, Identity, Power, Converging Cultures.

Possible connections within the image set:

- ▶ Great Stupa at Sanchi. This work is also a commemorative monument that makes use of ambulation to effect contemplation.
- ▶ *Lukasa* (memory board). This work also elicits memory, employing touch as a means through which an interpretive specialist recalls history.

Resources:

- ▶ Maya Lin Studio. Accessed September 22, 2014. <http://www.mayalin.com/>.
- ▶ Artist's proposal for the Vietnam Veterans Memorial. Accessed September 22, 2014. <http://www.vvmf.org/userfiles/files/PDF/Maya%20Lin%20Original%20Submission.pdf>.
- ▶ *Maya Lin: A Strong, Clear Vision*. Directed by Freida Lee Mock. 1996. DVD. 2003.
- ▶ "Maya Lin." Arts 21. PBS. Accessed September 22, 2014. <http://www.pbs.org/art21/artists/maya-lin>.
- ▶ "Maya Lin's Vietnam Veterans Memorial." Smarthistory. Accessed September 22, 2014. <http://smarthistory.khanacademy.org/maya-lins-vietnam-veterans-memorial.html>.
- ▶ Menand, Louis. "Maya Lin and the Vietnam Veterans Memorial." The History Reader. Accessed September 22, 2014. <http://www.thehistoryreader.com/military-history/maya-lin-vietnam-veterans-memorial/>

AP Art History as a Process of Inquiry

Evidence-based critical analysis in the AP Art History course is conducted through inquiry and research. Students carefully observe a work of art, such as an *ikenga* (a sculpture of a horned deity made by the Igbo people of southeastern Nigeria), in order to accurately describe what they see. Verbally and/or in writing, they describe visual elements, referencing actual, physical aspects of the work of art and observed design relationships to support their description. They utilize resources to back up assertions about materials and technique and to investigate function, content, and context. In doing so, students continue to seek, evaluate, and apply evidence to test and strengthen their analyses. Description is transformed into explanation: “this is how it looks” becomes “this is why it looks that way.”

Student inquiry about a single work of art expands as they consider additional works. They may comparatively analyze two *ikenga*, compare the *ikenga* with a contemporary wood sculpture by a Nigerian artist, or relate it to broader notions of artistic production, such as representations of power and identity from another culture.

From the vantage point of inquiry, students can analyze and relate different interpretations of why and how a work of art is created as well as why and how audiences respond. They continue to formulate research questions and then find, evaluate, and synthesize information from diverse resources, working toward the research goal of addressing a question or developing a plausible thesis. The following are examples of questions to facilitate student inquiry:

- ▶ What is it?
- ▶ What does it look like?
- ▶ What is it made of?
- ▶ How was it made?
- ▶ Who made it?
- ▶ Who commissioned it?
- ▶ When and where was it made?
- ▶ What was happening in the artist's world when it was made?
- ▶ Who used it? How was it used?
- ▶ Who were its audiences? How did they respond to it?
- ▶ How long does it last? Is it long lasting or ephemeral?
- ▶ What does it mean?
- ▶ What does it resemble?
- ▶ How is it distinctive?
- ▶ Who and what influenced it?
- ▶ Who and what did it influence?
- ▶ Why (to all of the previous questions)?
- ▶ How do we know (to all of the previous questions)?

AP Art History teachers guide students' development of effective research skills. Teachers demonstrate best practices by enlisting aid from school media specialists, establishing research guidelines, and connecting students with resources that describe how to do scholarly research. Student researchers need to be able to identify credible sources; evaluate the accuracy and reliability of content; compare, synthesize, and interpret multiple sources of information; and cite resources correctly. See page 189 for more on resource evaluation.

Analyzing Works of Art in AP Art History

Visual, contextual, and comparative analysis are key art historical skills. AP Art History students learn, practice, and apply these analytical skills individually and in combination. For example, consider the jade *cong*, an ancient Chinese artifact in the shape of a tube with a square cross section and round hole. Students should begin their exploration of the *cong* through visual analysis, with the teacher leading students' exploration of formal qualities such as size, shape, and material. Students may refer to the curriculum framework's enduring understanding and essential knowledge statements for global prehistory content as they begin their research about this work of art.

Through research, students learn that little is known about the cultural and historical milieu of *cong*, so contextual analysis focuses on scientific and ethnographic research findings. In their research, students examine a variety of *cong*, deepening their understanding of one as they compare it to counterparts, and consider similarities and differences among the works. This is the foundation of comparative analysis.

Comparative analysis can extend to other works made from materials similar to those used in the *cong* — an Olmec-style mask from Templo Mayor, for example — or to works related by chronology, location, or visual appearance. Teachers model research processes of finding, evaluating, and synthesizing information about the *cong* from different sources, demonstrating how an evidence-based understanding of the work is constructed. Establishing reasoned connections with other works of art adds to students' knowledge of the *cong* and helps situate it within the realm of global artistic traditions. Students analyze and evaluate scholarly interpretations of function, content, and context of *cong*, examining authors' sources and use of evidence to support their assertions.

For a description of processes used to analyze works of art, see Appendix C: Processes of Art Historical Analysis.

Developing Conceptual Understanding in AP Art History

AP Art History students develop conceptual understanding by constructing a framework of ideas that supports meaningful, accretive learning. Students transform information into knowledge that they apply in different contexts, exploring connections and relationships among works of art. They use the repertoire of skills and in-depth content knowledge learned in AP Art History classes to decode unfamiliar works of art, priming themselves for advanced college courses within the discipline. Analytical thinking skills, research processes, and evidence-based argumentation practiced throughout the course prepare students

for coursework in the humanities, global studies, studio art, and interdisciplinary programs. AP Art History students hone their ability to conduct visual analysis, understand historical conditions, and think critically about contextual scenarios. They thereby learn how to synthesize and interpret information and consider multiple viewpoints — skills that support productive academic and professional collaborations. These skills are highly relevant to future studies in the physical and social sciences, medicine, and engineering, as well as in the humanities.

Making Connections in AP Art History

Learning is about making connections. When students encounter a work of art, they connect what they see with their own knowledge and experiences. For example, when learning about a Micronesian navigation chart, students connect the image with information they possess and acquire about symbolic representations of geography. They then connect their thoughts about the chart with others' ideas through discussion and research. This expands the scope of connections, enabling links between the navigation chart and other related works. Students make broader connections to artistic traditions and consider parallels and influence.

The *AP Art History Curriculum Framework* itself facilitates connection within its linked organizing principles and its articulation of art historical content and skills. Ultimately, the most significant connections within the course are between AP Art History students, the works of art they learn about, and the history of art of which they become a part.

Writing in AP Art History

Describing how we think about art is one of the main concerns of art history. Therefore, AP Art History demands competency in oral, written, and multimedia communication. Students need to learn effective strategies to demonstrate their understanding of art historical concepts. Communication skills are honed by teaming with instructors and classmates to identify and practice characteristics of successful exchanges. These skills include:

- ▶ using clear, appropriate, and descriptive language;
- ▶ demonstrating logical organization and presentation of ideas;
- ▶ providing evidence and examples to support assertions;
- ▶ creating fact-based inferences;
- ▶ aligning communication with the goal of the presentation (for example, responding to a research question); and
- ▶ employing a variety of means and perspectives to express ideas.

Students should be provided with ongoing opportunities to engage with effective communicators and communications as audience and participant. This allows them to analyze, critique, emulate, practice, and refine effective communication techniques.

The six essay questions on the AP Art History Exam require strong writing skills with a special emphasis on building persuasive, evidence-based theses and

arguments. One helpful technique for improving writing skills is image annotation. Students can annotate images in response to a research question, learning objective, or assessment prompt. For example, using a printed reference image of a work of art such as the Guggenheim Museum Bilbao and a question about tradition and change in architectural form side-by-side, students write and draw to connect the question with the visual content of the artwork. Annotations link concrete, formal qualities of the work with less concrete ideas of content and context. Students annotate to organize and focus their thoughts about the work of art in front of them. They refer to their annotations as they formulate their writing about the work of art. Further connections are made between the image and the information it provides as students use their annotations to write a full response to the question.

This concept-mapping approach helps students to write effective and complete responses by relating visual and verbal representations. Students can evaluate their writing by reviewing annotations to ensure clear, accurate, and organized expression of evidence-based ideas. Annotations can also include resource citations, allowing students and teachers to verify the basis of arguments about a work of art. Image annotation can be employed as a strategy to formulate responses to free-response questions when taking the exam, using printed images and work space available in the exam booklet.

The importance of effective writing skills for the AP Art History student cannot be overstated. Teachers and students are encouraged to find creative, engaging opportunities to practice and refine written discourse.

Formative Assessment in AP Art History

Formative assessment is an important element of the AP Art History course. Unlike summative assessments, formative assessments do not result in a score or grade. They provide specific, detailed information about what students know and understand in order to monitor student progress, deepen understanding, hone skills, and improve achievement. Formative assessments are part of the practice of learning, not an evaluation of the end result. These assessments are often initiated and modeled by teachers with the goal of having students learn to self-evaluate and address their own learning needs.

In addition to helping teachers adapt and tailor pedagogy to meet the needs of each student, formative assessment can produce more self-directed students. It is growth oriented, helping students become aware of their strengths and challenges in learning and allowing them to plan and implement solutions to overcome difficulties. Formative assessment also prepares students for success with summative assessment throughout the course, for the end-of-course assessment (the AP Art History Exam), and for continued learning afterward. Through formative assessment, students learn to understand and apply evaluative feedback to improve their learning, increase their knowledge, and sharpen their skills.

Some typical formative assessment activities include:

- ▶ one-on-one dialogue
- ▶ reflective journal entries
- ▶ blog responses to a teacher-posed question

- ▶ research proposals
- ▶ concept maps
- ▶ pre- and post-learning surveys
- ▶ peer critique of an essay

Steps of formative assessment include:

- ▶ identify a learning goal
- ▶ monitor progress toward the goal through observation
- ▶ question and dialogue with students
- ▶ record data on student learning
- ▶ reflect
- ▶ provide feedback in response to the learning data collected
- ▶ adjust teaching and learning strategies to better support achievement

The goals of formative assessment can be achieved through a variety of engaging activities, as long as each includes teacher feedback to students on their work. For example, image annotation and concept mapping illustrate students' ideas and thought processes. Formal and informal writing assignments — from responding to essay questions to blogging about an art museum visit or creating an imaginary dialogue between two works of art — offer opportunities for reflection and feedback. Multimedia presentations (e.g., Tweets, texts, pod- and vodcasts, data displays, performances) allow students to be creative in finding ways to track, share, and augment their learning. The following is provided as just one possible example.

Identify learning goal

To help students learn about the influence of context on artistic decisions (Learning Objective 1.3), teachers can begin by establishing this as a class goal. Student pairs then define the term *context* and describe the types of decisions artists make, recording examples of artistic decisions influenced by context, if they know of any. Pairs then select a work of art and research the context in which it was created and the artist who created it, focusing on the artist's decisions. They summarize their findings in an essay, using evidence from their research to show how context influenced the artist's decisions.

Monitor progress

Throughout this process, teachers ask questions and provide feedback, including guidance on finding useful resources to consult. From the initial choices of works students make to the evidence they supply about contextual influences on artistic decisions, teachers monitor their progress and provide guidance on finding useful resources.

Question and dialogue

For example, when students are choosing works to focus on, teachers might ask, *Do we have much contextual information about prehistoric art? If you're not sure who created this graffiti, how effectively will you be able to relate context and artistic decisions?* When students are researching their choices, teachers might ask, *Have you thought about how the planned location of the work might have had an influence on some of the artist's choices? Do you think Botticelli's choices of media might have been influenced by his patrons?*

Record learning data

Students and teachers document progress throughout the activity, recording questions, assumptions, “wrong turns,” and exchanges of ideas. When all students have completed their work, pairs take turns sharing their responses, encouraged by the teacher to find ways to convincingly describe the influence of context on artistic decisions. Evidence of student achievement as described in the curriculum framework is referenced and expanded upon as students discuss their work. Questions to help students generate constructive feedback for one another might include:

- ▶ How can you tell if your essay includes the types of evidence of achievement described in the curriculum framework?
- ▶ How can you identify ways to make your argument even more effective?
- ▶ What would you do differently in light of what you have learned?
- ▶ What do you need to clarify or practice in order to more successfully demonstrate achievement of this learning goal?

Reflect and provide feedback

Teachers and students record, analyze, and reflect on discussions (e.g., taking notes, using audio and video technology) to enrich understanding of thought processes and identify what's needed to support continued learning.

Adjust teaching and learning strategies

Next steps may involve additional practice, research, student consultation with teachers or peers, and/or connecting the initial learning goal to an additional one. The process may vary from student to student, based on each student's experience with the formative assessment activities.

Resources for Teaching AP Art History

Essential Resources for AP Art History

Understanding a work of art involves consulting multiple sources of information. The first source is the work of art itself, which may be experienced in person or through a print or online resource. AP Art History students should also consult primary sources of information about a work of art: firsthand accounts created by the artist, colleagues of the artist, immediate audiences, or others. Primary sources

can describe how a work was initially displayed or explain artistic choices of media and technique, for example. Secondary sources (e.g., journal articles, critical reviews, scholarly videos, guest or online lectures, podcasts, museum interpretive materials) can be equally revealing, as they offer analysis and interpretation of artistic ideas, processes, products, and responses of different audiences.

To the greatest extent possible, AP Art History students should study works of art firsthand, even if only for works outside the required course content. Comparing the experience of learning from a firsthand encounter with a work of art to learning about the same work from primary and secondary sources demonstrates how information from different perspectives can expand, deepen, and challenge understanding. The impact of different authors' interpretations on the information they present is formidable. This realization underscores for students the necessity of studying works of art in person whenever possible and of consulting many scholarly resources to construct understanding.

Reliable sources of information for student research include art history textbooks, scientific data, historical records, artifacts, oral histories, photographic documentation, literature, letters, memoirs, critiques, reviews, scholarly journals, archives, databases, direct observation, conference proceedings, and museum catalogues. When students access resource compendia (or tertiary sources) such as Wikipedia, they need to be especially careful in checking sources and citations for accuracy and validity.

Thanks to the ubiquity of online communication, students have many options for conducting independent research, participating in collaborative investigations, and sharing and testing their findings via communications with classmates, artists, audiences, art historians, critics, and scholars. Teachers and students can set up an online class site for sharing, compiling, and discussing art historical information.

Evaluating Sources of Information in AP Art History: Questions for Student Researchers to Consider

The following questions may be used to help guide students in identifying and assessing print and online sources of information for their research. Teachers should share and analyze trusted, high-quality resources with students. AP Art History teacher resources such as course planning and pacing guides and the online teacher community (<https://apcommunity.collegeboard.org/web/aparthistory>) are excellent sources for a variety of exemplary materials.

Reputation

- ▶ Are author names and credentials provided?
- ▶ What do you know about the reputation of the author, sources, and publication?
- ▶ Is the author, source, or publication in a position of authority?
- ▶ Is the source academic, general interest, popular, or sensational?
- ▶ Is it peer reviewed or written by experts in the field?
- ▶ Who is the intended audience?

Ability to Observe

- ▶ Is the author in a position that gives him or her access to reliable evidence?
- ▶ If the information is about an event, did the author actually observe the event?

Neutrality

- ▶ Is the author neutral about the issue, or does he or she show bias?
- ▶ Is the source of the evidence neutral or biased?
- ▶ What is the author's intent in providing the information?
- ▶ Does the author have a personal stake in the topic or event?
- ▶ Would the author gain anything by presenting inaccurate information?

Expertise

- ▶ Does the author have specialized knowledge on the topic or event?
- ▶ Does evidence come from an expert source?
- ▶ Are sources cited?
- ▶ Is content evidence based?
- ▶ Are sources current?

Because of the abundance of material of varying quality and validity readily available on the Internet, additional considerations apply when evaluating online resources.*

Authority and Accuracy

- ▶ Who is the author of the website?
- ▶ What authorship clues does the url provide (e.g., .com, .edu, .gov)?
- ▶ What are the qualifications of the author or group that created the site?

Purpose and Content

- ▶ What is the purpose of the website?
- ▶ Is it balanced and objective or biased and opinionated? How do you know?
- ▶ Does it provide any means of contacting the author or webmaster?

Currency

- ▶ When was the website last revised, modified, or updated?
- ▶ Is currency important to the type of information available on the site?
- ▶ Is the site well maintained? Are any links broken?

* Adapted from the University of Maryland.

Design, Organization, and Ease of Use

- ▶ Is the website well organized?
- ▶ Is it easy to understand and navigate?
- ▶ Is there a search feature or site map available?

AP Art History, Live and In Person

Art history is a living discipline — students encounter and respond to works of art every day that are influenced by the history of art making. Students should experience AP Art History as a personal engagement with works of art in their immediate surroundings, as well as with works of art experienced in performances, museums, galleries, books, and online. Students need to connect art-related knowledge and experiences they have had outside of the AP Art History course with their learning about works of art in class.

AP Art History teachers should devise learning activities that require students to engage with actual works of art and architecture, including experiences with:

- ▶ museum visits
- ▶ tours of artists' studios
- ▶ local architecture
- ▶ galleries, exhibits, and displays (formal or informal, public or private)
- ▶ public monuments
- ▶ works by fellow students or family members
- ▶ urban planning and design
- ▶ performance or street art

Art history students' understanding of the discipline can also be significantly enriched by creating and analyzing their own artwork through the lens of their AP Art History scholarship. Whether examining their own work, the work of a peer, or works of art and architecture within local environs — along with required course content — students should be able to confidently apply their analytical skills to understand any work of art and connect it to other aesthetic objects, acts, or events.