

Rumson-Fair Haven Regional High School

Course: *AP Art History*

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Board Approval: August 2026

Section I: Course Description

AP Art History is a rigorous college-level course focused on unpacking and analyzing a series of essential questions about the art and artifacts created by humans throughout our global history. The course will assist students in answering these questions through guided discussion, debate, and written response. The course will be taught in chronological order while also taking a look at eras that may overlap in theme, artistic technique, or historical context. The lessons will create a solid foundation for deeper discussion about cultural and artistic influences of each historical period studied. Each direction will provide students with opportunities to look thoroughly and with a critical eye at works of art throughout human existence. The *AP Art History* course will help students to understand the significance of works of art, as well as viewing art as an artifact and how it can lead to the broader study of its social context (and construct), where it will be placed among the larger debates of world history. Students will develop an appreciation and knowledge of Art History and its wider influence, while simultaneously improving analysis and specific written skills and adding vocabulary to prepare them for the annual *AP Art History* exam. Students will also be able to use these skills and knowledge for future analyses of various forms of visual culture, whether ancient, art of the global majority, or contemporary art. Class lectures, discussions, readings, museum and gallery visits, and videos will allow students to become familiar with the development of art through both visual and contextual analysis. Issues such as patronage, gender, artistic decision-making, and the functions and cultural or religious impacts of a work of art will also be emphasized. *AP Art History* embeds all Art Historical Thinking Skills identified in the [College Board AP Art History Course Framework](#).

Section II: NJSLs: New Jersey Student Learning Standards/Learning Objectives:

1. [**2020 New Jersey Student Learning Standards – Visual and Performing Arts:**](#)
 - “The NJSLs-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.”
2. [**2023 New Jersey Student Learning Standards English Language Arts:**](#)
 - “A New Jersey education in English Language Arts builds readers, writers, and communicators prepared to meet the demands of college and career and to engage as productive American citizens with global responsibilities. ...Students will [d]evelop the necessary skills in reading, writing, speaking, and listening that are the foundations for creative and purposeful expression in language[; r]ead rich, challenging texts that build their knowledge of the world, grow their confidence and identities as readers, and develop critical thinking skills and vocabulary necessary for long-term success[; e]ngage in regular, meaningful, writing authentic tasks, exploring valued topics, writing for impact and expression, and sharing their work with others (including authentic audiences)[; l]everage complex texts and digital media to develop comprehension, active listening, and discussion skills[; g]round daily writing and discussion in evidence, fostering an ability to read critically, build arguments, cite evidence, and communicate ideas to contribute meaningfully as productive citizens[; e]valuate the reliability, credibility, and perspective of authors and speakers across all forms of media[; e]xpress ideas and knowledge through a variety of modalities and media, and serve as effective communicators who purposefully read, write, and speak across multiple disciplines [and l]earn to persist in reading complex texts, establishing lifelong habits to read voluntarily for pleasure, for further education, for information on public policy, and for advancement in the workplace.”
3. [**2020 New Jersey Student Learning Standards-Social Studies:**](#)
 - “...Today’s challenges are complex, have global implications, and are connected to people, places, and events of the past. The study of social studies focuses on deep understanding of concepts that enable students to think critically and systematically about local, regional, national, and global issues. Authentic learning experiences that enable students to apply content knowledge, develop social studies skills, and collaborate with students from around the world prepare New Jersey students for college, careers, and civic life. The natural integration of technology in social studies education allows students to overcome geographic borders, apply scientific and mathematical analysis to historical questions and contemporary issues, appreciate cultural diversity, and experience events through the examination of primary sources. The 2020 New Jersey Student Learning Standards – Social Studies (NJSLs-2020) are informed by national and state standards and other documents such as the College, Career, and Civic Life (C3) Framework for Social Studies State Standards, as well as those published by the National Center for History Education, National

Council for Social Studies, National Council for Geographic Education, Center for Civic Education, National Council on Economic Education, National Assessment of Educational Progress, and the Partnership for 21st Century Skills. Social studies instruction occurs throughout the K-12 spectrum, building in sophistication of learning about history, economics, geography, and civics at all ages.”

4. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLs:**
 - “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepare New Jersey students for college and careers.”
5. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLs:**
 - “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.”
 - *Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”
6. ***Amistad Law: N.J.S.A. 18A 52:16A-88:**
 - “The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.”
7. ***Holocaust Law: N.J.S.A. 18A 35-28:**
 - “The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.”
8. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
 - “A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”
9. ***Asian American and Pacific Islanders Legislation: N.J.S.A 4021/A6100:**
 - “The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”
10. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

Section III: Curriculum Modifications

The *AP Art History* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students, and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s Multi Language Learners (MLL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to those outlined on the [Modifications/Accommodations for Visual and Performing Arts](#) Courses chart.

Section IV: Preparation for Standardized Testing

Instruction in *AP Art History* is aligned with the requirements of state and national standardized assessments, including the *NJGPA*, *NJSLA*, the *ACT*, the *PSAT*, and the *SAT*.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>AP Art History</i>	Grade Level: 11-12
Unit I: Talking About Art, Global Prehistory & The Ancient Mediterranean	Weeks 1-9
Unit II: Early Europe, Colonial Americas, Indigenous Americas	Weeks 9-17
Unit III: Later Europe & the Americas	Weeks 17-25
Unit III: Art of the Global Majority (Africa, Asia & The Pacific)	Weeks 25-33
Unit V: Art of the Global Contemporary 1980 - Now	Weeks 33-40

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed for all students in *AP Art History*:

- Google Classroom
- Stokstad, Marilyn. *Art History*, Volumes 1 & 2 (5th Edition) Pearson
- Khan Academy (<https://www.khanacademy.org/humanities/ap-art-history>)
- YouTube
- Smart History (<https://smarthistory.org/>)

Section VII: Grading Formula and Assessment Modes

Marking period grades in *AP Art History* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *AP Art History* vary greatly in format, scope/content/skills assessed, and alternative assessments; differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks, and summative assessments will be created/revised collaboratively each year and planned by members of the *AP Art History* instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

The following unit templates have been established for the *AP Art History* curriculum by the *AP Art History* instructional team:

Unit I: Talking About Art, Global Prehistory & The Ancient Mediterranean		
Unit Summary		
In this unit, students will develop an understanding and forge thinking and analytical skills relevant to Global Prehistoric works and those of the ancient Mediterranean. Students begin in the Paleolithic and Neolithic eras, exploring how early humans across the globe used available materials to make sense of their environment, cosmic cycles, and the afterlife. The focus then shifts to the Ancient Near East, Egypt, Greece, and Rome, tracing how art and monumental architecture evolved to legitimize state power, codify religious pantheons, and pioneer enduring standards of beauty and civic space.		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Art History</i> :		
2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12 1.1.12.A.1-2, 1.1.12.A.4, 1.4.12.B.2 2020 New Jersey Student Learning Standards for English Language Arts - W.AW.11–12., W.IW.11–12.2 2020 New Jersey Student Learning Standards for Social Studies 6.2.12.HistoryUP.4.b, 6.2.12.HistoryCC.2.b 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9 , 9.4.12.GCA.1		
Unit Essential Questions	Unit Enduring Understandings	
- Why is it important to learn to analyze things like line, color, form, and composition of a work of art before trying to understand the cultural or historical significance? - How do materials determine a work of art’s longevity (physically or global influence)? - How does studying ancient art help us learn about people from different times & cultures? - How does preserved art teach us about different aspects of life? - How does art impact the views of past cultures & society?	- Formal analysis provides information that is helpful in grounding subsequent contextual interpretation. - An artwork’s material composition directly influences its physical preservation and shapes its enduring cross-cultural resonance. - The study of art history changes over time with new discoveries and further understanding of the original intentions of the work being viewed. - Art historians have worked with social scientists and physical scientists to further their knowledge of historical artifacts. - People know more about the world and its many cultures by looking at and developing ideas based around art.	
Evidence of Learning		
Formative & Alternative Assessments: - Group presentations - Individual presentations - Art-based vocabulary taken from APAH curriculum - Memorization of 250 listed artworks from APAH curriculum	Benchmark & Summative Assessments: - Practice MCQ from the APAH AP Classroom material (Benchmark) - Practice FRQ from the APAH AP Classroom material (Benchmark) - Individual student check-in with teacher (Benchmark) - Group Seminar (Benchmark)	Resources Needed: - AP Classroom - Art History Textbook volumes 1&2, <i>Stokstad & Marilyn</i> Khan Academy - RFH Learning Commons - Smart History YouTube - Major Art Museum Websites (Met, MoMA, Brooklyn Museum, etc)
Unit II: Early Europe, Colonial Americas, Indigenous Americas		
Unit Summary		
This unit bridges the ancient and early modern worlds, following the evolution of European art alongside the rich, grounded traditions of the Indigenous Americas and the complex visual blending of cultures and traditions that occurred post-contact. Students will explore how art serves as a tool for religious devotion, political propaganda, and cultural resilience. Students will be able to explain artistic tradition, style, or practice.		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Art History</i> :		

2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12 1.1.12.A.1-2, 1.1.12.A.4, 1.4.12.B.2. 2020 New Jersey Student Learning Standards for English Language Arts - W.AW.11-12., W.IW.11-12.2 2020 New Jersey Student Learning Standards for Social Studies 6.2.12.HistoryCC.1.f 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2, 7-9, 9.4.12.GCA.1		
Unit Essential Questions		Unit Enduring Understandings
- How do the cultural values and belief systems of Early European and Colonial American art relate to the purpose and function of the art and art-making? - What do the similarities and differences in the art of Indigenous American communities tell us about how diverse their cultures were? - What do the purpose, patron, and intended audience for Early European and Colonial American art communicate about the context in which it was created?		- Medieval, Romanesque, and Gothic architecture manipulated light, space, and relics to guide spiritual pilgrims and reinforce sacred hierarchies. - Indigenous American art emphasizes cosmic balance, reciprocity with nature, and the active, ritualistic use of objects rather than static display. - Artwork can sometimes be more of an active participant in cultural ritual rather than just seen as an artifact.
Evidence of Learning		
Formative & Alternative Assessments: - Group presentations - Individual presentations - Art-based vocabulary taken from APAH curriculum - Memorization of 250 listed artworks from APAH curriculum - Individual student check-ins with teacher	Benchmark & Summative Assessments: - Practice MCQ from the APAH AP Classroom material - Practice FRQ from the APAH AP Classroom material - Individual student check-in with teacher - Group Seminar (Summative) - Group or Individual Presentation (Benchmark)	Resources Needed: - AP Classroom - Art History Textbook volumes 1&2, <i>Stokstad & Marilyn</i> Khan Academy - RFH Learning Commons Smart History YouTube - Major Art Museum Websites (Met, MoMA, Brooklyn Museum etc)

Unit III: Later Europe & the Americas	
Unit Summary	
Spanning from the Renaissance through the early 20th century, this unit follows the rapid acceleration of artistic movements in Europe and the Americas. It tracks the shift from elite, church-and-state-sponsored art to the birth of the modern avant-garde, driven by industrialization, revolution, and globalization. Students will compare timelines to understand how artistic movements react against one another.	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Art History</i>: 2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12 1.1.12.A.1-2, 1.1.12.A.4, 1.4.12.B.2. 2020 New Jersey Student Learning Standards for English Language Arts - W.AW.11-12., W.IW.11-12.2 2020 New Jersey Student Learning Standards for Social Studies 6.2.12.HistoryUP.4.b 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2, 7-9, 9.4.12.GCA.1	
Unit Essential Questions	Unit Enduring Understandings

• How are cultural interactions being shown through art made in this time period? • How did cultural interactions shape art and artistic traditions? • What kind of impact was made by the cultural collision of Europeans and Indigenous Americans? • What does art and art-making look like with the rapid change of technology and the accessible availability of materials?	• Cultural interactions—resulting from trade, travel, war, conquest, and colonization—are visually demonstrated through stylistic revivals, artistic appropriation, cross-cultural exchange, and the adaptation of new materials and techniques. • Cultural practices, belief systems, and physical settings make up an important part of art and art-making. Cultural considerations that might affect artistic decisions include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. • The cultural interactions that come from trade, travel, war, conquest, and/or colonization may influence art-making in ways that include stylistic revivals, appropriation, and cultural exchange • The origins of artworks can often be identified by analyzing the materials and techniques used in their creation.		
Evidence of Learning			
Formative & Alternative Assessments: • Group presentations • Individual presentations • Art-based vocabulary taken from APAH curriculum • Memorization of 250 listed artworks from APAH curriculum • Individual student check-ins with teacher	<table border="1"> <tr> <td data-bbox="605 661 992 1056"> Benchmark & Summative Assessments: • Practice MCQ from the APAH AP Classroom material • Practice FRQ from the APAH AP Classroom material • Individual student check-in with teacher • Group Seminar • Group or Individual Presentation (Summative) </td><td data-bbox="992 661 1466 1056"> Resources Needed: • AP Classroom • Art History Textbook volumes 1&2, Stokstad & Marilyn • Khan Academy • RFH Learning Commons • Smart History • YouTube • Major Art Museum Websites (Met, MoMA, Brooklyn Museum, etc.) </td></tr> </table>	Benchmark & Summative Assessments: • Practice MCQ from the APAH AP Classroom material • Practice FRQ from the APAH AP Classroom material • Individual student check-in with teacher • Group Seminar • Group or Individual Presentation (Summative)	Resources Needed: • AP Classroom • Art History Textbook volumes 1&2, Stokstad & Marilyn • Khan Academy • RFH Learning Commons • Smart History • YouTube • Major Art Museum Websites (Met, MoMA, Brooklyn Museum, etc.)
Benchmark & Summative Assessments: • Practice MCQ from the APAH AP Classroom material • Practice FRQ from the APAH AP Classroom material • Individual student check-in with teacher • Group Seminar • Group or Individual Presentation (Summative)	Resources Needed: • AP Classroom • Art History Textbook volumes 1&2, Stokstad & Marilyn • Khan Academy • RFH Learning Commons • Smart History • YouTube • Major Art Museum Websites (Met, MoMA, Brooklyn Museum, etc.)		

Unit IV: Art of the Global Majority (Africa, Asia & The Pacific)	
Unit Summary	
This unit challenges Eurocentric narratives and preconceived notions by immersing students in the deeply rooted, sophisticated artistic traditions of Africa, Asia, and the Pacific. Students will know how these diverse cultures made and used art to manifest spiritual beliefs, assert imperial authority, and navigate vast trade networks.	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Art History</i>: • <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12</i> ○ 1.1.12.A.1-2, 1.1.12.A.4, 1.4.12.B.2. • <i>2020 New Jersey Student Learning Standards for English Language Arts</i> ○ W.AW.11–12., W.IW.11–12.2 • <i>2020 New Jersey Student Learning Standards for Social Studies</i> ○ 6.2.12.HistoryCC.2.b • <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> ○ 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1	
Unit Essential Questions	Unit Enduring Understandings

• How does the creation and use of African art differ from art from other cultures around the globe? • How does studying the artwork of the global majority help us in developing a deeper understanding of our different histories? • How does purpose, intended audience, or patronage affect art made by Asian, African, and Pacific cultures? • How does the art of the Pacific vary by virtue of ecological backgrounds, social structure, and the impact of external influences, such as commerce, colonialism, and missionary activity?	• The techniques and cultural representation in African art reveal different belief systems outside the Eurocentric art previously studied. • The study of art history is shaped by different theories and interpretations of art and art-making that change over time. These theories and interpretations can be generated both by visual analysis of works of art and by scholars who are affected by factors including, but not limited to, artistic disciplines, available technology, and the availability of evidence. When studying works outside Western traditions, it is important to consider the evolution of understanding and knowledge. • Art is made for a variety of purposes, including patronage, religious or spiritual ceremonies, function, or artistic intention. • *The art of Asian and Pacific cultures highlights the importance of sculpture (ceramics, metalwork), calligraphy, the use of different textiles, and painting, and how it was used across cultures in these regions. These artworks were used in ceremonial, ritualistic, and spiritual situations that also varied based on geological background.		
Evidence of Learning			
Formative & Alternative Assessments: • Group presentations • Individual presentations • Art-based vocabulary taken from APAH curriculum • Memorization of 250 listed artworks from APAH curriculum • Practice comparison of architectural spaces • Individual student check-ins with teacher	<table border="1"> <tr> <td data-bbox="630 793 1003 1304"> Benchmark & Summative Assessments: • Practice MCQ from the APAH AP Classroom material (Benchmark & Summative) • Practice FRQ from the APAH AP Classroom material (Benchmark & Summative) • Individual student check-in with teacher (Benchmark) • Group Seminar (Benchmark) • Group or Individual Presentation (Summative) </td><td data-bbox="1003 793 1466 1304"> Resources Needed: • AP Classroom • Art History Textbook volumes 1&2, Stokstad & Marilyn • Khan Academy • RFH Learning Commons • Smart History • YouTube • Major Art Museum Websites (Met, MoMA, Brooklyn Museum etc) </td></tr> </table>	Benchmark & Summative Assessments: • Practice MCQ from the APAH AP Classroom material (Benchmark & Summative) • Practice FRQ from the APAH AP Classroom material (Benchmark & Summative) • Individual student check-in with teacher (Benchmark) • Group Seminar (Benchmark) • Group or Individual Presentation (Summative)	Resources Needed: • AP Classroom • Art History Textbook volumes 1&2, Stokstad & Marilyn • Khan Academy • RFH Learning Commons • Smart History • YouTube • Major Art Museum Websites (Met, MoMA, Brooklyn Museum etc)
Benchmark & Summative Assessments: • Practice MCQ from the APAH AP Classroom material (Benchmark & Summative) • Practice FRQ from the APAH AP Classroom material (Benchmark & Summative) • Individual student check-in with teacher (Benchmark) • Group Seminar (Benchmark) • Group or Individual Presentation (Summative)	Resources Needed: • AP Classroom • Art History Textbook volumes 1&2, Stokstad & Marilyn • Khan Academy • RFH Learning Commons • Smart History • YouTube • Major Art Museum Websites (Met, MoMA, Brooklyn Museum etc)		

Unit V: Art of the Global Contemporary 1980 - Now	
Unit Summary	
This unit brings students into the fluid, hyper-globalized art world of the late 20th and 21st centuries. Contemporary art breaks free from traditional media, embracing installation, digital media, and performance to confront pressing global issues. Students will be able to explain the differences in artistic style, traditions, and practices while also being able to explain how artistic decisions will shape a reaction or response from the viewer.	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Art History</i>: • <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts: 9-12</i> ◦ 1.1.12.A.1-2, 1.1.12.A.4, 1.4.12.B.2. • <i>2020 New Jersey Student Learning Standards for English Language Arts</i> ◦ W.AW.11-12., W.IW.11-12.2 • <i>2020 New Jersey Student Learning Standards for Social Studies</i> ◦ 6.1.12.HistoryCC.8.c ◦ 6.2.12.HistoryCC.5.e • <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> ◦ 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1	
Unit Essential Questions	Unit Enduring Understandings

- How do contemporary artists challenge established biases? - How does purpose, intended audience, or patronage affect art-making since 1980? - How are theories and interpretations of works of art shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence? - How have changes in contemporary society influenced the art world?	*Contemporary artists challenge historical biases regarding race, gender, and sexuality. - Intended audience, patronage, function, and artistic intention can affect art and art-making. - The study of art history is shaped by different theories and interpretations of art and art-making that change over time. These theories and interpretations can be generated both by visual analysis of works of art and by scholars who are affected by factors including, but not limited to, artistic disciplines, available technology, and the availability of evidence. - Since the 1980s, the world has become more connected due to widespread communication networks (the internet) and has influenced art to become more outside of the Eurocentric lens.
Evidence of Learning	
Formative & Alternative Assessments: - Art-based vocabulary taken from APAH curriculum - Memorization of 250 listed artworks from APAH curriculum - Individual student check-ins with teacher	Benchmark & Summative Assessments: - Practice MCQ from the APAH AP Classroom material - Practice FRQ from the APAH AP Classroom material - Individual student check-in with teacher - Group Seminar - Group or Individual Presentation (Summative)
Resources Needed: - AP Classroom - Art History Textbook volumes 1&2, Stokstad & Marilyn Khan Academy - RFH Learning Commons Smart History YouTube - Major Art Museum Websites (Met, MoMA, Brooklyn Museum, etc.)	

Section IX: Unit Reflection

The *AP Art History* instructional team must confer upon the completion of each instructional unit in the *AP Art History* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms should be used by the instructional team for future modifications within and to *AP Art History* curriculum.

Unit Reflection Form: <i>AP Art History</i>			
Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity, and innovation skills;			
Are challenging and require higher-order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21 st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			

Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered, with the teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

Appendix ***Writing Instruction and the RFH Community***

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

What types of writing situations should RFH students engage in?

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core focus of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)