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# Advanced Placement Art History: Effective Teaching Strategies in the Art Beyond the European Content Area

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Advanced Placement Art History: Effective Teaching Strategies in the Art Beyond the  
European Tradition Content Area

A thesis submitted in partial fulfillment of the requirements for the degree of  
Master of Art Education at Virginia Commonwealth University

by

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## **Abstract**

### **ADVANCED PLACEMENT ART HISTORY: EFFECTIVE TEACHING STRATEGIES IN THE ART BEYOND THE EUROPEAN CONTENT AREA**

Donna J. Head, Master of Art Education

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art Education at Virginia Commonwealth University.

Virginia Commonwealth University, 2005

Thesis Director: Pamela G. Taylor, Ph.D  
Chair and Associate Professor, Department of Art Education

This thesis presents a study of current research on effective teaching strategies in art beyond the European tradition content area of the Advanced Placement Art History (APAH) examination administered by the College Board. Three Advanced Placement Art History teachers participated in this study. Each teacher demonstrated successful and effective strategies in her APAH program. The criteria for selection required that each participant taught the class for three years (2001-4) and their students scored higher than the national average as published by the College Board. Each teacher discussed with the author how they teach the art beyond the European tradition content area. Presented in this study are teaching strategies each participant used in the classroom. Emphasis is placed on effective strategies that ask the students to participate in their learning.

## Literature Review

The College Board offers students in high school the opportunity to enroll in classes that are taught on the college level. The Advanced Placement Program offers courses in many disciplines. All enrolled students take a standardized test in May issued by the College Board. The students are notified of their grades in July. The grades are then submitted to the college of their choice in hopes of receiving college credit. Each college determines independently whether they will give college credit or not for specific grades.

In 1954 the College Board administered the first Advanced Placement Program examination to students from 27 schools. The students successfully demonstrated leadership in learning in each of the disciplines tested. Eric Rothschild explains the Advanced Placement Program continued forward after this first success in learning achievement. (Rothschild, 1995)

Understanding the success of the Advanced Placement Program goes back to the 1800's where we look at how college students approached higher education. If a student was motivated to accelerate their course study they could, but conversely if a student wanted to learn at a slower pace that also was available. Students set their own pace. Some of the students advanced and some did not. (Rothschild, 1995)

After World War II Harry S. Truman declared that every American citizen was entitled to an education. The military found opportunities for education and training on

college campuses. More practical and technical education course offerings differed from the liberal arts education offered at the college campuses. Students of this practical and technical education became the soldiers in the Korean War in 1950. Colleges expressed a concern with this loss of many prospective students. (Rothschild, 1995)

At this time Americans expressed a preoccupation with the fight to stop communism. America's future engineers and scientists were not in colleges learning but in the military. America looked to the younger students in high schools. Students needed a challenging education to ensure the future of America. American high schools needed to do a better job. The schools needed challenging and accelerated programs. (Rothschild, 1995)

The focus was now on the students in high school before they became eligible for the draft at eighteen years old. The *Fund for the Advancement of Education* in 1951 sent select high school sophomores to major universities. This program enabled students to attend two years of college before being drafted. This program did not meet the objectives of the high schools. The educational systems were losing their best students. High schools and colleges were now even more divided. (Rothschild, 1995)

This gap between high schools and colleges began to close when a committee of educators met to determine the best way students should spend their last two years of high school and their first two years of college. Their final report was published in 1952 and was entitled *General Education in School and College*. The report from this committee is the foundation of the Advanced Placement Program. (Rothschild, 1995)

It was important that high schools and colleges view their programs as a continuum for the student. To support this idea, colleges and high schools decided that



seniors should spend their senior year taking freshman college courses. (Rothschild, 1995)

This report recognized the importance of teachers. Rothschild (1995) writes that high school teachers of these college freshman courses should be “imaginative and creative”. Teachers should be able to facilitate students who want to pursue independent study. Rothschild (1995) continues that the report strongly urged schools to hire teachers that meet this requirement. The inclusion of high-caliber teachers to the equation of a successful high school proves to be important. Teachers need creative strategies and a knowledge base to be effective. A teacher’s success in the classroom contributes to the success of the student’s future.

The *General Education in School and College report* stated in 1952 that an assessment be created. This assessment in the form of an examination was given to all students taking the college freshman classes in high school. The report also stated that the examinations should be discipline specific. (Rothschild, 1995) This idea further explains the basis for today’s Advanced Placement Program examinations. Testing is organized by subject matter.

The problem now was whether the colleges would give the students college credit for successful results on this standardized test. The *Committee on Admission of Advanced Standing* was formed. It was made up of 12 colleges and 12 headmasters and principals. This committee agreed on many points that have further defined the Advanced Placement Program today. First, it was more desirable for a student to enter college at approximately 17 years old as opposed to 15 years old. They also agreed that the placement of freshman level classes in high school improved the quality of the

educational system. Colleges now regarded high schools offering freshman level classes strong and challenging learning environments. (Rothschild, 1995)

In September 1954, the first Advanced Placement test was administered. It was given on a small scale at first. The students who took the initial test proved to have a better chance of getting into college. The Educational Testing Service was contracted to conduct the initial testing. In September 1955, the College Board took over and soon more colleges were added to the list of schools accepting the scores. (Rothschild, 1995)

The number of subject areas grew significantly in the 1960's. The higher the socio-economic level of the community resulted in greater participation in the program in the high school. To encourage the spread of the Advanced Placement Program to more communities the College Board held workshops to help develop more programs in schools. (Rothschild, 1995)

More teachers were needed as the program in high schools grew. A new course meant a new challenge to a teacher. Some veteran teachers decided not to participate which resulted in the classes being offered to the new teachers. Again, the choice of the teacher became an integral part of the development of new programs. The *American School Board Journal* in 1979 offered their advice on how to choose a teacher: "Find your most gifted, talented, and enthusiastic teacher." (Rothschild, 1995) continued that when you found the right person "these teachers will stretch their knowledge to keep ahead of questions from bright students-and good teachers love this process." (p. 30)

It becomes the teacher's responsibility to present educational challenges to a student. If the teacher sets a high standard, the student will try to attain those same expectations. Today the Advanced Placement Program reaches all students in all socio-

economic levels. (Jay Matthews, 1998) states, “AP provides the only rigorous high-level standard of a nationally graded test that is given to kids all over the country based on a course they take in high school. It’s really the best tool we have to judge whether or not a school is challenging its students.” (p. 8)

In 1972 the first Advanced Placement Art History test was given. The exam was three hours long and had two sections. Section I is broken down into two parts. Section I, Part A consists of four sets of multiple-choice questions based on slides of works of art. The students have four minutes to view each slide and answer the questions. Section I, Part B consists of multiple choice questions with some of the questions based on black and white illustrations in the exam booklet. There are a total of 115 questions (this could change from year to year) and the students have one hour to complete Section I. Section II, Part A consists of seven questions based on one or two slides shown side by side and/or a quotation from a primary source. Students have 60 minutes to complete this section. Section II, Part B consists of essay questions. There are two essay questions and the students have 60 minutes to complete them. One of the essay questions is based on an announced topic. Two topics are given in June of the previous year. One of the topics will be used. (College Board, 2003)

In 1998, a change occurred, the exam required in Section II, Part B a discussion of a work of art from beyond the European tradition in one of the announced essay topics. (College Board, 2003) In the first year the essay question asked the student to write on the topic of sacred spaces. Barbara Putnam and Gary Kerschner discusses that the student must choose an architectural example from the European tradition (such as a Gothic Cathedral) and one from beyond the European tradition (such as The White Temple at

Uruk). (Putnam and Kerschner, 2004) In 2004 “The Human Body in Art” and “Narrative Art” are the two topics for the 2005 test. Examples of the topics and sample questions for 2004-2005 are in Figure 1. (College Board, 2003)

**Sample Part B Questions for 2004-2005**

**An example of a question based on the “The Human Body in Art” is:**  
 Any artistic representation of the human body is an artificial construct determined by cultural need, function, desire of the person represented, or the imagination of the fabricator. Select two examples of a figure from different cultures. At least one culture must be from beyond the European tradition. Discuss the social, cultural, or political implications of each example.

**An example of a question based on the topic “Narrative in Art” is:**  
 Choose two specific images that narrate an event, each produced in a different culture. At least one must come from a culture beyond the European tradition. How does each work of art convey that particular culture’s notion of what constitutes narrative?

Figure 1. Sample Part B Questions for 2004-2005

In Section II, Part A includes questions from beyond the European tradition. Two slides are projected for the students to answer the question in narrative form. For example, the following two slides are projected and the question reads, “On the left is Cellini’s portrait bust of Duke Cosimo I (1545-1547), and on the right is a pillar statue of Akhenaten (ca. 1355-1335 B.C.E.). Compare the ways in which these two works convey the image of an absolute ruler. (10 minutes).” (College Board, 2003)

Section I, Part B now also includes multiple-choice questions from beyond the European tradition. For example, a black and white image of a Hindu god is in the sample exam booklet with the following question: “The sculpture shown above depicts a god from which of the following? (A) Egyptian (B) Islamic (C) Hindu (D) Persian.”

These inclusions of questions from beyond the European tradition reflect the college

curriculum of Art History. It also serves to give the student a more global understanding of art. (College Board, 2003)

When the Advanced Placement Art History exam extended the content to include a non-European essay question, many teachers felt overwhelmed. This is a survey course covering content from approximately 30,000 B.C.E. to today's postmodern era, which was already a great deal of information to include. High school teachers who have been teaching this course for many years soon realized that their knowledge base was going to have to expand to teach the new requirement. The course content is based on college curriculum in Art History. The course is broken down into three parts: Ancient through Medieval is 30% of the exam, Beyond the European Artistic Tradition is 20% of the exam, and Renaissance to Present is 50% of the exam. Each of the three parts is divided into cultures or time periods as seen in Figure 2. (College Board, 2003)

<p><b><i>Ancient through Medieval</i></b> <span style="float: right;"><b>30%</b></span>            (Exam may occasionally include questions about prehistoric art)</p> <ol style="list-style-type: none"> <li>1. Greece and Rome - 10-15%</li> <li>2. Early Christian, Byzantine, Early Medieval - 5-10%</li> <li>3. Romanesque - 3-7%</li> <li>4. Gothic - 7-10%</li> </ol>
<p><b><i>Beyond European Artistic Traditions</i></b> <span style="float: right;"><b>20%</b></span>            Africa (including Egypt); the Americas; Asia;            Near East, Oceania, and global Islamic tradition</p>
<p><b><i>Renaissance to Present</i></b> <span style="float: right;"><b>50%</b></span></p> <ol style="list-style-type: none"> <li>1. Fourteenth through Sixteenth Centuries - 12-17%</li> <li>2. Seventeenth and Eighteenth Centuries - 10-15%</li> <li>3. Nineteenth Century - 10-15%</li> <li>4. Twentieth Century - 10-15%</li> </ol>

Figure 2. College Course Coverage

Before 1998, many teachers started their course using History of Art by H.W. Janson. The 4<sup>th</sup> edition included Islamic, Egyptian and Ancient Near East art as non-European cultures. The 5<sup>th</sup> edition excluded Islamic art. Purchasing textbooks for Art History is a significant investment for a class of 20-25 students in a public school. In 1998, with the new non-European component, many teachers found themselves with a Janson textbook that did not include the new content (the Americas, Asia, Oceania, and in some cases Islamic art). Resources became an issue as well as money to change textbooks. The College Board does not recommend a specific textbook for the course. The list of textbooks shown in Figure 3 covers the non-European content and is included to assist the teacher. College Board emphasizes that teachers use multiple references.

(College Board, 2003)

### **Compilation of Textbooks that include Art Beyond the European Tradition**

- Adams, Laurie Schneider. *Art Across Time*. McGraw-Hill College, 2001.  
2<sup>nd</sup> ed. <http://mcgrawhillca/highereducation/>
- Hartt, Frederick. *Art: A History of Painting, Sculpture, Architecture*. 4<sup>th</sup> ed., 2 vols. New York: Harry N. Abrams, 1993; Englewood Cliffs, N.J.: Prentice-Hall, 1992.  
<http://vig.prenhall.com>
- Honour, Hugh, and John Fleming. *The Visual Arts: A History*, 6<sup>th</sup>. New York: Harry N. Abrams/Englewood Cliffs, N.J.: Prentice-Hall, 2002.  
<http://vig.prenhall.com>
- Kleiner, Fred S., Christin J. Mamiya, and Richard G. Tansey. *Gardner's Art Through the Ages*, 11<sup>th</sup> ed. Wadsworth Publishing Co., 2001.  
[www.hbcollege.com](http://www.hbcollege.com)
- Stokstad, Marilyn. *Art History*, 2<sup>nd</sup> ed. New York: Harry N. Abrams, 2001.  
[www.abramsbooks.com](http://www.abramsbooks.com)
- Wilkins, David, Bernard Schultz, and Katheryn M. Linduff. *Art Past, Art Present*, 4<sup>th</sup> ed. New York: Harry N. Abrams, 2000. [www.abramsbooks.com](http://www.abramsbooks.com)

Figure 3. Compilation of Textbooks that include Art Beyond the European Tradition

The inclusion of the new content is on par with what is happening with art history in colleges. More classes beyond the European tradition are being offered. Colleges also changed their textbooks in the art history survey course to include the non-European content, such as Gardner's Art Through the Ages. (College Board, 2003)

An examination of our world today gives reason to include art beyond the European tradition. We live in a multicultural world. Hurwitz and Day (2001) discuss one of the goals of a multicultural education is to help students understand that the center of world is not their place of birth. An appreciation of cultures that lie beyond their borders will enrich their lives. Christine Ballengee-Morris and Patricia Stuhr (2001) say "...culture provides beliefs, values and the patterns that give meaning and structure to life." (p. 25) Schools have forgotten the essential teaching mission, to teach life's meaning. Teaching cultures and cultural diversity will enable the students to connect with their contemporary life. (Ballengee-Morris and Stuhr, 2001) Museums are including more exhibits from beyond the European tradition. The National Gallery of Art in Washington, DC has included special exhibits on Islamic Art, Edo Art, and China in recent years. Barrett (2000) says that museums sanction the idea that there are other cultures that exist alongside our culture of America. The more we understand the different cultures of the world the more tolerance and compassion we will have. Art can be one of the vehicles to understand the different cultures of the world. Understanding the context of a work of art offers a view of another culture's world. Making connections with the student's own world provides the student with a deeper understanding.

Advanced Placement Art history teachers are required to teach art beyond the European tradition. Teachers must broaden their knowledge base and create effective

strategies to incorporate this content. Approaches or strategies can be in many forms. Teachers can teach the content separately, thematically, and chronologically or integrate works of art from non-European and European tradition together. For example, Susan Bakewell explains when a discussion in class centers on Mary Cassatt and Impressionism, the teacher can integrate Japanese woodcut prints. A discussion regarding formalism and content can reveal the likenesses of the works of art. A further discussion on the context of each work of art will bring further understanding of each culture. The student will now broaden their knowledge about Impressionism and Japanese art and also has made deeper connections between European and art beyond the European tradition. (Bakewell, 2004)

Colleges often provide the high school teachers with effective strategies in the art history classroom. Farrington (2004) writes how Parsons School of Design in New York City approaches the art history course in a non-chronological format. The first semester of their survey course starts off with 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> century art. When the professor discusses a European tradition work of art, such as, *Les Demoiselle d'Avignon* by Pablo Picasso, a discussion will pursue regarding influences in this work of art from art beyond the European tradition. Research of this work of art will reveal Picasso's interest in African art. Further research in African art will enable the student to find specific comparisons.

The second semester in art history at Parsons School of Design is taught using themes found in art prior to the 18<sup>th</sup> century. Lisa Farrington (2004) writes some of the themes include "art in politics," "art and religion," "concepts of beauty in art," and "the human figure in art." (p. 2)



The “human body in art” is a topic used in the Advanced Placement Art History exam. Understanding how the human body is constructed in artworks in different contexts leads the student to gain an understanding of cultures. Parsons School of Design contrasts the emaciated bodies found on the relief sculpture of *The Last Judgment* from Autun Cathedral (c. 1130) with a group of figures from the Hindu Kandarya Mahadeva Temple (10-11<sup>th</sup> century). (Farrington, 2004) A discussion of these works of art would enable the student to discuss the iconography of the human body in each context as well its integration with architecture.

The idea of beauty found in different cultures is a theme used by Parsons School of Design in their second semester explains Farrington (2004). Looking at beauty across time in different societies can help the student to make connections in the student’s own contemporary life. For example, the student can research the idea of beauty found in the women portrayed in the art of Peter Paul Rubens. The robust and rounded forms can be compared to the idea of beauty in contemporary.

Beauty can be observed in terms of the human body and landscape painting. Compare the ideal body of a Classical Greek *Dorychorus* and the *Menkaure and his Wife* in Egyptian art. At close observation the student will see the similarities of the idealized body but a deeper understanding will enlighten the student to the purposes of an idealized body in each culture, one from a European tradition and one from a non-European tradition.

The Parsons School of Design explores the beauty found in landscape painting. (Farrington, 2004) The idyllic landscapes of Claude Lorrain and the landscapes of the Song dynasty could be used as European and art beyond the European tradition examples

of beauty. Discussions of formalism, context, media, and iconography will enable the student to critically think.

The idea is not to look at art beyond the European tradition as something that has nothing to do with the European tradition. (Farrington, 2004) The students should be able to make connections with European art. Research and analysis of works of art should include the understanding of the context. This will enable the student to compare and contrast the art beyond the European tradition and European art. Bringing together this diversity makes the student critically aware of the global world as well as enlivens the classroom atmosphere.

Teachers need to develop effective strategies or approaches to teaching the art beyond the European tradition content. Teachers can ask the students to think critically when viewing works of art from art beyond the European tradition and European cultures side by side. The art beyond the European tradition work of art will have more relevance when compared to works of art a student can connect to. Jon Saphier and Robert Gower (1987, page 206) explain “The more meaningful and relevant the task or application of information is to the students’ world, the easier it is to learn.”

The purpose of this study is to determine effective strategies used by successful high school Advanced Placement Art History programs. Colleges, such as Parsons School of Design in New York City, can serve as models for strategies in instruction. But there is a fundamental difference between colleges and high schools; the college student does not have to take a standardized examination. Teachers can be held accountable for the percentage of students achieving a passing grade in high schools. This accountability is practiced in Fairfax County Public Schools in Virginia.

In determining effective strategies, the teacher must first consider what to include. The College Board lists geographical areas to teach (figure 2). The entire content area in the Advanced Placement Art History class is difficult to complete in a school year. Twenty percent of the standardized test is from art beyond the European tradition content area. The question is how to teach art from seven geographical areas knowing that it will be only 20% of the test. The College Board does not specify areas of concentration. So how does the teacher approach this content area? The decision of what to teach could be influenced by the existing knowledge base of the teacher. Once the geographical areas are chosen, the teacher needs to look for resources, especially if the textbook used in class does not cover all the information. This requires a great deal of time and preparation for the teacher to broaden her knowledge base, develop effective strategies, as well as find resources and materials for her and her students. This is why I have written this thesis. I want to assist other teachers in developing effective strategies in teaching art beyond the European tradition. I will present in this paper three teachers who have successful programs. They have discussed in detail how they approach the content area, the resources they used and the geographical areas they concentrated on.

## **Methodology**

### **Participants and Procedure**

Three high school Advanced Placement Art History teachers from different school districts participated in this study. Each teacher discussed their art beyond the European content teaching strategies with the author. The three teachers represent different geographic areas, South Carolina, California and Virginia.

### **Teacher and School Selection**

Teacher participants demonstrated their success in teaching the APAH course by surpassing the College Boards' percentage of students earning a three or higher on the May examination for three consecutive years (2002, 2003, 2004) as seen in Figure 4. Available scores from fifteen high school APAH programs were reviewed. Nine schools did not have adequate percentages. Three teachers did not teach the course in the last three years. Three other teachers met the criteria.

	<u>2002</u>	<u>2003</u>	<u>2004</u>
Teacher MM	96	78.8	88
Teacher MS	84.6	84.6	91
Teacher DH	90	91.7	88
College Board (All Exams)	70.3	70.4	70.2

Figure 4: Percentage of Students Earning Three or higher

The first APAH teacher's (MM) school district is near a large metropolitan area located on the west coast of the United States. There are over 60 high schools located in this school district. MM's public high school's population for 9-12th grade is 3020. The APAH class size average over three years is thirty-three students per class. MM has taught seven classes over the three years. MM has taught Social Studies, US History and APAH for ten years.

The second APAH teacher's (MS) school district is located on the east coast in a large metropolitan area. There are twenty-three public high schools in this school district. MS's public high school's population for 9-12<sup>th</sup> grader is 1925. APAH class size averages twenty-two students over three years. MS has taught three classes over three years. MS has taught Art 1, Art 3, Portfolio Preparation, Photo 1, 2, 3, and APAH for seven years.

The third APAH teacher's (DH) school district is located in the southern part of the United States. The school is located in a city of approximately 56,000. This school is a Governor's School for Arts and Humanities. This school is unique in the state and is

for the artistically talented student. The population at this state supported school is 221 (11<sup>th</sup> and 12<sup>th</sup> graders). APAH class size average seventeen students over three years. DH has taught three classes over the last three years. DH has taught Humanities, Aesthetics and APAH for four years.

## **Results**

The following analysis reflects the teachers' discussion with the author. All teachers based their discussion on the teaching strategies used from the years 2001-04 (May 2002, 2003, and 2004 exams).

The value the teacher places on subject matter is essential to successful teaching. The teachers in this study responded positively to the importance and necessity of teaching art beyond the European tradition content. All teachers felt that inclusion of this content reflected our contemporary society. The students live in a global community and to exclude this content would give the students a narrow education of visual literacy. The diversity of the real world should reflect the art content in the classroom. Knowledge of art from non-European countries could lead to understanding diverse ideas. It is time to study the history of the world not just from a European perspective. Teacher MS wants to build an appreciation for works of art in this content area hoping this alleviates the students feeling unfamiliar with the art. Visual Literacy of works of art from the art beyond the European tradition will enable the students to make connections with artworks in their own culture. This will facilitate the students feeling more comfortable with the works they feel are foreign. Teacher MM teaches in a district that has a concentrated Asian population. In her classroom, students focus on their own cultures. Their interest and curiosity about their own heritage facilitates a deeper understanding of the art beyond the European tradition content.

The scope of information in the APAH course is immense. Students start with prehistoric art and finish with Postmodernism. Integration of art beyond the European tradition content within the European tradition can be accomplished using different strategies. Teacher DH integrates the art beyond the European tradition content chronologically. When studying the European content, DH will insert art beyond the European tradition content alongside. For example, a discussion of Islamic art will be integrated during the medieval art chapters. Art in Africa and Edo Japan will be discussed as influences when teaching 19<sup>th</sup> century and early 20<sup>th</sup> century European art. Teacher DH also teaches the faiths of Hinduism and Buddhism rather than the countries. This overview of the religions will give the students the knowledge to critically discuss works of art that reflect these religions. DH argues that to teach thematically, such as, a discussion of places of worship, shelter, or even the human body in art forces the teacher into superficial comparisons. DH doesn't want to draw parallels too easily but wants to ask students to see the cultural diversity and understand the uniqueness of each culture's art.

Teacher MS integrates art beyond the European tradition content chronologically as well. Gardner's Art Through the Ages is the main text in MS's classroom. For example, students study art from beyond the European tradition content before 1000 CE chapters right after they study the ancient European chapters in the first semester. Chapters concentrating on art beyond the European tradition after 1000 CE are integrating chronologically during the second semester. Students are responsible for researching the art beyond the European tradition content and presenting it to the class. The main concern of all three teachers was finding the best strategy to facilitate their



students' learning the content area. All teachers commented on the enormous amount of information to teach in such a short time.

The teachers discussed the students making connections between the two content areas as another effective strategy. Teacher DH will discuss when teaching West Africa, the Islamic influences on West Africa and the European colonial influences. She also uses the writing of Henry Louis Jr. Gates and a video that features him discussing the role of art in these cultures and the role of African art in modernism. Teacher MS makes connections thematically. For example, when discussing a work of art of two people from Mali, MS will show different groups of two people throughout art history, such as, the reclining couples found in Etruscan art. Teacher MM will show works of art from art beyond the European tradition content alongside European tradition works. For example, when discussing the work of art that shows Monet's wife in a kimono, an example will be shown of a Japanese woodblock print. French Impressionism is always taught alongside of Japanese art. Slides of Picasso's work will be shown with slides of African art. A discussion of Les Femmes d'Alger (O. J. R. M.) by Picasso will include works of art showing scarification from Gabon. Teacher MM does not discuss the two content areas thematically.

Teachers discussed the effective resources they use in the classroom and outside the classroom to facilitate their teaching strategies in the art beyond the European tradition content area. Teacher DH uses the Smithsonian websites, especially the Freer Gallery of Art and the Arthur M. Sackler Gallery (<http://www.asia.si.edu/>). Teacher resources DH uses include James Hall, Dictionary of Subjects and Symbols in Art. This book is great for iconography as well as citing the source of the definitions to facilitate

further research. DH also uses From Abacus to Zeus by James Smith Pierce. This book provides definitions of art terms and facilitates the student's understanding of an art vocabulary. DH's school library has an extensive collection of books and print materials on art from various cultures. In addition to the class textbook, Teacher MS uses Art History by Marilyn Stokstad, History of Art by H.W. Janson, and The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern by Carol Strickland, John Boswell. Books on individual cultures (Oxford Art Series), world religions, political geography, and art books that include history, geography and literature supplement the main textbook, Gardner's Art Through the Ages, Fred S. Kleiner, Christin J. Mamiya. Teacher MM also uses the major textbooks College Board says are used in colleges to teach this course. Teacher MM's students use the internet as their main resource. The idea of plagiarism and credibility of a resource is a concern when using the internet. The teacher does not always have an in depth knowledge of all art beyond the European tradition content areas which can result in the teacher not always able to know if the information is accurate or not. It is important for the students to learn how to cite their resources and be able to recognize credible resources. Teacher MM has taken courses in Asian art and has a background in African art but admits that she has a limited knowledge in other content areas. This can be problematic when trying to teach a wide scope of art beyond the European tradition content areas. Resources from teacher MM's personal library as well as from museums, especially exhibit catalogs, supplement the teacher's learning and facilitate teaching. Students participate in a school field trip to a museum as well as Teacher MM also participates in evenings for educators at local museums.

There are many art beyond the European tradition cultures that have created art. How does the teacher decide which culture or cultures to teach? Teacher DH says she teaches her strengths. The themes of religion and faith play a major part of art making in the world. This teacher uses these subjects as points of understanding for many cultures. The cultural context is the guiding principle in learning about the art. In teacher DH's classes students do not study art beyond the European tradition juxtaposed to western ideas. DH feels strongly that art beyond the European tradition is an individual expression of the culture. Teacher MS teaches Ancient near East and Egypt every year. Using Gardner's Art Through the Ages, chapters on Korea, India and Pakistan are only added if there is time and if the class is large and cultures are needed for the group presentations. All other art beyond the European tradition chapters from the textbook are taught each year. Teacher MM also teaches Ancient Near East and Egypt every year. The Asian population in the class drives the cultures covered. Therefore China, India, Japan and Indian art are the geographical areas studied in the class.

The APAH teachers discussed specific strategies or lessons they have used that have been successful. DH focused on medieval and Islamic art in a timeline assignment. The objective was for the students to visually understand the similarities and differences of the two periods in art. Students produced a timeline embellished with motifs reflecting medieval manuscript illuminations and Islamic motifs. DH prepared the students for the thirty minute essay question by using activities centered on the announced topics. The objective was for the students to find works of art that supported the topic and support their choice in writing. Students looked in their book for what they thought were good examples of the topics, such as, narrative art and the human body in art. They had to

choose three works from the European tradition and three from art beyond the European tradition covering a long period of history. One had to be before the middle ages, one before the Baroque period and one after. For each work of art, students outlined how the work functions as a narrative or a good example of the role of the human form in art history. Students presented their final choices to the class. A critical discussion followed the presentations. At the completion of this assignment, students now had six examples to choose from as well as the examples presented by their classmates for the final question in the APAH examination. More importantly, students now had the critical thinking skills to apply to other works beyond their chosen ones. In class, students complete exercises in comparative study. Students look at two images and as a class they work together to form the perfect comparative essay. For example, an Egyptian statue and a Greek Kouros figure are two works that DH uses. Students look at the similarities and differences. After the in-class discussion is completed the students prepare a final comparison essay from their notes for the teacher's final review. Knowing that the students have to produce a final essay keeps them engaged during the in-class discussion. This exercise facilitates their critical thinking skills as well as their writing skills.

Teacher MS gives the students two assignments for the art beyond the European tradition content. The first assignment is given on ancient ABET through c.1000 CE after the students have studied ancient European tradition content (Appendix 2). Students are divided into small groups and are asked to prepare a presentation on an assigned culture from their textbook. Students are given two class periods in the school library to prepare. Students are expected to use their textbook and two other sources, only one of which can be the Internet. A bibliography is required. Students research

areas of politics, geography, religious beliefs and other important conditions that have impacted the art. Students are expected to define and summarize the period including important dates, names, places and typical artistic characteristics such as media, visual elements, iconography, and emotive impact. Students also research the influences from other cultures. Teacher MS has a large collection of slides. Each group is responsible for choosing 6-8 slides that best represent the announced topics of the APAH thirty minute essay question. Students are responsible for writing a detailed lecture outline, bibliography, three multiple choice questions, one short essay question with answers, and a handout for the students. The handout includes a timeline, overview of the period, slide caption sheet, information about the topics, and other pertinent information. Students will present their research to the class by leading a twenty minute discussion, discuss slides, discuss the handout, and encourage a class discussion by asking the students questions. This assignment is repeated when art beyond the European tradition content is studied after c.1000 CE. For example, students who researched ancient China will again continue with late China after c.1000 CE. At the end of each research presentation the teacher will go back and review and add, clarify, and correct information.

Teacher MS gives the students an “Art beyond Europe/European Comparison Worksheet” and “Universal Themes” worksheet. The comparison worksheet asks the students to choose works of art that reflect the announced topics (Appendix 3). The students complete the form answering questions that cover the name of the culture that created the work of art, materials used by the artist, artist, date, patron, where the artwork is located, story or event, and historical, political, and religious context. This worksheet then becomes a resource for the student to create a practice essay for the thirty minute

essay question. The second worksheet asks the students to explore the idea of universal themes. (Appendix 4) The student is asked to list examples of works of art from the art beyond the European tradition content area that reflects themes. Examples of themes are the announced topics and other themes, such as, nature, gender, patrons, politicians and their influence, beauty, family roles, death, birth and war. Students can explore other themes from their own research. This enables the student to look at the works of art from a thematic viewpoint.

Teacher MM's students are required to complete a research assignment on art beyond the European tradition content area. Students are divided among six content areas. The classes are culturally diverse and the teacher encourages the students to choose their own culture from the list. Each group will have approximately 4-6 students. The students are responsible for delegating work in the group. Students are asked to choose examples that address the announced topics in their presentation as well as discuss other major art forms that are important to the understanding of the culture and stylistic characteristics of the works. Students choose examples from painting, sculpture, and architecture. The presentation to the class will include a discussion of how the chosen works of art support the announced topics and stylistic characteristics of the culture. This assignment will facilitate the students' preparation for the 30 minute essay question requiring an art beyond the European tradition content work of art to answer the question. After the research presentations, a non-European test is given to the students. The test is multiple-choice with images. Students are required to demonstrate their knowledge on all cultures covered in the research presentations.

Teachers are always trying new strategies and some are successful and some are not. The participants shared strategies that have not worked in teaching art beyond the European tradition content area. Teacher DH says that it does not work to have the students compare thematically. It is important that students see the cultural diversity and not see “how we are really the same”. Teacher MS tried teaching all seven geographical areas of art beyond the European tradition content area after completing Roman art. Students became confused with the time periods. Students work on presentations on ancient and late art beyond the European tradition which correspond to the teaching of the European ancient and late periods. Teacher MM finds lecturing to the students with just a slide list is not successful. Students are engaged and participate in their learning when presenting their group research to the class on their assigned art beyond the European tradition content area.

The participants of this study offer advice to the new Advanced Art history teacher. Teacher DH says students should not be allowed to research on their own and then present to you. As a result, students will introduce their own bias and the information will be skewed. It is important that as a class you walk through the material together and learn together. Depth is better than breadth in teaching this content area. For example, if a student understands Buddhism, then the student can apply that knowledge to examples by identifying the iconography. It is not necessary for the student to see fifty Buddha examples. Teacher MS understands that the new teacher could feel trepidation about the art beyond the European tradition content area. She says to use your textbook and summarize to start off. This will give you an overview and confidence in the classroom. Put students to work doing the in-depth research. Have the

students present the information to the class and create handouts for the students. Your knowledge from your summaries will enable you to ask questions during the student presentations. Add content to your summaries in subsequent years. Teacher MM feels that art beyond the European tradition content area is so broad. Look to the cultural diversity in your classroom and encourage your students to research their own cultures. Students will be more motivated to learn if the research reflects their own families.

In the summer of 2005, the College Board announced that they will no longer give advanced topics for the thirty minute essay question requiring an art beyond the European tradition example. Will successful strategies need to be changed? The participants discussed this new change. Teacher DH says the strategies used in her class will change very little. Art beyond the European tradition strategies never really focused on the topics in DH's classes. When teaching to the topic, canned answers become the result. Teacher DH was an AP reader this year and found that students did not grasp the bigger picture of art making. It was obvious that students had prepared answers for the topic. The announced topics became crutches to the teachers when teaching this content area. Teacher MS will substitute in their group presentations the announced topics for universal themes. Students during the year will practice writing essays using universal themes. APAH teachers already prepare the students for the other thirty minute essay without topics so now teachers will prepare the students for two essays without topics. Teacher MM is considering different strategies. First, teach one or two geographical areas in depth. This focused study will give the students an in-depth understanding of a geographical area and enable the students to answer questions reflecting different themes. Look to the student population in the class and choose the cultures that are most



represented or teacher MM suggests choosing China and India, which present the most variety. Teacher MM will give the students essay questions to complete using art beyond the European tradition content examples. The questions will reflect the different themes previously used on the exam.

This study presents strategies an APAH teacher can use in the classroom. Strategies that are effective in facilitating the knowledge the student needs to be successful on the APAH May examination. The three participants used strategies that involve the students in their learning. Students are responsible for researching the geographical area or topic and then teaching the information they have organized and learned to the class. Students are responsible to present this new information in different ways, such as, handouts, essays, slide presentations, Power Point presentations, lecture outlines, and timelines. Students are also asked to lead and participate in critical thinking class discussions. Paul Scriven and Richard Paul (2004) define critical thinking as, “Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communicated, as a guide to belief and action”. (p. 1) This higher level thinking enables the students to intellectually think and discuss the content. The students become better prepared to answer questions that address different themes. These strategies are student centered with the teacher clarifying ideas and correcting inaccuracies. Also the teacher checks their learning using various methods, such as tests and essay writings.

This study needs further research. Components of the study changed in the summer of 2005. The College Board decided not to announce topics for the thirty minute

essay question in 2006. The effective teaching strategies studied here reflect announced topics. Although the teacher participants felt minor changes will occur in their strategies, the success of their programs needs to be reviewed in three years.

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## Appendix 1

### Research Presentations

Ancient Art Beyond Europe (ABE Art)  
From the earliest known example through ca. 1000 CE

#### Read:

1. Read the introductory handout and your assigned chapter in Gardner. Consult at least two additional sources, only one of which can be from the internet. I recommend Marilyn Stokstad's Art History and the numerous art books in our library.
2. Keep an accurate bibliography.

#### Think:

1. Determine how the artistic style evolved, including pertinent conditions that impacted the art i.e.: political comate, geographical location, religious beliefs, etc.
2. Define and summarize the period including important dates, names, places, and typical artistic characteristics such as media, visual elements, iconography, and emotive impact.
3. Determine other cultures that were in turn, influenced by this art

#### Look:

1. Look through the slides that are available for your topic. Select 6-8 that best illustrate the main characteristics. You must include one example of a **human body** and/or a **narrative** piece.

#### Write:

1. Write a detailed lecture outline that organizes your knowledge of the subject, emphasizing accuracy, breadth, and depth.
2. Finalize your bibliography, carefully written in the proper format.
3. Write three multiple choice PLUS one short essay question (with answers).
4. Following the example, prepare a one page, front/back class handout that includes:
  - a. Timeline
  - b. Overview of the period
  - c. Slide caption sheet
  - d. Information about hr human body and/or narrative examples
  - e. Other pertinent information

#### Teach:

1. Check the list and make sure you are ready on your assigned day!!
2. Lead a 20 minute discussion that is organized, accurate, and thorough
3. Show and explain your slides: discuss your handout.
4. Stimulate conversation by asking and answering questions.

**Schedule:**

Be sure you are here for all presentations. You need to listen, draw, ask questions, and collect all the handouts. Put these together and use as your own ABE study guide.

Before your presentation day, put your slides in a tray and practice. Be sure they are in order and right side up.

**Evaluation**

Points

20	Handout (includes, timeline, examples, overview, slide captions)
5	Bibliography
5	1 short answer question with answer
5	3 multiple choice questions and answers
40	Presentation
15	Teamwork (the group decides how to divide the 15 points)
<u>20</u>	ABE test (given by teacher)
100	<b>TOTAL POINTS</b>

## Appendix 2

### Art Beyond European Tradition/European Comparison Worksheet

#### European Narrative

Name \_\_\_\_\_

Location \_\_\_\_\_

Date \_\_\_\_\_

Artist's name (if known) \_\_\_\_\_

Society or culture \_\_\_\_\_

Materials \_\_\_\_\_

Who commissioned it? \_\_\_\_\_

Explain the specific story or event:

\_\_\_\_\_

\_\_\_\_\_

Why or how does it relate to this particular society? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

#### ABE Narrative

Name \_\_\_\_\_

Location \_\_\_\_\_

Date \_\_\_\_\_

Artist's name(if known) \_\_\_\_\_

Society or culture \_\_\_\_\_

Materials \_\_\_\_\_

Who commissioned it? \_\_\_\_\_

Explain the specific story or event:

\_\_\_\_\_

\_\_\_\_\_

Why or how does it relate to this particular society? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**European Human Body**

Name \_\_\_\_\_

Location \_\_\_\_\_

Date \_\_\_\_\_

Artist's name (if known) \_\_\_\_\_

Society or culture \_\_\_\_\_

Materials \_\_\_\_\_

Who commissioned it? \_\_\_\_\_

Explain the specific story or event:

\_\_\_\_\_

\_\_\_\_\_

Why or how does it relate to this particular society? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**ABE Human Body**

Name \_\_\_\_\_

Location \_\_\_\_\_

Date \_\_\_\_\_

Artist's name(if known) \_\_\_\_\_

Society or culture \_\_\_\_\_

Materials \_\_\_\_\_

Who commissioned it? \_\_\_\_\_

Explain the specific story or event:

\_\_\_\_\_

\_\_\_\_\_

Why or how does it relate to this particular society?

\_\_\_\_\_

\_\_\_\_\_

## **Appendix 3**

### **Universal Themes**

#### **Art Beyond Europe (ABE) and European Art**

Across continents and centuries, artists have used their creative energies to express ideas that are universal to all peoples. These expressions have often manifested themselves without known influences from one another and yet, with remarkable similarities.

ABE art and architecture can include examples from Egypt, the Ancient Near East, Islam, Africa, Japan, China, Oceania, The Americas, and Asia, as long as the examples are from cultures that were truly beyond the influence of the Western (European) World. For example Pre-Columbian examples are appropriate but not Mexican-American muralists.

One of the 30 minute essays will ask students to address a significant art historical issue and to use in the answer, two specific art examples that support the student's idea. At least one of those examples must come from beyond the European tradition. In the past, the significant art historical issues (aka "Common Themes) have included:

- The human body in art
- Objects related to religious ritual
- Narrative in art
- Sacred spaces (religious architecture and sites)
- How art (and architecture)conveys power and authority

Other Universal themes could possibly include:

- Nature
- Gender issues
- Patrons
- Politicians and their influence
- Beauty
- Family roles
- Death
- Birth
- War



Your turn!! Brainstorm additional “Universal Themes” that appear in artworks from many cultures and time periods. Include the theme and at least one specific example in each column of the chart below. Identify your examples clearly.

Theme	ABE Example	European Example
1.		
2.		
3		
4.		
5.		