

Belleville Board of Education

Advanced Placement Art History Curriculum

Board Approved: December 9, 2013

Belleville High School
Visual & Performing Arts Department

Submitted by:
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Belleville Board of Education

Advanced Placement Art History

Philosophy

- Unit 1 Global Prehistory
- Unit 2 Ancient Mediterranean
- Unit 3 Early Europe and Colonial Americas
- Unit 4 Later Europe and Americas
- Unit 5 Indigenous Americas
- Unit 6 Africa
- Unit 7 West and Central Asia
- Unit 8 South, East, and Southeast Asia
- Unit 9 The Pacific
- Unit 10 Global Contemporary

Belleville High School

Visual & Performing Arts Department

Advanced Placement Art History Philosophy

The study of art history invites students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe. Students learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts. The Advanced Placement Art History course welcomes students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.

Students will experience the challenge of balancing a large scope of course content and the need to explore global art with the development of deep conceptual understandings and art historical skills. This AP Art History course addresses this challenge by specifying learning objectives and defining course content in order to support their in-depth learning, critical analysis skills, and discovery of connections among global artistic traditions. This approach allows students to develop profound understanding of representative works of art from diverse cultures, including fundamental information that places these works in context and illuminates relationships among them.

The AP Art History Curriculum articulates big ideas and essential questions that encourage student investigation of art, and it contains clear learning objectives that represent the art historical skills valued by art historians and higher education faculty. Ultimately, the depth of learning students experience in AP Art History results in readiness for advanced college coursework in art history and other disciplines. The course is designed to be the equivalent of a two-semester college course. This curriculum framework is designed to provide a clear and detailed description of the course curriculum and course content.

The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	Global Prehistory		
Anchor Standards Visual & Performing Arts			
<ul style="list-style-type: none"> • Artists manipulate materials and ideas to create an aesthetic object, act, or event. • Art making is shaped by tradition and change. • Interpretations of art are variable. 			
Overview/Rationale			
<p>O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.</p> <p>O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.</p> <p>O/R 3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.</p> <p>O/R 4 Explore global art with the development of deep conceptual understandings and art historical skills.</p>			
Standard(s)			
Tomorrow's Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

Technology Standard(s)	Interdisciplinary Standard(s)
<p>8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.</p> <p>8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.</p> <p>8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.</p> <p>8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems</p>	<p>6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.</p> <p>7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.</p>
Essential Question(s)	
<p>Q1 What is art and how is it made?</p> <p>Q2 Why and how does art change?</p> <p>Q3 How do we describe our thinking of art?</p> <p>Q4 What materials were used to create pre-historic art?</p> <p>Q5 What are at least two components of a work of art?</p> <p>Q6 How do artistic decisions about art making shape a work of art?</p> <p>Q7 What is the original context of a work of art?</p> <p>Q8 How does context affect artistic decision?</p>	
Enduring Understandings	
<p>U1 Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts.</p> <p>U2 Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world</p> <p>U3 The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, is associated with successive city-states and cultural powers: Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian. The art of dynastic Egypt (present-day Egypt and Sudan, from 3000 to 30 B.C.E.) generally includes coverage of predynastic Egypt and Old, Middle, and New Kingdoms. The Amarna period (New Kingdom) was also important because of its cultural reform and stylistic revolution.</p> <p>U4 The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt (facilitated by recorded information from the time) provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond.</p> <p>U5 Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assume divine attributes.</p> <p>U6 Artists created fully developed, formal types, including sculptures of human figures interacting with gods and stylistic conventions representing the human form with a combined profile and three-quarter view. In these combinations, important figures are set apart using a hierarchical scale or by dividing the compositions into horizontal sections or registers, which provide significant early examples of historical narratives.</p> <p>U7 Architectural representations include towering ziggurats that provide monumental settings for the worship of many deities, as well as heavily fortified palaces that increased in opulence over the centuries, proclaiming the power and authority of rulers.</p> <p>U8 The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth. The culture of dynastic Egypt represents an elaborate funerary sect whose devotees created numerous ka statues, artifacts, decorations, and furnishings for tombs. Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the sun. Development of monumental stone architecture culminated with the pyramids. Representations of humans make clear distinctions between the deified pharaoh and people in lower classes, using representational and stylistic cues such as hierarchical proportion and idealization versus naturalism. Approaches to</p>	

portraiture depend on a figure's rank in society.

U9 The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism. Ancient Greek art was produced in Europe and western Asia, primarily in the region of present-day Greece, Turkey, and southern Italy, from 600 B.C.E. to 100 C.E. Etruscan art (c. 700–100 B.C.E., from the region of Etruria in central Italy) and ancient Roman.

U10 Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records. Etruscan art, by contrast, is illuminated primarily by modern archaeological record.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.	
		21 st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	E,T,A	<input checked="" type="checkbox"/> Creativity and Innovation
<input checked="" type="checkbox"/>	Environmental Literacy	E,T,A	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	E,T,A	<input checked="" type="checkbox"/> Communication
<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/> Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

T/O Identify differentiated components of form, function, content and/or context of a work of art.

T/O Identify human expression before written record.

T/O Identify periods of global prehistory.

T/O Identify first instances of important artistic media, approaches, and values occurring on different continents, Africa, Asia.

T/O Identify the American continent, from the Arctic to Tierra del Fuego, sculpture of the indigenous peoples.

T/O Recognize the process of carbon-14 dating.

T/O How artistic decisions about art making shape a work of art.

Assessments	
<p>Formative: Review Questions, Vocabulary, Summary Questions, Rubric, Cooperative structured learning activities, problem solving, Do-Now activities.</p> <p>Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Papers.</p> <p>Blooms Taxonomy</p>	
Teaching and Learning Actions	
<i>Instructional Strategies</i> D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardner's <i>Art Through the Ages</i>, additional hand-out reading.
<i>Activities</i> D	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style of art Student class participation
<i>Experiences</i> D	<ul style="list-style-type: none"> Museum Visits Internet Virtual Museum Tours
Resources	
<p><i>Gardner's Art Through the Ages</i>, Fred S. Kleiner and Christin J. Mamiya</p> <p><i>The Art of Writing about Art</i>, Suzanne Hudson and Nancy Noonan-Morrissey</p> <p><i>Art Across Time</i>, Laurie Schneider Adams</p> <p><i>Art History</i>, Marilyn Stockstad's</p> <p><i>Connect to College Success</i>, College Board</p> <p>Thomson/Wadsworth PowerPoint for <i>Gardner's Art Through the Ages</i></p> <p>Compare & Contrast handouts</p>	
Suggested Time Frame:	Full Year, September to June

D- Indicates differentiation at the Lesson Level.

The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	Ancient Mediterranean		
Anchor Standard (ELA) or Domain (Math)			
<ul style="list-style-type: none"> Artists manipulate materials and ideas to create an aesthetic object, act, or event. Art making is shaped by tradition and change. Interpretations of art are variable. 			
Overview/Rationale			
<p>O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.</p> <p>O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.</p> <p>O/R 3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.</p> <p>O/R 4 Explore global art with the development of deep conceptual understandings and art historical skills.</p>			
Standard(s)			
Tomorrow's Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

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<p>8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.</p> <p>8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.</p> <p>8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.</p> <p>8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems</p>	<p>6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.</p> <p>7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.9.1.12.C.3 Explain why some current and/or past world leaders have had a greater impact on people and society than others, regardless of their countries of origin.</p> <p>9.1.12.F.2 Demonstrate a positive work ethic in various settings, including the classroom and during structured learning experiences.</p>
Essential Question(s)	
<p>Q1 What is art and how is it made?</p> <p>Q2 Why and how does art change?</p> <p>Q3 How do we describe our thinking of art?</p> <p>Q4 What materials were used to create ancient Mediterranean structures that provide monumental settings for worship of many deities?</p> <p>Q5 What are the innovations and conventions in ancient Near East and Egypt?</p> <p>Q6 How does artistic decision about art making develop, including human figures interacting with gods and stylistic convention?</p> <p>Q7 What is the original context of a work of art?</p> <p>Q8 How does context affect artistic decision?</p> <p>Q9 What are the stylistic changes assigned to periods (e.g., archaic Greek), governments, or dynasties (e.g., the Roman Republic)?</p> <p>Q10 What are the ideal proportions and spatial relationships that express societal values of harmony and order?</p>	
Enduring Understandings	
<p>U1 Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts.</p> <p>U2 Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world</p> <p>U3 The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, is associated with successive city-states and cultural powers: Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian. The art of dynastic Egypt (present-day Egypt and Sudan, from 3000 to 30 B.C.E.) generally includes coverage of pre-dynastic Egypt and Old, Middle, and New Kingdoms. The Amarna period (New Kingdom) was also important because of its cultural reform and stylistic revolution.</p> <p>U4 The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt (facilitated by recorded information from the time) provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond.</p> <p>U5 Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assume divine attributes.</p> <p>U6 Artists created fully developed, formal types, including sculptures of human figures interacting with gods and stylistic conventions representing the human form with a combined profile and three-quarter view. In these combinations, important figures are set apart using a hierarchical scale or by dividing the compositions into horizontal sections or registers, which provide significant early examples of historical narratives.</p> <p>U7 Architectural representations include towering ziggurats that provide monumental settings for the worship of many deities, as well as heavily fortified palaces that increased in opulence over the centuries, proclaiming the power and authority of rulers.</p> <p>U8 The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle</p>	

of rebirth. The culture of dynastic Egypt represents an elaborate funerary sect whose devotees created numerous ka statues, artifacts, decorations, and furnishings for tombs. Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the sun. Development of monumental stone architecture culminated with the pyramids. Representations of humans make clear distinctions between the deified pharaoh and people in lower classes, using representational and stylistic cues such as hierarchical proportion and idealization versus naturalism. Approaches to portraiture depend on a figure's rank in society.

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U10 Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records. Etruscan art, by contrast, is illuminated primarily by modern archaeological record.

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Student Learning Targets/Objectives

T/O Identify differentiated components of form, function, content and/or context of a work of art.

T/O Identify that a feature of a work of art is a tradition or change by providing contextual evidence to support their description of the feature.

T/O A specific tradition and/or change in a single work or group of related works and state plausible contextual evidence to support their explanations.

T/O Analyze the influence of an artistic tradition or change on other artists and/or works of art.

T/O Identify the tradition or change in a specific work of art.

T/O Evidence may include multiple perspectives and novel insights.

T/O State plausible contextual evidence to support explanations.

T/O A single work of art or related works can influence other artistic production and may focus on either tradition or change and may be within or across cultures.

T/O Analyze the influence of an artistic tradition or change on other artists and/or works of art.

T/O Identify the tradition or change in a special work of art and why it was influential

Assessments	
<p>Formative: Review Questions, Vocabulary, Summary Questions, Rubric, Cooperative structured learning activities, problem solving, Do-Now activities.</p> <p>Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Papers.</p> <p>Blooms Taxonomy</p>	
Teaching and Learning Actions	
<i>Instructional Strategies</i> D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardner's <i>Art Through the Ages</i>.
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Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	Early European and Colonial Americas		
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Essential Question(s)	
<p>Q1 What is art and how is it made?</p> <p>Q2 Why and how does art change?</p> <p>Q3 How do we describe our thinking of art?</p> <p>Q4 What languages and religions have caused considerable fragmentation of medieval art and architecture?</p> <p>Q5 What is Iconoclasm?</p> <p>Q6 What is the early modern Atlantic World?</p> <p>Q7 What are the developments of visual elements of art that enhanced the illusion of naturalism?</p> <p>Q8 How does context affect artistic decision?</p> <p>Q9 What are the emerging academies of art?</p>	
Enduring Understandings	
<p>U1 European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation of medieval art.</p> <p>U2 Medieval art (European, c. 300–1400 C.E.; Islamic, c. 300–1600 C.E.) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.</p> <p>U3 Art from the early modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.</p> <p>U4 The arts of 15th century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.</p> <p>U5 The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and southern western European art with respect to form, function, and content.</p>	

In this unit plan, the following 21st Century themes and skills are addressed.

<i>Check all that apply.</i> 21st Century Themes		<i>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i> 21st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	E,T,A	<input checked="" type="checkbox"/> Creativity and Innovation
<input checked="" type="checkbox"/>	Environmental Literacy	E,T,A	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	E,T,A	<input checked="" type="checkbox"/> Communication
<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/> Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

T/O1 Medieval artistic traditions including late antique, early Christian, Byzantine, Islamic, migratory, Carolingian, Romanesque, and Gothic, named for their principal culture, religion, government, and/or artistic style. Continuities and exchanges between coexisting traditions in medieval Europe are evident in shared artistic forms, functions, and techniques. Contextual information comes primarily from literary, theological, and governmental (both secular and religious) records, which vary in quantity according to period and geographical region, and to a lesser extent from archaeological excavations.

T/O2 Before the late Middle Ages, the coexistence of many regional styles makes period-wide generalizations impossible. Isolated regional revivals of naturalism and classicism occurred, sometimes motivated by the association of classicism with the Roman Christian emperors and church. Other traditions, such as those of European Islamic art and early medieval migratory art, embraced calligraphic line and script, as well as dense geometrical and organic ornament.

T/O3 Medieval artists and architects were heavily influenced by earlier and contemporary cultures, including coexisting European cultures. Thus early medieval and Byzantine art was influenced by Roman art and by motifs and techniques brought by migratory tribes from eastern Europe, West Asia, and Scandinavia. High medieval art was influenced by Roman, Islamic, and migratory art, and European Islamic art was influenced by Roman, migratory, Byzantine, and West Asian art.

T/O4 Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory. Cultural and artistic exchanges were facilitated through trade and conquest.

T/O5 Surviving architecture is primarily religious in function (though domestic architecture survives from the late Middle Ages); ground plans and elevations both accommodated worship and incorporated symbolic numbers, shapes, and ornament.

T/O6 Medieval figurative and aniconic two- and three-dimensional works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text.

T/O7 Periodic rejections of figural imagery on religious structures or objects on theological grounds were common to all three major medieval religions. These artworks could facilitate a connection with the divine through their iconography (icons) or contents (reliquaries)

T/O8 The early modern Atlantic World encompasses what today is known as Western Europe — specifically Italy, Spain, France, Germany, England, Belgium, and the Netherlands — and those territories in the Americas that were part of the Spanish empire, including the Caribbean, the Western and Southwestern regions of the United States, Mexico, Central America, and South America, from approximately 1400 to 1850 C.E. Study of Renaissance and Baroque

T/O9 The traditional art history survey presents a historical narrative that, by selectively mapping development of the so-called Old World, constructs the idea of the West.

T/O10 The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization.

T/O11 Information and objects from different parts of the world were gathered in European cultural centers, where their influence is evident in the contents of curiosity cabinets, advances in science and technology, consolidation of European political and economic power, and the development of modern conceptions of difference such as race and nationalism.

T/O12 Developments in the form and use of visual elements, such as linear and atmospheric perspective, composition, color, figuration, and narrative, enhanced the illusion of naturalism.

T/O13 The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, theoretical curricula in centralized educational institutions.

T/O14 Corporate and individual patronage informed the production, content, form, and display of art from panel painting, altarpieces, sculpture, and print to myriad decorative arts, such as metalwork and textiles. Displayed in churches, chapels, convents, palaces, and civic buildings, the arts performed various functions.

T/O15 Production of religious imagery declined in northern Europe, and nonreligious genres, such as landscape, still life, genre, history, mythology, and portraiture, developed and flourished. In the south, there was an increase in the production of political propaganda, religious imagery, and pageantry.

T/O16 Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception.

Assessments

Formative: Review Questions, Vocabulary, Summary Questions, Rubric, Cooperative structured learning activities, problem solving, Do-Now activities.

Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Papers.

Blooms Taxonomy

Teaching and Learning Actions	
Instructional Strategies D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardner's <i>Art Through the Ages</i>.
Activities D	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style Student class participation.
Experiences D	<ul style="list-style-type: none"> Museum Visits Internet Virtual Museum Tours
Resources	
<p><i>Gardner's Art Through the Ages</i>, Fred S. Kleiner and Christin J. Mamiya</p> <p><i>The Art of Writing about Art</i>, Suzanne Hudson and Nancy Noonan-Morrissey</p> <p><i>Art Across Time</i>, Laurie Schneider Adams</p> <p><i>Art History</i>, Marilyn Stockstad's</p> <p><i>Connect to College Success</i>, College Board</p> <p>Thomson/Wadsworth PowerPoint for <i>Gardner's Art Through the Ages</i></p> <p>Compare & Contrast handouts</p>	
Suggested Time Frame:	Full Year, September to June

D- Indicates differentiation at the Lesson Level.

The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	Later European and Americas		
Anchor Standard (ELA) or Domain (Math)			
<ul style="list-style-type: none">• Artists manipulate materials and ideas to create an aesthetic object, act, or event.• Art making is shaped by tradition and change.• Interpretations of art are variable.			
Overview/Rationale			
<p>O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.</p> <p>O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.</p> <p>O/R 3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.</p> <p>O/R 4 Explore global art with the development of deep conceptual understandings and art historical skills.</p>			
Standard(s)			
Tomorrow’s Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

Technology Standard(s)	Interdisciplinary Standard(s)
<p>8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.</p> <p>8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.</p> <p>8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.</p> <p>8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems</p>	<p>6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.</p> <p>7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.</p>
Essential Question(s)	
<p>Q1 What is art and how is it made?</p> <p>Q2 Why and how does art change?</p> <p>Q3 How do we describe our thinking of art?</p> <p>Q4 How does art exist in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars?</p> <p>Q5 What is the artists newly assumed role in society?</p> <p>Q6 How does art take on new roles and functions in society and is experienced by audiences in new ways?</p> <p>Q7 How does art proved challenging for audiences and patrons to immediately understand?</p> <p>Q8 How does context affect artistic decision?</p> <p>Q9 What revival styles does architecture take on?</p> <p>Q10 How does the philosophies of Marx and Darwin impacted worldviews?</p> <p>Q11 What new mediums did artists begin to employ?</p> <p>Q12 What are the newly emerging academies?</p>	
Enduring Understandings	
<p>U1 From the mid-1700s to 1980 C.E., Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women's and civil rights' movements catalyzed social change.</p> <p>U2 Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of "isms."</p> <p>U3 Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.</p>	

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E , T , A on the line before the appropriate skill.	
		21 st Century Skills	
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<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/> Collaboration
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Student Learning Targets/Objectives

T/O1 The Enlightenment set the stage for this era. Scientific inquiry and empirical evidence were promoted in order to reveal and understand the physical world. Belief in knowledge and progress led to revolutions and a new emphasis on human rights. Subsequently, Romanticism offered a critique of Enlightenment principles and industrialization.

T/O2 Philosophies of Marx and Darwin impacted worldviews, followed by the work of Freud and Einstein. Later, postmodern theory influenced art making and the study of art. In addition, artists were affected by exposure to diverse cultures, largely as a result of colonialism. The advent of mass production supplied artists with ready images, which they were quick to appropriate.

T/O3 Diverse artists with a common dedication to innovation came to be discussed as the avant-garde. Subdivisions include Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Expressionism, Cubism, Constructivism, Abstraction, Surrealism, Abstract Expressionism, Pop Art, performance art, and earth and environmental art. Many of these categories fall under the general heading of modernism.

T/O4 Artists were initially bonded by sanctioned academies and pursued inclusion in juried salons for their work to be displayed. Later, when this system broke down, they joined together in self-defined groups, often on the margins of the mainstream art world, and they often published manifestos of their beliefs. Change and innovation dominated this era and became goals in their own right. Women artists slowly gained recognition as many artists competed for admiration of their individuality and genius.

T/O5 Artists employed new media, including lithography, photography, film, and serigraphy. They used industrial technology and prefabrication, as well as many new materials, to create innovative and monumental works, culminating with massive earthworks. Performance was enacted in novel ways and recorded on film and video.

T/O6 Architecture witnessed a series of revival styles, including classical, Gothic, Renaissance, and Baroque. In the mid-19th century, advances in technology, such as the steel frame, ferroconcrete construction, and cantilevering, hastened the development of building construction. Skyscrapers proliferated and led to an international style of architecture that was later challenged by postmodernism.

T/O7 Art was displayed at public exhibitions such as the Salon in Paris and later at commercial art galleries. The museum became an important institution of civic and national status and pride. The sale of art to the public became the leading driver of art production. The collection of art increased, driving up prices, as art became a commodity that appreciated in value. After the devastation of Europe in World War II, artists in the United States dominated the art market.

T/O8 Church patronage declined and corporate patronage emerged. The influence of the academies receded in favor of radical individualism; some artists worked without patronage. Audiences ranged from private patrons to the public, which was sometimes hostile toward art that broke with tradition.

T/O9 The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization.

T/O10 Information and objects from different parts of the world were gathered in European cultural centers, where their influence is evident in the contents of curiosity cabinets, advances in science and technology, consolidation of European political and economic power, and the development of modern conceptions of difference such as race and nationalism.

T/O11 Developments in the form and use of visual elements, such as linear and atmospheric perspective, composition, color, figuration, and narrative, enhanced the illusion of naturalism.

T/O12 The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, theoretical

curricula in centralized educational institutions.

T/O13 Corporate and individual patronage informed the production, content, form, and display of art from panel painting, altarpieces, sculpture, and print to myriad decorative arts, such as metalwork and textiles. Displayed in churches, chapels, convents, palaces, and civic buildings, the arts performed various functions.

T/O14 Production of religious imagery declined in northern Europe, and nonreligious genres, such as landscape, still life, genre, history, mythology, and portraiture, developed and flourished. In the south, there was an increase in the production of political propaganda, religious imagery, and pageantry.

T/O15 Art production in the Spanish viceroalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception.

Assessments

Formative: Review Questions, Vocabulary, Summary Questions, Cooperative structured learning activities, problem s-solving, Do-Now activities.

Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Paper.

Blooms Taxonomy

<i>Teaching and Learning Actions</i>	
<i>Instructional Strategies</i> D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardener's <i>Art Through the Ages</i>.
<i>Activities</i> D	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style Student class participation.
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Resources	
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Suggested Time Frame:	Full Year, September to June

D- Indicates differentiation at the Lesson Level.

The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	Indigenous Americas		
Anchor Standard (ELA) or Domain (Math)			
<ul style="list-style-type: none">Artists manipulate materials and ideas to create an aesthetic object, act, or event.Art making is shaped by tradition and change. Interpretations of art are variable.			
Overview/Rationale			
<p>O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.</p> <p>O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.</p> <p>O/R 3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.</p> <p>O/R 4 Explore global art with the development of deep conceptual understandings and art historical skills.</p>			
Standard(s)			
Tomorrow’s Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

Technology Standard(s)

8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.

8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.

8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.

8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems

Interdisciplinary Standard(s)

6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.

Essential Question(s)

Q1 What is art and how is it made?

Q2 Why and how does art change?

Q3 How do we describe our thinking of art?

Q4 What is the time period studied?

Q5 What is the role of Indigenous American society?

Q6 What is the area of the world in which the Ancient Mesoamerica encompassed?

Q7 What are the key differences between the art of Ancient America and Native North America, and artistic traditions exhibit overarching traits?

Q8 How does context affect artistic decision?

Q9 How do Native Americans today maintain their cultural identity?

Enduring Understandings

U1 Art of the Indigenous Americas is among the world's oldest artistic traditions. While its roots lie in northern Asia, it developed independently between c. 10,000 B.C.E. and 1492 C.E., which marked the beginning of the European invasions. Regions and cultures are referred to as the Indigenous Americas to signal the priority of First Nations cultural traditions over those of the colonizing and migrant peoples that have progressively taken over the American continents for the last 500 years.

U2 Ancient Mesoamerica encompassed what is now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E. to 1521 C.E., which was the time of the Mexica (Aztec) downfall. General cultural similarities of ancient Mesoamerica include similar calendars, pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena, and highly valued green materials, such as jadeite and quetzal feathers.

U3 The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicity (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.

U4 Despite underlying similarities, there are key differences between the art of Ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to the present, and sources of information. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression.

U5 Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes		Indicate whether these skills are <i>E-Encouraged, T-Taught, or A-Assessed</i> in this unit by marking <i>E, T, A</i> on the line before the appropriate skill. 21st Century Skills	
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<input type="checkbox"/>	Health Literacy	E,T,A	<input checked="" type="checkbox"/> Communication
<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/> Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

T/O1 Art of the Indigenous Americas is categorized by geography and chronology into the designations of Ancient America and Native North America. "Ancient America" is the category used for art created before 1550 C.E., south of the current U.S.-Mexico border.

T/O2 Artistic traditions of the indigenous Americas exhibit overarching traits: content that emphasizes unity with the natural world and a five-direction (North, South, East, West, Center) cosmic geometry; spirituality based in visionary shamanism; high value placed on animal-based media, such as featherwork, bone carving, and hide painting; incorporation of trade materials

T/O3 Three major distinct cultures and styles of Ancient Mesoamerica (Middle America) were the Olmec, Maya, and Mexica (aka Aztec — the empire was dominated by the Mexica ethnic group). The Olmec existed during the first millennium B.C.E., primarily in the Gulf Coast; the Mayan culture peaked during the first millennium C.E. in eastern Mesoamerica (the Yucatan Peninsula, Guatemala, Belize, and Honduras); and the Mexica

T/O4 Mesoamerican sculptural and two-dimensional art tended toward the figural, particularly in glorification of specific rulers. Mythical events were also depicted in a realistic, figural mode.

T/O5 Mesoamerica has had an influence on its invaders and the world at large since the 16th century. Mesoamerica is the origin of many of the world's staple foods: chocolate, vanilla, tomatoes, avocados, and maize (corn). Mesoamericans discovered rubber, invented the first ballgame, and included a number of matrilinear and matriarchal cultures.

T/O6 When Mexico was first discovered by Europe, gifts of Mexica art sent to Charles V alerted such artists as Albrecht Dürer to the New World. Twentieth-century muralists, such as Diego Rivera, overtly incorporated themes from the Mexica past. Henry Moore and Frank Lloyd Wright were strongly influenced by the sculpture and architecture of ancient Mesoamerica as well.

T/O7 As with ancient Mesoamerica, the Central Andes was a seat of culture and art parallel to the "Old" World in antiquity, diversity, and sophistication.

T/O8 The necessity to interact with 3 disparate environments (mountains, desert coast, and rainforest) in order to survive instilled in Andean culture and art an underlying emphasis on trade in exotic materials.

T/O9 Andean art tends to explore the terrestrial (e.g., animal and plant imagery, mountain veneration, sculpting of nature itself, and organic integration of architecture with the environment). It also concerns the non-terrestrial via abstraction and orientation toward the afterlife and the other realms of the cosmos. Peoples of the Andes practiced the world's earliest and most persistent artificial mummification.

T/O10 The European invasions prevailed beginning in 1534 C.E.; however, indigenous descendants of ancient peoples remain: 8 to 10 million people still speak Quechua, the Inka language. Being more distant geographically and aesthetically, Andean art was less well known to early modern Europe and current society than Mesoamerican art. However, some key modern Euro-American artists, such as Paul Gauguin, Josef and Anni Albers.

T/O11 Intellectual pursuits apparent in artistic expressions include astronomical observation; poetry, song, and dance; and medicine (curing and divining). Artistic practices included workshops, apprentice-master relationships, and, less often, solitary art making. Some specialization by gender (e.g., women weaving, men carving) can be seen. Patrons might be the tribal leaders, an elder, or a family member. Audiences mostly were the entire group, though some objects and performances were restricted by their sacred or political nature.

T/O12 Due to the history of suppression and forced assimilation into white culture, influence of Native North American art on modern U.S. and European art styles has been minimized. However, recent cultural revitalization of traditions and active contemporary artistic production by self-taught and academically trained artists keep Native American participation in global artistry alive. Strains range from self-conscious revival of ancient arts, such as in Puebloan pottery, to cutting political commentary on racism and injustice.

Assessments	
Formative: Review Questions, Vocabulary, Summary Questions, Cooperative structured learning activities, problem s-solving, Do-Now activities. Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Paper. Blooms Taxonomy College Board Curriculum	
Teaching and Learning Actions	
<i>Instructional Strategies</i> D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardner's <i>Art Through the Ages</i>.
<i>Activities</i> D	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style Student class participation.
<i>Experiences</i> D	<ul style="list-style-type: none"> Museum Visits Internet Virtual Museum Tours
Resources	
<i>Gardner's Art Through the Ages</i> , Fred S. Kleiner and Christin J. Mamiya <i>The Art of Writing about Art</i> , Suzanne Hudson and Nancy Noonan-Morrissey <i>Art Across Time</i> , Laurie Schneider Adams <i>Art History</i> , Marilyn Stockstad's <i>Connect to College Success</i> , College Board Thomson/Wadsworth PowerPoint for <i>Gardner's Art Through the Ages</i> Compare & Contrast handouts •	
Suggested Time Frame:	Full Year, September to June

D- Indicates differentiation at the Lesson Level.

The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	Africa		
Anchor Standard (ELA) or Domain (Math)			
<ul style="list-style-type: none">• Artists manipulate materials and ideas to create an aesthetic object, act, or event.• Art making is shaped by tradition and change.• Interpretations of art are variable.			
Overview/Rationale			
<p>O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.</p> <p>O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.</p> <p>O/R 3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.</p> <p>O/R 4 Explore global art with the development of deep conceptual understandings and art historical skills.</p>			
Standard(s)			
Tomorrow's Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

Technology Standard(s)

8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.

8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.

8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.

8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems

Interdisciplinary Standard(s)

6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.

Essential Question(s)

Q1 What is art and how is it made?

Q2 Why and how does art change?

Q3 How do we describe our thinking of art?

Q4 What is the earliest African art dates to 77,000 years ago.

Q5 What is conjectural?

Q5 What is the social organization and human relations of African people?

Q6 What are Africa's intellectual and artistic traditions that sustain hundreds of cultures and almost as many languages, contributing dramatically to the corpus of human expression?

Q7 How are African arts expressive rather than representational?

Q8 What belief systems are revealed by African art?

Enduring Understandings

U1 Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.

U2 Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.

U3 Use and efficacy are central to the art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed. African arts are often described in terms of the contexts and functions with which they appear to be associated.

U4 Outsiders have often characterized, collected, and exhibited African arts as primitive, ethnographic, anonymous, and static, when in reality Africa's interaction with the rest of the world led to dynamic intellectual and artistic traditions that sustain hundreds of cultures and almost as many languages, contributing dramatically to the corpus of human expression. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.

In this unit plan, the following 21st Century themes and skills are addressed.

<i>Check all that apply.</i> 21st Century Themes		<i>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i> 21st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	E,T,A	<input checked="" type="checkbox"/> Creativity and Innovation
<input checked="" type="checkbox"/>	Environmental Literacy	E,T,A	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	E,T,A	<input checked="" type="checkbox"/> Communication
<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/> Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

K/S 1 Early artistic expression on the African continent is found in the rock art of the Sahara and in southern Africa. Those works depict the animals that lived in each region, human pursuits (e.g., herding, combat, and perhaps dance or some sort of regularized behavior), contact among different groups of people, and the use of technologies (e.g., horses and chariots).

K/S2 The now-deserts of the Sahara were once grassland and an original source of agriculture and animal husbandry. As the desert grew, it stretched toward the still well-watered valley of the Nile and the culture of Pharaonic Egypt. Resulting human migrations carried populations southward into central Africa and eventually across the Congo River Basin. The arts, major world religions, and international trade routes followed those paths and flourished in patterns of distribution seen in Africa today.

K/S 3 Art in Africa is a combination of objects, acts, and events, created in a wide variety of media (vocal, aural, and visual) and materials (wood, ivory, metals, ceramic, fiber, and elements of nature) that are carved, cast, forged, modeled, woven, and combined by recognized specialists for knowledgeable patrons.

K/S4 Art reveals belief systems; it presents a world that is known but not necessarily seen, predictable, or even available to everyone. These arts are expressive rather than representational and often require specialized or supernaturally ordained capabilities for their creation, use, and interpretation. African art is concerned with ideas (beliefs and relationships that exist in the social and intellectual world) rather than the with objects of the natural or physical world. Art is created for both daily use and ritual purposes (such as leadership, religious beliefs, diagnosis and divination, education, and personal adornment).

K/S5 Art forms may be prescribed by a diviner, commissioned by a supplicant, and produced by a specific artist. The art object comes under the custodianship of the person who commissioned it or a member of his or her family. Performances of objects are accompanied by costumes and music. None of these practices is simple or random. Cultural protocols acknowledge and ensure the efficacy and appropriateness of artistic experience in Africa. African art is sung, danced, and presented in holistic experiences for designated audiences; it is created for specific reasons and to produce expected results.

K/S6 As in all arts, aspects of human experience (such as origins, destinies, beliefs, physicality, power, and gender) are expressed through objects and performances. Artistic expression in Africa is an integral part of social life, connecting daily practices to beliefs, systems of power and authority, and social networks that link people to their families, communities, and shared ancestors. African arts mark status, identity, and cycles of human experience (e.g., maturational, seasonal, astronomical, and liturgical).

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K/S7 Education, incorporation into adulthood, and civic responsibility are processes marked by the creation, manipulation, and interpretation of art objects. The arts of authority (both achieved and inherited status and roles) legitimate traditional leadership. Leaders' histories and accomplishments are often entrusted to and lauded by historians, bards, and elders. Personal identity, social status, and relationships are delineated by aesthetic choices and artistic expression. Common ancestors link leaders, sanction social behavior and choices, and define the order of social life.

K/S8 Urbanization and its monumental trappings (both bureaucratic and architectural) often associated with "civilization" take many forms in Africa. Administrative and liturgical centers exist apart from settlement that is often determined by the spaces required for agriculture or herding. Seasonal climatic shifts and demands of political relations affect the scale and distribution of built environments and arts that mark them. The sites of Meroë, Timbuktu, Zimbabwe, Igbo Ukwu, and Kilwa Kisiwani demonstrate that range of monumentalities.

K/S9 African histories, often sung or recited, are traditionally the responsibility of specialists. Outsiders often see those histories as timeless and unchanging. The Africa we know often comes from ideas promulgated by foreigners since the ninth century — as though history were brought to, rather than originating from, Africa.

K/S10 As they have been traditionally collected by outsiders, African art objects that are similar in form are often grouped with works that come from the same place and are produced by a designated ethnic group. The name of the artist and the date of creation are rarely acknowledged by the outsiders who collected them. These gaps in the record do not reflect a lack of interest on the part of those who commission, use, and protect art objects; rather they are the result of ignorance and predisposition by those collecting, describing, and explaining African art.

K/S11 Creative contributions of African life and arts are found in populations around the world. Artistic practices were conveyed by and continue to be serviced by African people and beliefs, from Macao to Manaus to Mauritania. These creative contributions are reflected in diverse art forms, from the practices of Santeria to Japanese screens and the paintings of Renaissance Venice. The literatures of Negritude and the Harlem Renaissance expanded the notions of place and race to new levels that are again changing in the contemporary diaspora. Although traditional African art forms are usually described and exhibited, contemporary African arts have increased awareness and understanding of the arts of the continent across the globe.

Assessments

Formative: Review Questions, Vocabulary, Summary Questions, Cooperative structured learning activities, problem s-solving, Do-Now activities.

Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Paper.

Blooms Taxonomy

<i>Teaching and Learning Actions</i>	
<i>Instructional Strategies</i> D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in <i>Gardener's Art Through the Ages</i>.
<i>Activities</i> D	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style Student class participation.
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Resources

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Connect to College Success, College Board

Thomson/Wadsworth PowerPoint for *Gardner's Art Through the Ages*

Compare & Contrast handouts

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Suggested Time Frame:

Full Year, September to June

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org 609-860-8991 fax – 609-409-0946

The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	West and Central Asia		
Anchor Standard (ELA) or Domain (Math)			
<ul style="list-style-type: none">• Artists manipulate materials and ideas to create an aesthetic object, act, or event.• Art making is shaped by tradition and change.• Interpretations of art are variable.			
Overview/Rationale			
O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.			
O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.			
O/R 3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.			
O/R 4 Explore global art with the development of deep conceptual understandings and art historical skills.			
Standard(s)			
Tomorrow’s Teachers NJCCCS:			
1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.			
1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.			
1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.			
1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.			
1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.			
1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.			
1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.			
1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.			
1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.			
1.4.12.B.2 Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.			
1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.			

Technology Standard(s)	Interdisciplinary Standard(s)
<p>8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.</p> <p>8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.</p> <p>8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.</p> <p>8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems</p>	<p>6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.</p> <p>7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.</p>
Essential Question(s)	
<p>Q1 What is art and how is it made?</p> <p>Q2 Why and how does art change?</p> <p>Q3 How do we describe our thinking of art?</p> <p>Q4 What key role did West and Central Asia play in the history of the art world?</p> <p>Q5 How did figural art vary among traditions?</p> <p>Q5 What areas of the world did the cultures of West and Central Asia encompass?</p> <p>Q6 Who were the local and global patrons?</p> <p>Q7 How did shared beliefs and practices unite these regions?</p> <p>Q8 Why is the architecture in West and Central Asia is frequently religious in function?</p> <p>Q9 How are Ceramic arts and textiles used?</p>	
Enduring Understandings	
<p>U1 The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchanges that have occurred in these lands that link the European and Asian peoples.</p> <p>U2 The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam.</p> <p>U3 Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.</p> <p>U4 Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures. Important forms include ceramics, metalwork, textiles, painting, and calligraphy.</p>	

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E , T , A on the line before the appropriate skill. 21st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	E,T,A	<input checked="" type="checkbox"/> Creativity and Innovation
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<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/> Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

T/O1 Historical cultures of West and Central Asia reside in a vast area that includes the Arabian Peninsula and the Levant, Anatolia, Iran, Central

T/O1 Historical cultures of West and Central Asia reside in a vast area that includes the Arabian Peninsula and the Levant, Anatolia, Iran, Central

Asia, Inner Asia, and Himalayan Asia. These regions have had shifting political boundaries throughout their histories and include lands associated with the former Soviet Union and modern China. They form the heart of the ancient Silk Route that connected the Greco-Roman world with China and India.

T/O2 Arts attest to the transmission and influence of cultural ideas, such as Islam and Buddhism, and cultural art forms, such as Hellenistic architecture, Buddhist sculpture, chinoiserie (in Persian art), and ceramic-tile decoration. Cross-cultural comparisons with the arts of these regions may be made most readily to the arts of the ancient Mediterranean, medieval Europe, and South, East, and Southeast Asia.

T/O3 West Asia is the cradle of arts produced in regions with a dominant Islamic culture. These arts may be religious or secular in nature, and may or may not have been made by or for Muslims. The term "Islamic Art" may be applied to these diverse art forms. Many examples of Islamic art from across the traditional Islamic lands share similarities in terms of their content and visual characteristics.

T/O4 The arts of West and Central Asia were created for and acquired by various kinds of local and global patrons. Audiences for these works included royal and wealthy patrons, lay and monastic religious practitioners, and foreign collectors who acquired works through gift or trade.

T/O5 The arts of West and Central Asia had great international impact through trade. Textiles were perhaps the most important art form in these regions and dominated much of the international trade between Europe and Asia. Islamic metalworks, including examples with Christian subject matter, were created for trade in the regions bordering the Mediterranean. Ceramics were another important trade item, particularly the iznik wares created in Turkey.

T/O6 Cultures of these regions are diverse, but they were united through their shared beliefs and practices, particularly the world religions of Buddhism, which originated in the sixth century B.C.E. in South Asia, and Islam, which originated in the seventh century C.E. in West Asia.

T/O7 Architecture in West and Central Asia is frequently religious in function. West and Central Asia is home to many important Islamic mosques, which are decorated with nonfigural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, serving as a focus for prayer. A large congregational mosque may also include a Minbar (pulpit for the imam), as well as a Minaret and a central courtyard to call and accommodate practitioners for prayer. Other important forms of Islamic religious architecture include commemorative monuments, such as the Kaaba and the Dome of the Rock, and tomb architecture. Central Asia is further recognized for its outstanding Buddhist cave architecture, which incorporates relief carving, constructive sculpture, and wall painting. In the Tibetan lands, Buddhist architecture flourishes in the form of stupas and monastic architecture.

T/O8 Pilgrimage is an important religious practice in Islam and Buddhism and is a key focus of several monuments and artworks in West and Central Asia including the following: the Kaaba, the most sacred site in Islam; the Dome of the Rock in Jerusalem; and the Buddha sculpture Jobo Rinpoche, considered the most sacred image in Tibet.

T/O9 Figural art is a primary form of visual communication in Buddhist communities in Central Asia, as it is across Asia. Figural imagery is used to depict Buddhas and various attendants, teachers, practitioners, and deities. This is an iconic culture, and the presence of invoked figural imagery is important to Buddhist practices. These figures may be venerated in shrine settings, may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, may be found in mandalas, or may be depicted in paintings.

T/O10 Islamic art that is created for religious purposes does not contain figural imagery. Mosque architecture is decorated with nonfigural imagery, including calligraphy, geometric, and vegetal forms. Manuscripts or objects containing sacred texts may contain calligraphy, illumination, or geometric and vegetal decoration, but should not contain figural imagery.

T/O11 Figural art is an important subject of Islamic art in West and Central Asia. Islamic cultures draw a clear distinction between sacred and secular contexts, and figural imagery abounds in secular works, such as decorative arts and manuscript painting, which often depict sociological types, such as hunters or courtiers, or narrative subjects, such as the ancient kings and heroes of the Persian Shahnama. Religious ideas or content are sometimes carried over into secular art forms and may be illustrated when they become the subject of courtly or popular literature and poetry. For example, the prophet Moses might be illustrated in a manuscript of the Khamsa of Nizami. He would not be illustrated, however, in a manuscript of the holy Qur'an.

T/O12 Styles of art from West Asia tend to favor two-dimensional design. These works are often highly decorative, employing geometric and organic forms and vegetal designs, qualities that carry over into figural works, where figures inhabit flat or shallow spaces with tipped perspectives and patterned landscapes. West Asian art finds its greatest source of refinement and international influence in the Persianate arts from the Timurid and Safavid Dynasties of Iran, which influenced the Ottoman arts of Turkey and the Mughal arts of India. Styles of art in Central Asia can be divided into Persianate Islamic styles, which maintain developments made in West Asian art, and Indian-inspired styles, which are characterized by the idealized figural art traditions of South Asia.

T/O13 Architecture in West and Central Asia is frequently religious in function. since the prehistoric era, and many technical advancements in this media, such as the development of lusterware and cobalt-on-white slip painting, developed here. Ceramic arts were used to create utilitarian vessels and elaborate painted and mosaic-tile architectural decoration, carrying forward artistic practices explored in ancient West Asia (the Near East). Highpoints in West and Central Asian ceramics include Persian mosaic-tile architecture from the Seljuk through the Safavid Dynasties, as seen in the Great Mosque of Isfahan, and Iznik tile work and export ceramics created during the Ottoman Dynasty.

T/O14 Metalwork and metallurgy flourished in West and Central Asia in the creation of metal plaques, vessels, arms, armor and tack, sculpture, and decorative objects of all kinds. Islamic metalwork is widely regarded as one of the finest decorative art forms of the medieval world. Metal sculpture was an important art form in Central Asian and Himalayan Buddhist art, which created Buddhist figures in bronze, copper, brass and silver, and often ornamented them with gilding, metal inlay, and paint. Metal artworks were created through various processes including casting, beating, chasing, inlaying, and embossing.

T/O15 Textile forms from this region include silk-tapestry weaving, silk velvets, and wool and silk carpets.

T/O16 Painting in West and Central Asia usually took three forms: wall painting, manuscript painting, and in the Himalayan regions, the painting of thangkas (large paintings on cloth) of Buddhist deities and mandalas. Calligraphy was a prominent art form, particularly in Islamic art in West Asia where beautiful forms were created to transmit sacred texts. Calligraphy is found on architecture, decorative arts objects, and ceramic tiles, as well as in manuscripts written on paper, cloth, or vellum.

Assessments

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Suggested Time Frame:

Full Year, September to June

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org 609-860-8991 fax – 609-409-0946

The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	South, East, and Southeast Asia		
Anchor Standard (ELA) or Domain (Math)			
<ul style="list-style-type: none">• Artists manipulate materials and ideas to create an aesthetic object, act, or event.• Art making is shaped by tradition and change.• Interpretations of art are variable.			
Overview/Rationale			
<p>O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.</p> <p>O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.</p> <p>O/R 3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.</p> <p>O/R 4 Explore global art with the development of deep conceptual understandings and art historical skills.</p>			
Standard(s)			
Tomorrow's Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

Technology Standard(s)

8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.

8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.

8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.

8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems

Interdisciplinary Standard(s)

6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.

Essential Question(s)

Q1 What is art and how is it made?

Q2 Why and how does art change?

Q3 How do we describe our thinking of art?

Q4 What are the key South and East Asia traditions of distinctive religious art forms?

Q5 What are the artistic and architectural traditions?

Q6 How are the cultures of South, East, and Southeast Asia interconnected with trade and politics?

Q6 Who were the local and global art patrons?

Q7 How did shared beliefs and practices unite these regions and create novel art and architecture?

Q8 What are the rich traditions of courtly and secular art forms that employ local subjects and styles?

Enduring Understandings

U1 The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions.

U2 Many of the world's great religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions

U3 South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices

U4 Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes		Indicate whether these skills are <i>E-Encouraged</i> , <i>T-Taught</i> , or <i>A-Assessed</i> in this unit by marking <i>E</i> , <i>T</i> , <i>A</i> on the line before the appropriate skill.	
		21st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	E,T,A	<input checked="" type="checkbox"/> Creativity and Innovation
<input checked="" type="checkbox"/>	Environmental Literacy	E,T,A	<input checked="" type="checkbox"/> Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	E,T,A	<input checked="" type="checkbox"/> Communication
<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/> Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

K/S1 South, East, and Southeast Asia have long traditions of art making, reaching back into prehistoric times. The earliest known ceramic vessels were found in Asia: fired shards from Yuchanyan Cave in China have been dated to 18,300 and 17,500 B.C.E., followed by Jomon vessels from Japan with shards dating back to 10,500 B.C.E. Sophisticated Neolithic and Bronze Age civilizations thrived across Asia, including the Indus Valley civilization in Pakistan and India, the Yangshao and Longshan cultures and Shang Dynasty in China, the Dongson culture in Southeast Asia, and the Yayoi and Kofu cultures in Japan.

K/S2 The people and cultures of these regions were diverse, but prehistoric and ancient societies based in key regions (e.g., the Indus River Valley, Gangetic Plain, and Yellow River) developed core social and religious beliefs that were embraced across larger cultural spheres, helping to shape the regional identities of people within Asia.

K/S3 The core cultural centers in Asia became home to many of the world's great civilizations and ruling dynasties, including the following: Gupta India, Han China, Khmer Cambodia, and Heian Japan. The shared cultural ideas in each region and civilization gave birth to visual traditions that employed related subjects, functions, materials, and artistic styles

K/S4 The ancient Indic worldview that dominated South Asia differentiated earthly and cosmic realms of existence, while recognizing certain sites or beings as sacred, and understood time and life as cyclic. The religions that developed in this region — Hinduism, Buddhism, Jainism, Sikhism, and numerous folk religions — all worked within this worldview and sought spiritual development, spiritual release, or divine union through various religious methodologies and social practices. The Indic worldview was also grafted onto the preexisting animistic and popular beliefs in Southeast Asia during several waves of importation and Indian attempts at colonization.

K/S5 East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. Chinese societies also developed a hierarchical and differentiated society that encouraged appropriate social behaviors. Daoism, with its almost antisocial focus on living in harmony with nature and the Dao, and Confucianism, Buddhism. Korean traditions were heavily influenced by China and incorporate Confucian, Buddhist, and local shamanistic beliefs and practices. The ancient Japanese landscape was alive and inhabited by animistic nature spirits, whose veneration forms the basis of the Shinto religion. Buddhism was actively imported to Japan from Korea and China. Japanese architecture often uses natural materials such as wood or follows Chinese architectural models with wood structures and tile roofs. Islamic architecture in South and Southeast Asia takes two major forms: secular (forts and palaces) and religious (mosques and tombs).

K/S6 Religious practices associated with Hinduism, Buddhism, and Jainism are iconic, therefore figural imagery of divinities and revered teachers plays a prominent role in religious practice. The wealth of Buddhist imagery in Asia alone would rival, if not surpass, the wealth of Christian imagery in medieval Europe. Figural imagery associated with Asian religious art may be venerated in temple or shrine settings; may inhabit conceptual landscapes and palaces.

K/S7 South, East, and Southeast Asia were also home to foreign cultures and religions, including Greco-Roman cultures, Christianity, and most notably Islamic cultures from West and Central Asia. Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennium C.E. These regions have also been influenced by cultures and beliefs from West Asia and Europe. Today South and Southeast Asia are home to the world's largest Muslim populations.

K/S8 Architecture from these regions is frequently religious in function. Temples intended to house deities or shrines were constructed or rock cut. Rock-cut caves containing Buddhist imagery, shrines, stupas, and monastic spaces span across Asia from India through Central Asia to China. Japanese architecture often uses natural materials such as wood or follows Chinese architectural models with wood structures and tile roofs. Islamic architecture in South and Southeast Asia takes two major forms: secular (forts and palaces) and religious (mosques and tombs). Islamic mosques are decorated with non figural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces in the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, which serves as a focus for prayer.

K/S9 Distinctive art forms from South, East, and Southeast Asia include the following: the construction of Buddhist reliquary stupas; the practice of

monochromatic ink painting on silk and paper, which developed in China; the development of the Pagoda, an architectural form based upon

K/S10 The arts of South, East, and Southeast Asia include important forms developed in a wide range of media. Stone and wood carving was a prominent art form used in architectural construction, decoration, and sculpture. Ceramic arts have flourished in Asia since the prehistoric era, and technical and stylistic advancements in this media Metal was used to create sculpture, arms and armor, ritual vessels, and decorative objects of all kinds. Shang Dynasty bronze vessels from China employed a unique piece-molding technique. Painting in Asia usually took two forms: wall painting and manuscript or album painting. The painting styles that developed in India and East Asia favor contour drawing of forms over modeling. Calligraphy was an important art form in these regions.

K/S11 The practice of the indigenous Asian religions necessitated the development of novel art and architectural forms to support them. Uniquely Asian art forms include the following: iconic images used in Buddhist and Hindu traditions; elaborate narrative and iconographic compositions created in sculptures, textiles, and wall paintings used to ornament shrines, temples, and caves; the Buddhist stupa and monastic complex; the Hindu temple; Raigo scenes associated with Pure Land Buddhism; the Zen rock garden; and Zen ink painting.

K/S12 South, East, and Southeast Asia have rich traditions of courtly and secular art forms that employ local subjects and styles. In India, regional painting styles developed to illustrate mythical and historical subjects, and poetic texts documented court life. In China and Japan, a new genre of literati painting developed among the educated elite. Literati paintings often reveal the nonprofessional artist's exploration of landscape subjects, which are frequently juxtaposed with poetry. The term secular is a bit misleading when describing Asian art, as religious ideas or content frequently is carried over into secular art forms.

K/S13 Trade greatly affected the development of Asian cultures and Asian art. Two major methods for international trade connected Asia: the Silk Route that linked Europe and Asia, connecting the Indian subcontinent to overland trade routes through Central Asia, terminating in X'ian, China, and the vast maritime networks that utilized seasonal monsoon winds to move trade between North Africa, West Asia, South and Southeast Asia, and south China. These routes were the vital mechanism for the transmission of cultural ideas and practices, such as Buddhism, and of artistic forms, media, and styles across mainland and maritime Asia.

K/S14 Asian arts and architecture reveal exchanges of knowledge in visual style, form, and technology with traditions farther west. Early connections with the Greco-Roman world are evident in the Hellenistic-influenced artistic style and subjects found in artwork associated with ancient Gandharan culture in Afghanistan and Pakistan. Early Buddha sculptures in north India, China, and Japan wear a two-shouldered robe based upon the Roman toga. South and Southeast Asia had early contact with Islam through trade and in western India, through military campaigns.

K/S14 Asian Art forms had great influence upon the arts of West Asia and Europe. Art and ideas were exchanged through trade routes. The impact of Asian art is especially evident during times of free exchange, such as the Silk Route during the Han and Tang Dynasties and Mongol Empire, the colonial era, and the opening of Japan for trade in the 19th century. In West Asia and Europe, collectors acquired Asian art works through gift or trade. Ceramics created in China, from Tang slip wares to high-fire porcelains, have been coveted internationally for over one thousand years. The popularity of Chinese blue-and-white porcelain was so high that ceramic centers in Iran, Turkey, and across Europe developed local versions of blue-and-white ceramics to meet market demand. Textiles are also a very important Asian art form and dominated much of the international trade between Europe and Asia. Silk and silk weaving originated in China, where it flourished for thousands of years. Cotton was first spun and woven in the Indus Valley region of Pakistan and was, like silk, important for international trade. Cross-cultural comparisons may be made most readily between the arts of South, East, and Southeast Asia and arts of the ancient Mediterranean, medieval Europe, and West Asia.

Assessments

Formative: Review Questions, Vocabulary, Summary Questions, Cooperative structured learning activities, problem s-solving, Do-Now activities.

Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Paper.

Blooms Taxonomy

<i>Teaching and Learning Actions</i>	
<i>Instructional Strategies</i> D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardner's <i>Art Through the Ages</i>.
<i>Activities</i> D	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style Student class participation.
<i>Experiences</i> D	<ul style="list-style-type: none"> Museum Visits Internet Virtual Museum Tours
Resources	
<p><i>Gardner's Art Through the Ages</i>, Fred S. Kleiner and Christin J. Mamiya</p> <p><i>The Art of Writing about Art</i>, Suzanne Hudson and Nancy Noonan-Morrissey</p> <p><i>Art Across Time</i>, Laurie Schneider Adams</p> <p><i>Art History</i>, Marilyn Stockstad's</p> <p><i>Connect to College Success</i>, College Board</p> <p>Thomson/Wadsworth PowerPoint for <i>Gardner's Art Through the Ages</i></p> <p>Compare & Contrast handouts</p> <ul style="list-style-type: none"> 	
Suggested Time Frame:	Full Year, September to June

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The NJASCD Common Core Standards Curriculum Project

Curriculum Design Components

Content Area:	Advanced Placement Art History	Grade(s)	11 & 12
Unit Plan Title:	The Pacific		
Anchor Standard (ELA) or Domain (Math)			
<ul style="list-style-type: none"> Artists manipulate materials and ideas to create an aesthetic object, act, or event. Art making is shaped by tradition and change. Interpretations of art are variable. 			
Overview/Rationale			
<p>O/R1 Allow students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.</p> <p>O/R2 Students will learn about how people have responded to and communicated their experiences through art making by exploring art in its historic and cultural contexts.</p> <p>O/R3 Welcome students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art.</p> <p>O/R4 Explore global art with the development of deep conceptual understandings and art historical skills.</p>			
Standard(s)			
Tomorrow's Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

Technology Standard(s)

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8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.

8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems

Interdisciplinary Standard(s)

6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.

Essential Question(s)

Q1 What is art and how is it made?

Q2 Why and how does art change?

Q3 How do we describe our thinking of art?

Q4 How did ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity effect the art of the Pacific?

Q5 What influences the art of the Pacific?

Enduring Understandings

U1 The arts of the Pacific vary by virtue of ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented.

U2 The sea is ubiquitous as a theme of Pacific art and as a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples of the Pacific

U3 The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society. Pacific arts are objects, acts, and events that are forces in social life.

U4 Pacific arts are performed (danced, sung, recited, displayed) in an array of colors, scents, textures, and movements that enact narratives and proclaim primordial truths. Belief in the use of costumes, cosmetics, and constructions assembled to enact epics of human history and experience is central to the creation of and participation in Pacific arts

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E , T , A on the line before the appropriate skill.		21 st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	E,T,A	<input checked="" type="checkbox"/>	Creativity and Innovation	
<input checked="" type="checkbox"/>	Environmental Literacy	E,T,A	<input checked="" type="checkbox"/>	Critical Thinking and Problem Solving	
<input type="checkbox"/>	Health Literacy	E,T,A	<input checked="" type="checkbox"/>	Communication	
<input checked="" type="checkbox"/>	Civic Literacy	E,T	<input checked="" type="checkbox"/>	Collaboration	
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy				

Student Learning Targets/Objectives

T/O1 The Pacific region — including over 25,000 islands, about 1,500 of which are inhabited — is defined by its location within the Pacific Ocean, which comprises one third of the Earth's surface. Pacific arts are objects and events created from fibers, pigments, bone, sea ivory and shell, tortoise shell, as well as wood, coral, and stone, which are carried, exchanged, and used by peoples of the region.

T/O2 Geological and archaeological evidence indicates that Papuan-speaking peoples traveled across a land bridge that connected Asia and present-day Australia about 30,000 years ago. Lapita people migrated eastward across the region beginning 4,000 years ago. The region was explored by Europeans as early as the 16th century and most extensively from the second half of the 18th century. By the beginning of the 19th century, Dumont d'Urville had divided the region into three units: micro- (small), poly- (many), and mela- (black) nesia (island). The lands are continental, volcanic, and atollian. Each supports distinct ecologies that exist in relation to the migrations and sociocultural systems that were transported across the region.

T/O3 Objects such as shields, ancestral representations, and family treasures were and continue to be constructed to give form to and preserve human history and social continuity. Other art forms are constructed to be displayed and performed to remind people of their heritage and shared bonds (such as the significance of an ancestor or leader) and are intended to be destroyed once the memory is created.

T/O4 In the last 4,000 years, populations sailed from Vanuatu eastward, and carried plants, animals, and pottery that now demonstrate a pattern of migration and connection from what was the Lapita culture. By 800 C.E. the distribution that has come to be described as Melanesia, Micronesia, and Polynesia was established.

T/O5 Ships and devices of navigation and sailing expertise were built and used to promote exploration, migration, and the exchange of objects and cultural patterns across the Pacific. Navigators created personal charts or expressions of the truths of their experience of the sea and other objects intended to protect and ensure the success of sailing. Ocean-going vessels carried families, and often communities, across vast distances; passengers could also return to their place of departure.

T/O6 Arts of the Pacific involve the power and forces of deities, ancestors, founders, and hereditary leaders, as well as symbols of primal principles, which are protected by wrapping, sheathing, and other forms of covering to prevent human access. Ritual dress, forms of armor, and tattoos encase and shield the focus of power from human interaction. One's vital force, identity, or strength (mana) is expressed and protected by rules and prohibitions, as well as by wrapping or shielding practices, or tapu. Mana is also associated with communities and leaders who represent their peoples. Objects that project status and sustain structure hold and become mana.

T/O7 Rulers of the Sayudeleur Dynasty commanded construction of Nan Madol in Micronesia, a residential and ceremonial complex of numerous human-made islets. Rulers of Hawaii were clothed in feather capes that announce their status and shield them from contact. Societies of Polynesia in New Zealand, Rapa Nui, and Samoa create sacred ceremonial spaces that both announce and contain their legitimacy, power, and life force. In Melanesia, individuals and clans earn status and power and sustain social balance in a set of relationships marked by the exchange of objects. Masks, and the performance of masks, are a recital and commemoration of ancestors' histories and wisdom.

T/O8 Objects and behaviors in the cultures of the Pacific are often designed and presented to stimulate a particular response. Rare and precious materials are used to demonstrate wealth, status, and particular circumstance. Ritual settings are structured with elements that address all of the senses. Physical combat and warfare are announced and preceded by displays of ferocity in dress, dance, verbal aggression, and gestural threats.

T/O9 The acts of creation, performance, and even destruction of a mask, costume, or installation often carry the meaning of the work of art (instead of the object itself carrying the meaning). Meaning is communicated at the time of the work's appearance, as well as in the future when the work, or the context of its appearance, is recalled. This sort of memory is evoked through the presentation of primordial forms such as cultural heroes, founding ancestors, or totemic animals in order to reaffirm shared values and important truths. In some instances the memory is created and performed, and then the objects that appeared in those processes are destroyed, leaving a new iteration of the memory.

T/O10 Reciprocity is demonstrated by cycles of exchange in which designated people and communities provide specific items and in exchange receive equally predictable items. The process of exchange is complex and prescribed. Chants, dances, scents, costumes, and people of particular lineage and social position are called into play to create a performance that engages all of the senses and expands the form and significance of the exchange.

T/O11 Duality and complementarity are aspects of social relations that are often characterized by opposing forces or circumstances and express the balance of relations necessary between those seemingly divergent forces. Gender, for example, is the basis for inclusion in some societies but is understood in the context of complement rather than opposition. Spatial organization, shared spaces, and exclusive or rarified spaces are created and used to reinforce social order.

Assessments

Formative: Review Questions, Vocabulary, Summary Questions, Cooperative structured learning activities, problem s-solving, Do-Now activities.

Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Paper.

Blooms Taxonomy

Teaching and Learning Actions

<i>Instructional Strategies</i> D	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardner's <i>Art Through the Ages</i>.
<i>Activities</i> D	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style Student class participation.
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Resources

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The Art of Writing about Art, Suzanne Hudson and Nancy Noonan-Morrissey

Art Across Time, Laurie Schneider Adams

Art History, Marilyn Stockstad's

Connect to College Success, College Board

Thomson/Wadsworth PowerPoint for *Gardner's Art Through the Ages*

Compare & Contrast handouts

Suggested Time Frame:

Full Year, September to June

D- Indicates differentiation at the Lesson Level.

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Curriculum Design Components

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Tomorrow's Teachers NJCCCS:			
<p>1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			

Technology Standard(s)	Interdisciplinary Standard(s)
<p>8.1.12.A.1 The use of technology and digital tools requires knowledge and appropriate use of operations and related applications. 8.1.12.C.1 Digital tools and environments support the learning process and foster collaboration in solving local or global issues and problems.</p> <p>8.1.12.F.1 Information accessed through the use of digital tools assists in generating solutions and making decisions.</p> <p>8.1.12.E.1 Effective use of digital tools d assists in gathering and managing information.</p> <p>8.2.12.G.1 The designed world is the product of a design process that provides the means to convert resources into products and systems</p>	<p>6.2 World History/Global Studies All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.</p> <p>7.1.NH.A.1 World Language Recognize familiar words and phrases, understand the main idea, and infer the meaning of some highly contextualized, unfamiliar spoken or written words contained in culturally authentic materials using electronic information sources related to targeted themes.</p>
Essential Question(s)	
<p>Q1 What is art and how is it made?</p> <p>Q2 Why and how does art change?</p> <p>Q3 How do we describe our thinking of art?</p> <p>Q4 What is transcendence of traditional concepts of art?</p> <p>Q5 How are the hierarchies of materials, tools, function, artistic training, style, and presentation challenged?</p> <p>Q6 What are the new architectural styles for city development?</p> <p>Q7 What is the computer-aided design impact on art?</p>	
Enduring Understandings	
<p>U1 Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.</p> <p>U2 In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.</p>	

In this unit plan, the following 21 st Century themes and skills are addressed.					
Check all that apply. 21 st Century Themes			Indicate whether these skills are E -Encouraged, T -Taught, or A -Assessed in this unit by marking E , T , A on the line before the appropriate skill. 21 st Century Skills		
	x	Global Awareness	E,T,A	x	Creativity and Innovation
	x	Environmental Literacy	E,T,A	x	Critical Thinking and Problem Solving
		Health Literacy	E,T,A	x	Communication
	x	Civic Literacy	E,T	x	Collaboration
		Financial, Economic, Business, and Entrepreneurial Literacy			

Student Learning Targets/Objectives

T/01 Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide — access or lack of access to digital technology.

T/02 Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations, sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation.

T/03 Artists frequently use appropriation and "mashups" to devalue or revalue culturally sacred objects, and to negate or support expectations of artworks based on regional, cultural, and chronological associations. Intended meanings are often open-ended and subject to multiple interpretations.

T/04 The iconic building becomes a sought-after trademark for cities. Computer-aided design impacts the diversity of innovative architectural forms, which tend toward the aspirational and the visionary.

T/05 Art history surveys have traditionally offered less attention to art made from 1980 to the present. While such surveys often presented contemporary art as largely a European and American phenomenon, today, contemporary art produced by artists of Africa, Asia, Oceania, and the First Nations is receiving the same, if not more, attention than work produced in Europe and the Americas

Assessments

Formative: Review Questions, Vocabulary, Summary Questions, Cooperative structured learning activities, problem s-solving, Do-Now activities.

Summative: Used at the end of identified topics to assess learning, Quizzes, Tests, Research and Reaction Paper.

Blooms Taxonomy

Teaching and Learning Actions

<p><i>Instructional Strategies</i> D</p>	<ul style="list-style-type: none"> Lecture and class discussion aligned with student reading in Gardener's <i>Art Through the Ages</i>.
<p><i>Activities</i> D</p>	<ul style="list-style-type: none"> Essays Written Compare & Contrast College Board Exam samples Homework reading notes Identify and list the defining characteristics of each style Student class participation.
<p><i>Experiences</i> D</p>	<ul style="list-style-type: none"> Museum Visits Internet Virtual Museum Tours

Resources

Gardner's Art Through the Ages, Fred S. Kleiner and Christin J. Mamiya

The Art of Writing about Art, Suzanne Hudson and Nancy Noonan-Morrissey

Art Across Time, Laurie Schneider Adams

Art History, Marilyn Stockstad's

Connect to College Success, College Board

Thomson/Wadsworth PowerPoint for *Gardner's Art Through the Ages*

Compare & Contrast handouts

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Suggested Time Frame:

Full Year, September to June

D- Indicates differentiation at the Lesson Level.

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