

Unit 5: Early Europe and Colonial Americas- 200-1750 CE (Weeks 19-20)

Content Area: **Template**
Course(s):
Time Period: **Full Year**
Length: **Full Year**
Status: **Published**

UNIT RATIONALE

- 1) 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 in the study of medieval art.
- 2) 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.
- 3) 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.
- 4) 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.
- 5) 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.

ESSENTIAL QUESTIONS

- 1) What are the significant art periods?
- 2) How did religion/culture affect artwork?
- 3) What are the ways that men and women were portrayed in art?
- 4) How did people represent themselves individually and as a group?
- 5) How was art/architecture influenced by society's needs?

STANDARDS

NEW JERSEY STUDENT LEARNING STANDARDS: CONTENT AREA

New Jersey (NJSLS) - Grades 9-12 - Visual and Performing Arts - Visual Arts - Proficient (2020)

1.5.12prof.Cr2b:

Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.

1.5.12prof.Pr4a:

Analyze, select and curate artifacts and/or artworks for presentation and preservation.

1.5.12prof.Pr5a:

Analyze and evaluate the reasons and ways an exhibition is presented.

VA.9-12.1.5.12prof.Cr2b	Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.
VA.9-12.1.5.12prof.Pr4a	Analyze, select and curate artifacts and/or artworks for presentation and preservation.
VA.9-12.1.5.12prof.Pr5a	Analyze and evaluate the reasons and ways an exhibition is presented.

NEW JERSEY STUDENT LEARNING STANDARDS: CAREER READINESS, LIFE LITERACIES AND KEY SKILLS

PFL.9.1.12.A.3	Analyze the relationship between various careers and personal earning goals.
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NEW JERSEY STUDENT LEARNING STANDARDS: COMPUTER SCIENCE AND DESIGN THINKING

CS.9-12.8.1.12.CS.1	Describe ways in which integrated systems hide underlying implementation details to simplify user experiences.
CS.9-12.8.1.12.CS.2	Model interactions between application software, system software, and hardware.

PRE-ASSESSMENTS

Kahoot game review of topics included in unit and those specifically on unit assessment to gauge level of previous knowledge of students.

INSTRUCTIONAL PLAN

MODULE 1

Student Learning Intentions (SLI)
WALT: (We are learning to...)

- Students differentiate the components of form, function, content, and/or context of a work of art.
- Students explain how artistic decisions about art making shape a work of art.
- Students describe how context influences artistic decisions about creating a work of art.
- Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
- Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
- Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
- Students analyze the influence of a single work of art or group of related works on other artistic production.
- Students identify a work of art.
- Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
- Students analyze how contextual variables lead to different interpretations of a work of art
- Students justify attribution of an unknown work of art.
- Students analyze relationships between works of art based on their similarities and differences.

Student Learning Strategies

- Active note taking. Call and response.
- think-pair-share
- teacher/student discussion of each work in class.
- create a Picture File Book with each work broken up into content, context, form, and function. Also searching for images of the works.
- students review works online (The Vanishing Point) where various works are seen on video.

Success Criteria

Essential Knowledge 3-1a. Medieval artistic traditions include 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.

Essential Knowledge 3-1b. 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.

Essential Knowledge 3-1c. 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.

Essential Knowledge 3-2a. 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.

Essential Knowledge 3-2b. 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.

Essential Knowledge 3-2c. 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.

Essential Knowledge 3-2d. 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).

Essential Knowledge 3-3a. 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 this art historical period, and specifically of the European material traditionally identified by the more familiar labels of Renaissance and Baroque, is canonical in the discipline and is thus extremely well documented. Most primary source material is housed in archives and libraries worldwide and includes works of art both in situ and in private and public collections. An immense body of secondary scholarly literature also exists.

Essential Knowledge 3-3b. 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. One problem with this model is that in privileging Europe, the Old World is placed in an oppositional relationship to the rest of the world, which tends to be marginalized, if not neglected. A focus upon early modernity and interconnectedness of the Atlantic regions presents a more comprehensive approach to the study of art.

Essential Knowledge 3-3c. 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. European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization.

Essential Knowledge 3-3d. 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.

Essential Knowledge 3-4a. 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.

Essential Knowledge 3-4b. 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.

Essential Knowledge 3-4c. 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 (e.g., propagandistic, commemorative, didactic, devotional, ritual, recreational, and decorative).

Essential Knowledge 3-4d. Art production in the Spanish viceroyalties in the Americas exhibited a hybridization of European and indigenous ideas, forms, and materials, with some African and Asian influences. Although much colonial art is religious, nonreligious subjects such as portraiture, allegory, genre, history, and decorative arts were central to Spanish viceregal societies.

Essential Knowledge 3-5a. 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, with the elaboration of naturalism, dynamic compositions, bold color schemes, and the affective power of images and constructed spaces.

Essential Knowledge 3-5b. Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception. However, given the Spanish Catholic context in which this art production developed, Spanish colonial art of the early modern period corresponded more closely to that of southern Europe.

Formative Assessment (drives instructional decisions)

- 1) 2 weekly cumulative pop quizzes - ex. compare and contrast, name art piece, short answer, multiple choice, identify date and style (all based on ap test styles)
- 2) Chapter outline
- 3) Create picture file book
- 4) Vocabulary
- 5) Class oral quizzing on terms and artwork
- 6) Timeline project

Activities and Resources

works covered

48. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 C.E. Excavated tufa and fresco.
49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.
50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the Vienna Genesis. Early Byzantine Europe. Early sixth century C.E. Illuminated

- manuscript (pigments on vellum).
51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.
 52. Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer.
 53. Merovingian looped fibula. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.
 54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.
 55. Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).
 56. Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry.
 57. Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.
 58. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture); stone and paint (tympantum); gold, silver, gemstones, and enamel over wood (reliquary).
 59. Bayeux Tapestry. Romanesque Europe (English or Norman). c. 1066–1080 C.E. Embroidery on linen.
 60. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.
 61. Dedication Page with Blanche of Castile and King Louis IX of France and Scenes from the Apocalypse, from a Bible moralisée. Gothic Europe. c. 1226–1234 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum).
 62. Röttgen Pietà. Late medieval Europe. c. 1300–1325 C.E. Painted wood.
 63. Arena (Scrovegni) Chapel, including Lamentation. Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 C.E.; Fresco: c. 1305. Brick (architecture) and fresco.
 64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments on vellum).
 65. Alhambra Palace. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding.
 66. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.
 67. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 C.E. Masonry.
 68. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.
 69. David. Donatello. c. 1440–1460 C.E. Bronze.
 70. Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.
 71. Madonna and Child with Two Angels. Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.
 72. Birth of Venus. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.

73. Last Supper. Leonardo da Vinci. c. 1494–1498 C.E. Oil and tempera.
74. Adam and Eve. Albrecht Dürer. 1504 C.E. Engraving.
75. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo
Ceiling frescoes:
c. 1508–1512 C.E.; altar frescoes: c. 1536–1541 C.E. Fresco.
76. School of Athens. Raphael. 1509–1511 C.E. Fresco.
77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood.
78. Entombment of Christ. Jacopo da Pontormo. 1525–1528 C.E. Oil on wood.
79. Allegory of Law and Grace. Lucas Cranach the Elder. c. 1530 C.E. Woodcut.
80. Venus of Urbino. Titian. c. 1538 C.E. Oil on canvas.
81. Frontispiece of the Codex Mendoza. Viceroyalty of New Spain. c. 1541–1542
C.E. Pigment on paper.
82. Il Gesù, including Triumph of the Name of Jesus ceiling fresco. Rome, Italy.
Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect);
Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade:
1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco,
and stucco.
83. Hunters in the Snow. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.
84. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick
and stone.
85. Calling of Saint Matthew. Caravaggio. c. 1597–1601 C.E. Oil on canvas.
86. Henri IV Receives the Portrait of Marie de' Medici, from the Marie de' Medici
Cycle. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.
87. Self-Portrait with Saskia. Rembrandt van Rijn. 1636 C.E. Etching.
88. San Carlo alle Quattro Fontane. Rome, Italy. Francesco Borromini (architect).
1638–1646 C.E.
Stone and stucco.
89. Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria
Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco
and gilt bronze (chapel).
90. Angel with Arquebus, Asiel Timor Dei. Master of Calamarca (La Paz School).
c. 17th century C.E. Oil on canvas.
91. Las Meninas. Diego Velázquez. c. 1656 C.E. Oil on canvas.
92. Woman Holding a Balance. Johannes Vermeer. c. 1664 C.E. Oil on canvas.
93. The Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin
Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf
(architecture); marble and bronze (sculpture); gardens.
94. Screen with the Siege of Belgrade and hunting scene. Circle of the González
Family. c. 1697–1701 C.E. Tempera and resin on wood, shell inlay.
95. The Virgin of Guadalupe (Virgen de Guadalupe). Miguel González. c. 1698
C.E. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City.
16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.
96. Fruit and Insects. Rachel Ruysch. 1711 C.E. Oil on wood.
97. Spaniard and Indian Produce a Mestizo. Attributed to Juan Rodríguez Juárez.
c. 1715 C.E. Oil on

canvas.

98. The Tête à Tête, from Marriage à la Mode. William Hogarth. c. 1743 C.E. Oil on canvas.

English Language Learners

Native language support: The teacher provides auditory or written content to students in their native language.

Adjusted Speech: The teacher changes speech patterns to increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.

Visuals: The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL students better understand and comprehend the subjects at hand.

Front-Loading Vocabulary: The teacher front loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

Special Education Students

Chunking: The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

Checking for Understanding: It is important to constantly check for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

Extra time: The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts

Oral Reading: The teacher will read work orally to students. Class work such as tests and literature circles may need to be read aloud to the student.

Timers: The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware of how much time they have to complete an assignment.

Students with 504 Plans

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Suggested Modifications

Extra time: The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts

Gifted & Talented Strategies

Extensions/Enrichments: Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

Modify/Change Activities: Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students who are ready to move on at a rate more accelerated than their peers. In this way, G & T students are provided the same opportunity for support as special needs students.

Students at Risk of School Failure

Directions or Instructions: Make sure directions and/or instructions are given in limited numbers. Give directions/instructions verbally and in simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

Peer Support: Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask for clarification before going to you.


Alternate or Modified Assignments: Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

Increase One to One Time: When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

Contracts: It helps to have a working contract between you and your students at risk. This helps prioritize the tasks that need to be done and ensure completion happens. Each day write down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-offs.

Hands On: As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.

Tests/Assessments: Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch and the final part the next day.



Seating: Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.

REFLECTIONS

BENCHMARK ASSESSMENTS

Use the AP Classroom and albert.io Personal Progress check to assess student development in this unit.

INTERDISCIPLINARY CONNECTIONS: NEW JERSEY STUDENT LEARNING STANDARDS FOR ELA, SOCIAL STUDIES, SCIENCE AND/OR MATHEMATICS

LA.K-12.NJSLSA.R1	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
LA.K-12.NJSLSA.R2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
LA.K-12.NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.