

Unit 3: Indigenous Americas= 1000BCE-1980CE (Weeks 13-15)

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

UNIT RATIONALE

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.

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 (NJSL) - Grades 9-12 - Visual and Performing Arts - Visual Arts - Proficient
(2020)**

1.5.12prof.Cr3a:

Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.

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.

1.5.12prof.Pr6a:

Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings

1.5.12prof.Re7a:

Hypothesize ways in which art influences perception and understanding of human experiences.

1.5.12prof.Re7b:

Analyze how one's understanding of the world is affected by experiencing visual arts.

1.5.12prof.Re8a:

Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

1.5.12prof.Re9a:

Establish relevant criteria in order to evaluate a work of art or collection of works.

1.5.12prof.Cn10a:

Document the process of developing ideas from early stages to fully elaborated ideas.

1.5.12prof.Cn11a:

Describe how knowledge of culture, traditions and history may influence personal responses to art.

VA.9-12.1.5.12prof.Cr3a	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.
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.
VA.9-12.1.5.12prof.Pr6a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.
VA.9-12.1.5.12prof.Re7a	Hypothesize ways in which art influences perception and understanding of human experiences.
VA.9-12.1.5.12prof.Re7b	Analyze how one's understanding of the world is affected by experiencing visual arts.
VA.9-12.1.5.12prof.Re8a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
VA.9-12.1.5.12prof.Re9a	Establish relevant criteria in order to evaluate a work of art or collection of works.
VA.9-12.1.5.12prof.Cn10a	Document the process of developing ideas from early stages to fully elaborated ideas.
VA.9-12.1.5.12prof.Cn11a	Describe how knowledge of culture, traditions and history may influence personal responses to art.

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

TECH.9.4.12.CT.4	Participate in online strategy and planning sessions for course-based, school-based, or other project and determine the strategies that contribute to effective outcomes.
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NEW JERSEY STUDENT LEARNING STANDARDS: COMPUTER SCIENCE AND DESIGN THINKING

CS.9-12.8.1.12.CS.2	Model interactions between application software, system software, and hardware.
CS.9-12.8.2.12.EC.3	Synthesize data, analyze trends, and draw conclusions regarding the effect of a technology

on the individual, culture, society, and environment and share this information with the appropriate audience.

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 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 5-1a. 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. This region is traditionally divided into three main areas of culture: Mesoamerica, Central America*, and Andean South America. “Native North America” denotes traditionally oriented cultures north of the U.S.–Mexico border from ancient times to the present, with an emphasis on 1492 C.E. to today. Native North America has many regional subunits, such as the Northwest Coast Southwest, Plains, and Eastern Woodlands.

Essential Knowledge 5-1b. 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 (e.g., greenstones such as turquoise and jadeite, shells such as the spiny oyster, and in the case of Native North America, imported beads, machine-made cloth, and glazes); stylistic focus on the essence rather than the appearance of subjects; and creation of aesthetic objects that have a strong functional aspect, reference, or utility (e.g., vessels, grinding platforms, and pipes). What is called “art” is considered to have, contain, and/or transfer life force rather than simply represent an image. Likewise, art is considered participatory and active rather than simply made for passive viewing.

Essential Knowledge 5-2a. 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 existed from 1428 to 1521 C.E. in the region of central Mexico, though subordinating most of Mesoamerica. (Other important cultures include Teotihuacan, Toltec, West Mexican, Mixtec, and Zapotec.)* Styles from the various Mesoamerican cultures differed markedly. Mesoamerican pyramids began as early earthworks, changed to nine-level structures with single temples, and then later became structures with twin temples. Sacred sites were renovated and enlarged repeatedly over the centuries, resulting in acropoli and massive temples. Architecture was mainly stone post-and-lintel, often faced with relief sculpture and painted bright colors, emphasizing large masses that sculpt outdoor space. Plazas were typical for large ritual gatherings. Elaborate burials and other underground installations to honor the role of the Underworld were also found.

Essential Knowledge 5-2b. 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. Despite the naturalistic styles and anthropomorphic interpretations of subject matter, shamanic transformation visions, and depiction of other cosmic realms figure prominently in Mesoamerican art. Art was produced primarily in workshops, but certain individual artists' styles have been identified (particularly in Maya), and some works of art were signed. Artists were typically elite specialists and, among the Maya, the second sons of royalty. Rulers were the major, but not the only, patrons. Audiences were both large, for calendrical rituals in plazas and small, for gatherings of priests and nobles inside small temples atop pyramids. Some audiences were supernatural, as for the elaborate graves considered to be located in the Underworld.

Essential Knowledge 5-2c. 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 (promoting women's power). Recognition of the importance of this area in world history and art has lagged, but

it increases as inclusiveness and multiculturalism grow in scholarship and popular consciousness. Indigenous culture continues: over seven million people speak Mayan languages today, and over one million speak Nahuatl, the Aztec language.

Essential Knowledge 5-2d. When Mexico was first discovered by Europe, gifts

of Mexica art sent to Charles V alerted such artists as Albrecht Dürer to the unfamiliar but impressive media and images from the New World. Colonial artists preserved certain pre-Hispanic traditions both overtly and covertly in their art. After independence from Spain (in the early 19th century), the Aztec were claimed

in nationalistic causes and national museums were created to promote ancient art. Twentieth-century muralists, such as Diego Rivera, overtly incorporated themes from the Mexica past. Twentieth-century European and American artists, such as Henry Moore* and Frank Lloyd Wright, were strongly influenced by the sculpture and architecture of ancient Mesoamerica as well.

Essential Knowledge 5-3a. As with ancient Mesoamerica, the Central Andes was

a seat of culture and art parallel to the "Old" World in antiquity, diversity, and sophistication. Baskets from this region have been found dating to as early as 8800 B.C.E., proving early peopling from Asia through the rest of the Americas was accomplished by Neolithic times. Chavín and Inka were representative and distinct early and late cultures/styles respectively (Chavín: c. 1200–500 B.C.E. in the northern highlands with reach to the southern coast; Inka: 1438–1534 C.E. covering the entire Central Andes), although many other important, art-producing cultures existed between them. Similarities within Central Andean cultures can be traced to the influence of three significant distinct ecosystems in close proximity: the dominant Andean mountains, a narrow desert coast, and the planet's largest rain forest, the Amazon. These environments necessarily play a central role in art, influencing the materials (especially the prominence of camelid fiber and cotton textiles), political systems (coastal diversity, highland impulses toward unification), and overall values such as

reciprocity, asymmetrical dualism, and travel across long distances.

Essential Knowledge 5-3b. The necessity to interact with three 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. Complex ties linked coast with highlands; these connections brought forth themes of reciprocity, interdependence, contrast, asymmetry, and dualism. Accordingly, most Andean art seems to have been made by collaborative groups — the best known being the Inka high-status *accha* weavers (the empire's most talented women weavers, kept cloistered). A hierarchy of materials was based on availability and/or requirement

for collaboration to manipulate the materials. Featherwork textiles, and greenstone were at the top of the materials hierarchy; metalwork, bone, obsidian, and stone toward the middle; and ceramics and wood at the lower end of the hierarchy. Textiles were a primary medium and were extraordinarily well preserved on the desert coast, fulfilling key practical and artistic functions in the various environmental zones.

Essential Knowledge 5-3c. 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 nonterrestrial 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 (in many forms, from 5500 B.C.E. onward), and almost all art became grave goods for use in the afterlife. Shamanic visionary experience was a strong theme, especially featuring humans transforming into animal selves.

Essential Knowledge 5-3d. 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*, and Paul Klee*, found inspiration in ancient Peruvian textiles and ceramics. Modern Latin

American artists, such as Joaquín Torres García of Uruguay*, blended Inka art and architecture with modernist theory and style, exploring a common abstract vocabulary

Essential Knowledge 5-4a. Archaeological excavation of works of art, monuments, and cities/sites predating European invasion serves as the mainstay for reconstructing the art and culture of ancient America, although the majority of surviving artworks were not scientifically extracted. Spanish chronicles by invaders, friars, and colonists provide some information about monuments and artistic practices of the last independent indigenous peoples, such as the Inka, Mexica (known as Aztecs), and Puebloans; these sources can be cautiously applied to earlier cultures' basic values and approaches. Hieroglyphs of the Mayas and Mexica illuminate text and image, historical, and artistic elements for those cultures. Ethnographic analogy highlights basic cultural continuities so that present traditional practices, myths, and religious beliefs may illuminate past artistic materials, creative processes, and iconography. Other disciplines, such as astronomy, botany, and zoology, help identify siting of cities and monuments, as well as native flora and fauna subject matter. Like all art historical research, work in these areas uses iconographic and formal analyses of large numbers of artworks and increasingly employs multidisciplinary collaboration.

Essential Knowledge 5-4b. Sources of information for Native North American art include archaeological excavations for precontact and colonial cultures, written ethnohistoric documents, tribal history (oral and written), modern artists' accounts and interviews, and museum records. Colonial and modern mistreatment of American Indians means that historical information sources may be highly contested by American Indians. Divergent stories depend on whether native or white sources are used. Sometimes the stories converge in a positive way, as in Maria and Julian Martínez' revival of ancient black-in-black ceramic techniques, which was encouraged by anthropologists.

Essential Knowledge 5-5a. *Indians, Native Americans, North American Indians* (in the United States), and *First Nations* (in Canada) are nonindigenous terms for the indigenous peoples inhabiting areas north of what is now the U.S.–Mexico border, from ancient times to the present. They did not have a collective name for

themselves, being many different tribes and nations.

Essential Knowledge 5-5b. Native American art media include earthworks, stone and adobe architecture, wood and bone carving, weaving and basketry, hide painting, ceramics, quillwork and beadwork, and, recently, painting on canvas and other European-style media. Many Native American artworks are ritual objects to wear, carry, or use during special ceremonies in front of large audiences. Functionality of the object is preferred; the more active a work of art, the more it is believed to contain and transfer life force and power. Centuries of interaction with colonial and migrant peoples means that some imported materials (e.g., glass beads, machine-made cloth, and ribbon) are now considered traditional. Likewise, in subject matter, the Spanish-introduced horse has become a cultural and artistic staple, alongside the indigenous buffalo, raven, and bear. European influence is inevitable but may be subtle. What is considered traditional is constantly changing; there is no singular, timeless, authentic Native American art or practice.

Essential Knowledge 5-5c. Different regions of Native America have broadly similar styles of art, allowing grouping into Arctic*, Northwest Coast, Southwest, Plains, and Eastern Woodlands, among others. Geometric patterning, figures (often mythic or shamanic), and animal (e.g., snakes, birds, bison, and horses) are often seen. The various Native American groups may be seen to share larger ideas of harmony with nature, oneness with animals, respect for elders, community cohesion, dream guidance, shamanic leadership, and participation in large rituals (such as potlatches and sun dances). Postcontact art not only reflects these long-standing values, but it is also concerned with the history of conflict within tribes and between indigenous people and the U.S. and Canadian governments.

Essential Knowledge 5-5d. 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.

Essential Knowledge 5-5e. 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.

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

153. Chavín de Huántar. Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry).
154. Mesa Verde cliff dwellings. Montezuma County, Colorado. Anasazi. 450–1300 C.E. Sandstone.
155. Yaxchilán. Chiapas, Mexico. Maya. 725 C.E. Limestone (architectural complex).
156. Great Serpent Mound. Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 C.E. Earthwork/effigy mound.
157. Templo Mayor (Main Temple). Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone).
158. Silver and gold maize cobs. Inka. c. 1400–1533 C.E. Sheet metal/repoussée, gold and silver alloys.
159. Ruler's feather headdress (probably of Motecuhzoma II). Mexica (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold.

160. City of Cusco, including Qorikancha (main temple/church and convent of Santo Domingo) and Walls at Saqsa Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E. Sandstone.
161. City of Machu Picchu. Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (architectural complex).
162. All-T’oqapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.
163. Bandolier bag. Lenape (eastern Delaware) tribe. c. 1850 C.E. Beadwork on leather.
164. Transformation mask. Kwakiutl, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string.
165. Hide painting of Sun Dance. Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation Wyoming. c. 1890–1900 C.E. Painted elk hide.
166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic.

Suggested Modifications

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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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

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.