

Unit 9: The Pacific- 700-1980 CE (Weeks 28-29)

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

UNIT RATIONALE

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.

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.

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.

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.

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.Cr1a:

Use multiple approaches to begin creative endeavors.

1.5.12prof.Cr1b:

Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

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.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.

VA.9-12.1.5.12prof.Cr1a	Use multiple approaches to begin creative endeavors.
VA.9-12.1.5.12prof.Cr1b	Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
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.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.

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

TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
TECH.9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

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.
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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 9-1a. 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.

Essential Knowledge 9-1b. 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.

Essential Knowledge 9-1c. 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.

Essential Knowledge 9-2a. 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.

Essential Knowledge 9-2b. 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. Navigator:

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.

Essential Knowledge 9-3a. 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*. These objects are made secure through *tapu* or behaviors that limit access to and protect the objects.

Essential Knowledge 9-3b. 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.

Essential Knowledge 9-4a. 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.

Essential Knowledge 9-4b. The acts of creation, performance, and even destruction of a mask, costume, o

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.

Essential Knowledge 9-4c. 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.

Essential Knowledge 9-4d. 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.

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

213. Nan Madol. Pohnpei, Micronesia. Saudeleur Dynasty c. 700–1600 C.E. Basalt boulders and prismatic columns.

214. Moai on platform (*ahu*). Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base.
215. 'Ahu 'ula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.
216. Staff god. Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers.
217. Female deity. Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.
218. Buk (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.
219. Hiapo (tapa). Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.
220. *Tamati Waka Nene*. Gottfried Lindauer. 1890 C.E. Oil on canvas.
221. Navigation chart. Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.
222. Malagan display and mask. New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell.
223. Processional welcoming Queen Elizabeth II to Tonga with Ngatu launima (tapa cloth). Tonga, central Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

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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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.
LA.K-12.NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
LA.K-12.NJSLSA.R7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

