

Unit 03: Ancient Mediterranean, 3500 B.C.E.-300 C.E..

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

Standards Alignment

New Jersey Student Learning Standards

LA.RH.11-12	Reading History Key Ideas and Details
LA.RH.11-12.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of primary and secondary sources, connecting insights gained from specific details to develop an understanding of the text as a whole.
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.RH.11-12.2	Determine the theme, central ideas, information and/or perspective(s) presented in a primary or secondary source; provide an accurate summary of how key events, ideas and/or author's perspective(s) develop over the course of the text.
LA.K-12.NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
LA.RH.11-12.3	Evaluate various perspectives for actions or events; determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain. Craft and Structure
LA.RH.11-12.4	Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
LA.K-12.NJSLSA.R4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
LA.RH.11-12.5	Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.
LA.K-12.NJSLSA.R5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
LA.K-12.NJSLSA.R6	Assess how point of view or purpose shapes the content and style of a text.
LA.RH.11-12.6	Evaluate authors' differing perspectives on the same historical event or issue by assessing the authors' claims, reasoning, and evidence. Integration of Knowledge and Ideas
LA.RH.11-12.7	Integrate and evaluate multiple sources of information presented in diverse formats and

	media (e.g., visually, quantitatively, qualitatively, as well as in words) in order to address a question or solve a problem.
LA.K-12.NJSLSA.R7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
LA.RH.11-12.8	Evaluate an author's claims, reasoning, and evidence by corroborating or challenging them with other sources.
LA.K-12.NJSLSA.R8	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
LA.K-12.NJSLSA.R9	Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
LA.RH.11-12.9	Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
	Range of Reading and Level of Text Complexity
LA.RH.11-12.10	By the end of grade 12, read and comprehend history/social studies texts in the grades 11-CCR text complexity band independently and proficiently.
LA.K-12.NJSLSA.R10	Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
SOC.6.2.12.2	Renaissance, Reformation, Scientific Revolution, and Enlightenment (1350-1700)
SOC.6.2.12.3	Age of Revolutions (1750-1914)
SOC.6.2.12.D.2	History, Culture, and Perspectives
SOC.6.2.12.D.2.d	Analyze the impact of new intellectual, philosophical, and scientific ideas on how humans viewed themselves and how they viewed their physical and spiritual worlds.
SOC.6.2.12.D.2.e	Assess the impact of the printing press and other technologies developed on the dissemination of ideas.
SOC.6.2.12.D.3.a	Explain how individuals and groups promoted revolutionary actions and brought about change during this time period.

Integration of Career Readiness, Life Literacies and Key Skills

CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP2	Apply appropriate academic and technical skills.
CRP.K-12.CRP3	Attend to personal health and financial well-being.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
CRP.K-12.CRP5	Consider the environmental, social and economic impacts of decisions.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP7	Employ valid and reliable research strategies.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP9	Model integrity, ethical leadership and effective management.
CRP.K-12.CRP10	Plan education and career paths aligned to personal goals.
CRP.K-12.CRP11	Use technology to enhance productivity.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.

Technology / Integration of Computer Science and Design Thinking

Interdisciplinary Connections: NJSLs for ELA, Social Studies, Science and/or Math Section

Integration of Diversity, Equity and Inclusion; Climate Change; Informational and Media Literacy

see Crosswalks

21st Century Life and Careers

Stage I: Desired Results

Transfer/Overview/Rationale

Transfer / Overview / Rationale
Unit Rationale The purpose of this unit...

Meaning

Essential Questions

Essential Questions

- 1) What are the significant art periods?
- 2) How did religion 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?

Enduring Understanding/Indicators of Understanding

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- 1) 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. 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.
- 2) 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.
- 3) 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.
- 4) 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.

Acquisition (Student Learning Objectives)

Knowledge

Knowledge

Students will know...

Essential Knowledge 2-1a. The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3500 to 330 B.C.E.) 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.

Essential Knowledge 2-1b. 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.

Essential Knowledge 2-2a. 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.

Essential Knowledge 2-2b. 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.

Essential Knowledge 2-3a. The culture of dynastic Egypt represents an elaborate funerary sect whose devotees created numerous *ka* statues (to house the *ka*, or spirit, after death), 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 and with innovative designs for rock-cut tombs and pylon (massive sloped gateway) temples, each demonstrating the importance of the pharaoh — a god-king with absolute power, descended directly from the sun god. The Egyptian architectural construction of the clerestory is particularly important for the history of architecture.

Essential Knowledge 2-3b. 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. The artistic canon of dynastic Egypt, with strict conventions of representation, use of materials, and treatment of forms, was followed for many centuries with only short-lived periods of experimentation and deviation. Innovations in art and architecture tended to occur within the basic

and established scheme.

Essential Knowledge 2-4a. 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 art was produced in Europe and western Asia from c. 753 B.C.E. to 337 C.E. The arts of these early western artistic cultures are generally studied chronologically. Additionally, archaeological models and stylistic analysis have identified periods based on stylistic changes. Artworks are assigned to periods according to styles (e.g., archaic Greek), governments, or dynasties (e.g., the Roman Republic).

Essential Knowledge 2-4b. Art considered Ancient Greek includes works from the archaic, classical, and Hellenistic periods, as defined according to artistic style, not by political units such as governments or dynasties. Etruscan art is typically considered as a single cultural unit even though Etruria was comprised of separate city-states. Roman art includes works from the republican, early imperial, late imperial, and late antique periods, as defined using governmental structures and dynasties rather than stylistic characteristics. Many Hellenistic works are in fact Roman in origin, which favors presenting these traditions at the same time.

Essential Knowledge 2-4c. Ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order. Art from the Etruscan and Roman periods is typified by stylistic and iconographical eclecticism and portraiture. Etruscan and ancient Roman art express republican and imperial values, power, and preference for conspicuous display. Etruscan and Roman architecture are characterized by investment in public structures. Roman architecture is also characterized by borrowing from its immediate predecessors (Greek and Etruscan) and by technical innovation.

Essential Knowledge 2-4d. Ancient Greek and Roman art provides the foundation for the later development of European and Mediterranean artistic traditions. From the 18th century onward, European and American observers admired ancient Greek and Roman ethical and governmental systems, which contributed to prioritizing art and architecture that could be associated with political elites and cultural capitals (e.g., Rome). More recently, art historians have examined art produced by contemporary subjects or “provincial” populations.

Essential Knowledge 2-5a. Some of the earliest written statements about artists and art making survive from the ancient Greek and Roman worlds. Little survives of the rich Etruscan literary tradition that is documented in Roman sources.

Essential Knowledge 2-5b. The Greek, Etruscan, and Roman cultures shared a rich tradition of epic storytelling (first orally transmitted, later written) that glorified the exploits of gods, goddesses, and heroes. The texts recorded a highly developed rhetorical tradition that prized public oratory and poetry. Religious rituals and prognostications were guided by oral tradition, not texts.

Skills

Skills

Student will be skilled at ...

- 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.

Stage 3: Learning Plan

Resource and Mentor Texts

Resources and Mentor Texts

- 1) Art Through the Ages- textbook

- 2) Posters, slides, internet gallerys

- 3) Videos

- 4) Books

- 5) Museum Trips

Formative Assessment Strategies

Formative Assessment Strategies

teacher/ student discussions

Q&A periods

Online discussions

Learning Activities/Unit of Study

Learning Activities/Unit of Study

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

7) Online blog- Vanishing Point- view videos

Works Covered

12. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian. c. 3500–3000 B.C.E. Mud brick.

13. Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.

14. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq). Sumerian. c. 2700 B.C.E. Gypsum inlaid with shell and black limestone.

15. Seated scribe. Saqqara, Egypt. Old Kingdom, Fourth Dynasty. c. 2620–2500 B.C.E. Painted limestone.

16. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq). Sumerian. c. 2600– 2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone.

17. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx. Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone.

18. King Menkaura and queen. Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.

19. The Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.

20. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: c. 1550 B.C.E.; hall: c. 1250 B.C.E. Cut sandstone and mud brick.

21. Mortuary temple of Hatshepsut. Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite.

22. Akhenaton, Nefertiti, and three daughters. New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. Limestone.

23. Tutankhamun's tomb, innermost coffin. New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semiprecious stones.

24. Last judgment of Hu-Nefer, from his tomb (page from the *Book of the Dead*). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.

25. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq). Neo-Assyrian. c. 720–705 B.C.E. Alabaster.

26. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.

27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remna
28. Peplos Kore from the Acropolis. Archaic Greek. c. 530 B.C.E. Marble, painted details.
Sarcophagus of the Spouses. Etruscan. c. 520 B.C.E. Terra cotta.

30. Audience Hall (*apadana*) of Darius and Xerxes. Persepolis, Iran. Persian. c. 520–465 B.C.E. Limestone.
31. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca.
c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.
32. Tomb of the Triclinium. Tarquinia, Italy. Etruscan. c. 480–470 B.C.E. Tufa and fresco.
33. Niobides Krater. Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 B.C.E. Clay, red-figure technique (white highlights).
34. *Doryphoros (Spear Bearer)*. Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).
35. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–424 B.C.E. Marble. 36. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.
37. *Winged Victory of Samothrace*. Hellenistic Greek. c. 190 B.C.E. Marble.
38. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey). Hellenistic Greek.
c. 175 B.C.E. Marble (architecture and sculpture).
39. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62–79 C.E. Cut stone and fresco.
40. *Alexander Mosaic* from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.
41. Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.
42. Head of a Roman patrician. Republican Roman. c. 75–50 B.C.E. Marble.

43. Augustus of Prima Porta. Imperial Roman. Early first century C.E. Marble.

44. Colosseum (Flavian Amphitheater). Rome, Italy. Imperial Roman. 70–80 C.E. Stone and concrete.

45. Forum of Trajan. Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 C.E.; column completed 113 C.E. Brick and concrete (architecture); marble (column)
46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing.

47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.

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Modifications and/or Accommodations

Suggested Modifications (ELL, Sp. Ed, Gifted, At-risk of Failure)

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.