

Unit 11: Global Contemporary, 1980 C.E. to Present

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

Standards Alignment

New Jersey Student Learning Standards

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 New Section

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

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- 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?

Enduring Understanding/Indicators of Understanding

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Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.

In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.

Acquisition (Student Learning Objectives)

Knowledge

Knowledge

Students will know...

Essential Knowledge 10-1a. Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide — access or lack of access to digital technology.

Essential Knowledge 10-1b. Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations, sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation.

Essential Knowledge 10-1c. Artists frequently use appropriation and “mashups” to devalue or revalue culturally sacred objects, and to negate or support expectations of artworks based on regional, cultural, and chronological associations. Intended meanings are often open-ended and subject to multiple interpretations.

Essential Knowledge 10-1d. The iconic building becomes a sought-after trademark for cities. Computer-aided design impacts the diversity of innovative architectural forms, which tend toward the aspirational and the visionary.

Essential Knowledge 10-2a. Art history surveys have traditionally offered less attention to art made from 1980 to the present. While such surveys often presented contemporary art as largely a European and American phenomenon, today, contemporary art produced by artists of Africa, Asia, Oceania, and the First Nations is receiving the same, if not more, attention than work produced in Europe and the Americas.

Essential Knowledge 10-2b. The waning of colonialism, inaugurated by independence movements, shifts in the balance of power with the collapse of Communism in Eastern Europe and the rise of China, and the development of widespread communication networks such as the Internet have all contributed to representations of the world that are global and interconnected rather than Eurocentric.

Essential Knowledge 10-2c. The art world has expanded and become more inclusive since the 1960s, as artists of all nationalities, ethnicities, and sexual preferences, as well as female artists, have challenged the traditional privileged place of white, heterosexual men in art history. This activism has been supported by theories (e.g., deconstructionist, feminist, poststructuralist, and queer) that critique perspectives on history and culture that claim universality but are in fact exclusionary.

Essential Knowledge 10-2d. The worldwide proliferation of contemporary art museums, galleries, biennials and triennials, exhibitions, and print and digital publications has created numerous, diverse venues for the presentation and evaluation of art in today’s world.

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

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teacher/ student discussions

Q&A periods

Online discussions

Learning Activities/Unit of Study

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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

224. *The Gates*. New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E. Mixed-media installation.

225. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.

226. *Horn Players*. Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.

227. *Summer Trees*. Song Su-nam. 1983 C.E. Ink on paper.

228. *Androgyn III*. Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, string.

229. *A Book from the Sky*. Xu Bing. 1987–1991 C.E. Mixed-media installation.

230. *Pink Panther*. Jeff Koons. 1988 C.E. Glazed porcelain.

231. *Untitled (#228)*, from the History Portraits series. Cindy Sherman. 1990 C.E. Photograph.
232. *Dancing at the Louvre*, from the series *The French Collection, Part I; #1*. Faith Ringgold. 1991 C.E. Acrylic on canvas, tie-dyed, pieced fabric border.
233. *Trade (Gifts for Trading Land with White People)*. Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.
234. *Earth's Creation*. Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas. 235. *Rebellious Silence*, from the Women of Allah series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.
236. *En la Barberia no se Lloro (No Crying Allowed in the Barbershop)*. Pepon Osorio. 1994 C.E. Mixed-media installation.
237. *Pisupo Lua Afe (Corned Beef 2000)*. Michel Tuffery. 1994 C.E. Mixed media.
238. *Electronic Superhighway*. Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components). 239. *The Crossing*. Bill Viola. 1996 C.E. Video/sound installation.
240. Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone.
241. *Pure Land*. Mariko Mori. 1998 C.E. Color photograph on glass.
242. *Lying with the Wolf*. Kiki Smith. 2001 C.E. Ink and pencil on paper.
243. *Darkytown Rebellion*. Kara Walker. 2001 C.E. Cut paper and projection on wall.
244. *The Swing (after Fragonard)*. Yinka Shonibare. 2001 C.E. Mixed-media installation.
245. *Old Man's Cloth*. El Anatsui. 2003 C.E. Aluminum and copper wire.

246. *Stadia II*. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.

247. *Preying Mantra*. Wangechi Mutu. 2006 C.E. Mixed media on Mylar.

248. *Shibboleth*. Doris Salcedo. 2007–2008 C.E. Installation.

249. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect). 2009 C.E. Glass, steel, and cement.

250. *Kui Hua Zi (Sunflower Seeds)*. Ai Weiwei. 2010–2011 C.E. Sculpted and painted porcelain.

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.