

# Unit 07: Africa, 1100-1980 C.E.

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

## Standards Alignment

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### New Jersey Student Learning Standards

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| LA.RH.11-12       | Reading History<br>Key Ideas and Details   |
| 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.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.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.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.  |
| LA.K-12.NJSLSA.R3 | Analyze how and why individuals, events, and ideas develop and interact over the course of a text.<br>Craft and Structure  |
| 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.11-12.4     | 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.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.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.RH.11-12.6     | Evaluate authors' differing perspectives on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.  |
| LA.K-12.NJSLSA.R6 | Assess how point of view or purpose shapes the content and style of a text.<br>Integration of Knowledge and Ideas  |
| LA.K-12.NJSLSA.R7 | Integrate and evaluate content presented in diverse media and formats, including visually  |

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|                    | and quantitatively, as well as in words.   |
| 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.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.K-12.NJSLSA.R10 | Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.  |
| 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.   |
| SOC.6.2.12         | World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible. |
| SOC.6.2.12.1       | The Emergence of the First Global Age (1350-1770)  |
| SOC.6.2.12.D.1     | History, Culture, and Perspectives   |
| SOC.6.2.12.D.1.b   | Compare slavery practices and other forms of coerced labor or social bondage common in East Africa, West Africa, Southwest Asia, Europe, and the Americas.   |
| SOC.6.2.12.D.1.c   | Analyze various motivations for the Atlantic slave trade and the impact on Europeans, Africans, and Americans.   |
| SOC.6.2.12.D.1.d   | Explain how the new social stratification created by voluntary and coerced interactions among Native Americans, Africans, and Europeans in Spanish colonies laid the foundation for conflict.  |
| SOC.6.2.12.D.1.e   | Assess the impact of economic, political, and social policies and practices regarding African slaves, indigenous peoples, and Europeans in the Spanish and Portuguese colonies.  |

## **Integration of Career Readiness, Life Literacies and Key Skills**

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| 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**

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

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

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see Crosswalks

## **21st Century Life and Careers**

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### **Stage I: Desired Results**

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### **Transfer/Overview/Rationale**

#### **Transfer / Overview / Rationale**

Unit Rationale

The purpose of this unit...

### **Meaning**

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## **Essential Questions**

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### 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?

## **Enduring Understanding/Indicators of Understanding**

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### Enduring Understanding/Indicators of Understanding

Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.

Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.

Use and efficacy are central to the art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed. African arts are often described in terms of the contexts and functions with which they appear to be associated.

Outsiders have often characterized, collected, and exhibited African arts as primitive, ethnographic, anonymous, and static, when in reality Africa's interaction with the rest of the world led to dynamic intellectual and artistic traditions that sustain hundreds of cultures and almost as many languages, contributing dramatically to the corpus of human expression. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with

populations around the world and through time.

## **Acquisition (Student Learning Objectives)**

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### **Knowledge**

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Knowledge

Students will know...

**Essential Knowledge 6-1a.** Early artistic expression on the African continent is found in the rock art of the Sahara and in southern Africa. Those works depict the animals that lived in each region, human pursuits (e.g., herding, combat, and perhaps dance or some sort of regularized behavior), contact among different groups of people, and the use of technologies (e.g., horses and chariots).

**Essential Knowledge 6-1b.** The now-deserts of the Sahara were once grasslands and an original source of agriculture and animal husbandry. As the desert grew, it stretched toward the still well-watered valley of the Nile and the culture of Pharaonic Egypt. Resulting human migrations carried populations southward into central Africa and eventually across the Congo River Basin. The arts, major world religions, and international trade routes followed those paths and flourished in patterns of distribution seen in Africa today.

**Essential Knowledge 6-2a.** Art in Africa is a combination of objects, acts, and events, created in a wide variety of media (vocal, aural, and visual) and materials (wood, ivory, metals, ceramic, fiber, and elements of nature) that are carved, cast, forged, modeled, woven, and combined by recognized specialists for knowledgeable patrons.

**Essential Knowledge 6-2b.** Art reveals belief systems; it presents a world that is known but not necessarily seen, predictable, or even available to everyone. These arts are expressive rather than representational and often require specialized or supernaturally ordained capabilities for their creation, use, and interpretation. African art is concerned with ideas (beliefs and relationships that exist in the social and intellectual world) rather than the with objects of the natural or physical world. Art is created for both daily use and ritual purposes (such as leadership, religious beliefs, diagnosis and divination, education, and personal adornment).

**Essential Knowledge 6-2c.** Art forms may be prescribed by a diviner, commissioned by a supplicant, and produced by a specific artist. The art object comes under the custodianship of the person who commissioned it or a member of his or her family. Performances of objects are accompanied by costumes and music. None of these practices is simple or random. Cultural protocols acknowledge and ensure the efficacy and appropriateness of artistic experience in Africa. African art is sung, danced, and presented in holistic experiences for designated audiences; it is created for specific reasons and to produce expected results.

**Essential Knowledge 6-3a.** As in all arts, aspects of human experience (such as origins, destinies, beliefs, physicality, power, and gender) are expressed through objects and performances. Artistic expression in Africa is an integral part of social life, connecting daily practices to beliefs, systems of power and authority, and social networks that link people to their families, communities, and shared ancestors. African arts mark status, identity, and cycles of human experience (e.g., maturational, seasonal, astronomical, and liturgical).

**Essential Knowledge 6-3b.** Education, incorporation into adulthood, and civic responsibility are processes marked by the creation, manipulation, and interpretation of art objects. The arts of authority (both achieved and inherited status and roles) legitimate traditional leadership. Leaders' histories and accomplishments are often entrusted to and lauded by historians, bards, and elders. Personal identity, social status, and relationships are delineated by aesthetic choices and artistic expression. Common ancestors link leaders, sanction social behavior and choices, and define the order of social life.

**Essential Knowledge 6-3c.** Urbanization and its monumental trappings (both bureaucratic and architectural) often associated with "civilization" take many forms in Africa. Administrative and liturgical centers exist apart from settlement that is often determined by the spaces required for agriculture or herding. Seasonal climatic shifts and demands of political relations affect the scale and distribution of built environments and arts that mark them. The sites of Meroë, Timbuktu, Zimbabwe, Igbo Ukwu, and Kilwa Kisiwani demonstrate that range of monumentalities.

**Essential Knowledge 6-4a.** African histories, often sung or recited, are traditionally the responsibility of specialists. Outsiders often see those histories as timeless and unchanging. The Africa we know often comes from ideas promulgated by foreigners since the ninth century — as though history were brought to, rather than originating from, Africa.

**Essential Knowledge 6-4b.** As they have been traditionally collected by outsiders, African art objects that are similar in form are often grouped with works that come from the same place and are produced by a designated ethnic group. The name of the artist and the date of creation are rarely acknowledged by the outsiders who collected them. These gaps in the record do not reflect a lack of interest on the part of those who commission, use, and protect art objects; rather they are the result of ignorance and predisposition by those collecting, describing, and explaining African art.

**Essential Knowledge 6-4c.** Creative contributions of African life and arts are found in populations around the world. Artistic practices were conveyed by and continue to be serviced by African people and beliefs, from Macao to Manaus to Mauritania. These creative contributions are reflected in diverse art forms, from the practices of Santeria to Japanese screens and the paintings of Renaissance Venice. The literatures of Negritude and the Harlem Renaissance expanded the notions of place and race to new levels that are again changing in the contemporary diaspora. Although traditional African art forms are usually described and exhibited, contemporary African arts have increased awareness and understanding of the arts of the continent across the globe.

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## **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**

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### **Resource and Mentor Texts**

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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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Formative Assessment Strategies

teacher/ student discussions

Q&A periods

Online discussions

## **Learning Activities/Unit of Study**

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### 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**

167. Conical tower and circular wall of Great Zimbabwe. Southeastern Zimbabwe. Shona peoples. c. 1000–1400 C.E. Coursed granite blocks.
168. Great Mosque of Djenne. Mali. Founded c. 1200 C.E.; rebuilt 1906–1907. Adobe.
169. Wall plaque, from Oba's Palace. Edo peoples, Benin (Nigeria). 16th century C.E. Cast brass.
170. *Sika dwa kofi* (Golden Stool). Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments.

171. *Ndop* (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood.

172. Power figure (*Nkisi n'kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.

1. 173. Portrait mask (*Mblo*). Baule peoples (Côte d'Ivoire). Late 19th to early 20th century C.E. Wood and pigment.
2. 174. Female (*Pwo*) mask. Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal.

175. *Bundu* mask. Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century C.E. Wood, cloth, and fiber.

176. *Ikenga* (shrine figure). Ibo peoples (Nigeria). c. 19th to 20th century C.E. Wood.

177. *Lukasa* (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal.

178. Aka elephant mask. Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads.

179. Reliquary figure (*nlo bieri*). Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.

180. Veranda post: equestrian figure and female caryatid. Olowe of Ise (Yoruba peoples). Before 1938 C.E. Wood and pigment.

## **Modifications and/or Accommodations**

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### **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.

